

HISTORICAL RESOURCE ASSESSMENT FOR 1639–1641 ABBOT KINNEY BOULEVARD, CITY AND COUNTY OF LOS ANGELES, CALIFORNIA

December 2019

PREPARED FOR

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December 11, 2019

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EXECUTIVE SUMMARY

Purpose and Scope: Thomas S. Shin of Balios Capital, LLC retained SWCA Environmental Consultants (SWCA) to prepare a Historical Resource Assessment (HRA) for the property (Assessor Parcel No. [APN] 4241-036-035) located at 1639–1641 Abbot Kinney Boulevard (subject property) in the City and County of Los Angeles, California (City). Located on the property are two buildings: the older is a one-story wood-clad building constructed in 1918 and located toward the rear of the property, and the other is a three-story building constructed in 1935. Mr. Shin proposes to preserve the rear building onsite by elevating it and creating an open carport below, and to expand the front building. This HRA includes the following: 1) the results of a cultural resource records search and literature review, 2) an intensive-level built environment survey, 3) a site history, 4) an evaluation to determine if the property is eligible for listing in the National Register of Historic Places (NRHP), listing in the California Register of Historical Resources (CRHR), and/or designation as a Los Angeles Historic-Cultural Monument (HCM), and therefore constitutes a historical resource for the purposes of the California Environmental Quality Act (CEQA), and 5) an analysis of the potential impact of the proposed project on any historic register-eligible resource at the project site. The methodology for this HRA complies with best professional practices as well as the current requirements defined by the City of Los Angeles, Department of City Planning, Office of Historic Resources.¹

Dates of Investigation: SWCA conducted a California Historical Resources Information System (CHRIS) records search (within a 200-foot radius of the subject property) at the South Central Coastal Information Center (SCCIC) at California State University, Fullerton, on June 14, 2018. SWCA conducted an intensive-level survey of the subject property on June 27, 2018, and completed archival research in July 2018.

Survey Findings: According to the CHRIS records search, there was one previous cultural resource study and no previously recorded or evaluated cultural resources within a 200-foot radius of the subject property.

The subject property was constructed in 1918 and 1935. As part of the current assessment, SWCA utilized two of the SurveyLA historical contexts: 1) Pre-Consolidation Communities of Los Angeles, 1862-1932 Context; Venice, 1901–1925 Theme, Life in Independent Venice Sub-Theme; Residential-Single Family, Bungalow/House Property Type; and 2) Architecture and Engineering, 1850–1980 Context; Arts and Crafts Movement, 1895–1930 Theme, and Craftsman, 1905–1930 Sub-Theme; Residential-Single-Family Property Type.

Based on the following investigation and analysis, the rear building at 1639–1641 Abbot Kinney Boulevard is individually eligible for listing in the NRHP, the CRHR, and for designation as a Los Angeles HCM. The rear building on the subject property conveys a strong visual sense of the overall historic environment of Abbot Kinney Boulevard during the period of pre-consolidation Venice (Criteria A/1/1) and embodies distinctive characteristics of the Japanese-influenced Craftsman style (Criteria C/3/3). The front building does not represent a specific architectural style or type. Research did not reveal the property or its buildings to have an association with significant events or persons. Neither building is the work of a notable architectural or design professional nor do they possess high artistic value. Finally, the two buildings are not likely to yield important information in history or prehistory.

The proposed project scope seeks to elevate and retain in place the rear building and to retain its historic use as a single-family dwelling. Therefore, the *Secretary of the Interior's Standards for Preservation & Guidelines for Preserving Historic Buildings (Standards)* apply. The documentation and elevation of the rear building included in the proposed project was determined to comply with *Standards* 3 through 8 and does not comply with *Standards* 1 and 2. As proposed, the change in height would cause a negative effect

¹ City of Los Angeles, Department of City Planning, Office of Historic Resources. July 2017. "Requirements for Phase 1 Historical Resource Assessment Reports."

on the spatial relationships that characterize the building's relationship to its site and to the street. However, it is our recommendation that the additional documentation efforts proposed for the project will provide sufficient mitigation for this effect.

Disposition of Data: The final HRA and any subsequent related reports will be submitted to Thomas S. Shin; copies will be submitted to the SCCIC at California State University, Fullerton, and retained by SWCA's Pasadena, California, office. All field notes, photographs, and records related to the current study are also on file at the SWCA Pasadena office.

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PHASE I

I. INTRODUCTION

Purpose and Scope: Thomas S. Shin of Balios Capital, LLC retained SWCA Environmental Consultants (SWCA) to prepare a Historical Resource Assessment (HRA) for the property (Assessor Parcel No. [APN] 4241-036-035) located at 1639–1641 Abbot Kinney Boulevard (subject property) in the City and County of Los Angeles, California (City). Located on the property are two buildings: the older is a one-story wood-clad building constructed in 1918 and located toward the rear of the property, and the other is a three-story building constructed in 1935. Mr. Shin proposes to preserve the rear building onsite by elevating it and creating an open carport below, and to expand the front building. This HRA includes the following: 1) the results of a cultural resource records search and literature review, 2) an intensive-level built environment survey, 3) a site history, and 4) an evaluation to determine if the property is eligible for listing in the National Register of Historic Places (NRHP), listing in the California Register of Historical Resources (CRHR), and/or designation as a Los Angeles Historic-Cultural Monument (HCM), and therefore constitutes a historical resource for the purposes of the California Environmental Quality Act (CEQA), and 5) an analysis of the potential impact of the proposed project on any historic register-eligible resource at the project site. The methodology for this HRA complies with best professional practices as well as the current requirements defined by the City of Los Angeles, Department of City Planning, Office of Historic Resources.²

SWCA Architectural Historian Nelson White conducted the evaluation and authored this assessment. SWCA Cultural Resource Specialist Joanne Minerbi conducted research and authored the site history. Mr. White has a master's degree in Historic Preservation and Ms. Minerbi has a master's degree in Anthropology and Public Archaeology. SWCA Architectural Historian Victoria Myers, who has a master's degree in History, provided quality assurance/quality control for Phase I of the report. Senior Architectural Historian Anne Oliver, who has a master's degree in Historic Preservation, provided quality assurance/quality control for Phase II of the report. All three meet and exceed the Secretary of the Interior's Professional Qualifications Standards (PQS) for Architectural History. Resumes of key staff follow this report as Appendix A.

PROPERTY LOCATION

The subject property is located in the Venice section of the City and County of Los Angeles, California (Figures 1 through 3). The property occupies a rectangular 0.072-acre parcel on the north side of Abbot Kinney Boulevard, between Rialto Avenue on the west and Venice Boulevard on the east. The parcel consists of Lot 34 and a small portion of Lot 35, Block 23, in the Venice of America Tract.

II. CURRENT HISTORIC STATUS

The subject property at 1639–1641 Abbot Kinney Boulevard is not listed individually in the NRHP, CRHR, nor designated as a Los Angeles HCM. The California Historical Resources Information System (CHRIS) records search indicates that prior to SurveyLA (the historic resources survey for the City of Los Angeles), the subject property has not been recorded or evaluated. The property is located in the Venice Community Plan Area (CPA) for SurveyLA. The survey of the Venice CPA was conducted between November 2013 and February 2014. SurveyLA found the one-story building in the rear of the lot eligible for listing in the NRHP, the CRHP, and for designation as a Los Angeles HCM under Criteria A/1/1 as a “rare remaining

² City of Los Angeles, Department of City Planning, Office of Historic Resources. July 2017. “Requirements for Phase I Historical Resource Assessment Reports.”

example of a streetcar ticket booth building in Venice.”³ The three-story building was not recorded by SurveyLA. Additionally, the subject property is located within SurveyLA’s Abbot Kinney Boulevard Commercial Planning District. This area of commercial development “does not retain sufficient integrity or cohesion to qualify as a historic district, [although] it may warrant special consideration for local planning purposes.”⁴

³ Historic Resources Group, *Venice Report: Individual Resources*. (Prepared for SurveyLA, City of Los Angeles, Department of City Planning, Office of Historic Resources, April 2015), 263-265.

⁴ Historic Resources Group, *Venice Report: Historic Districts, Planning Districts and Multi-Property Resources*. (Prepared for SurveyLA, City of Los Angeles, Department of City Planning, Office of Historic Resources, April 2015).



Figure 1. Project vicinity map, 1:800,000 scale.

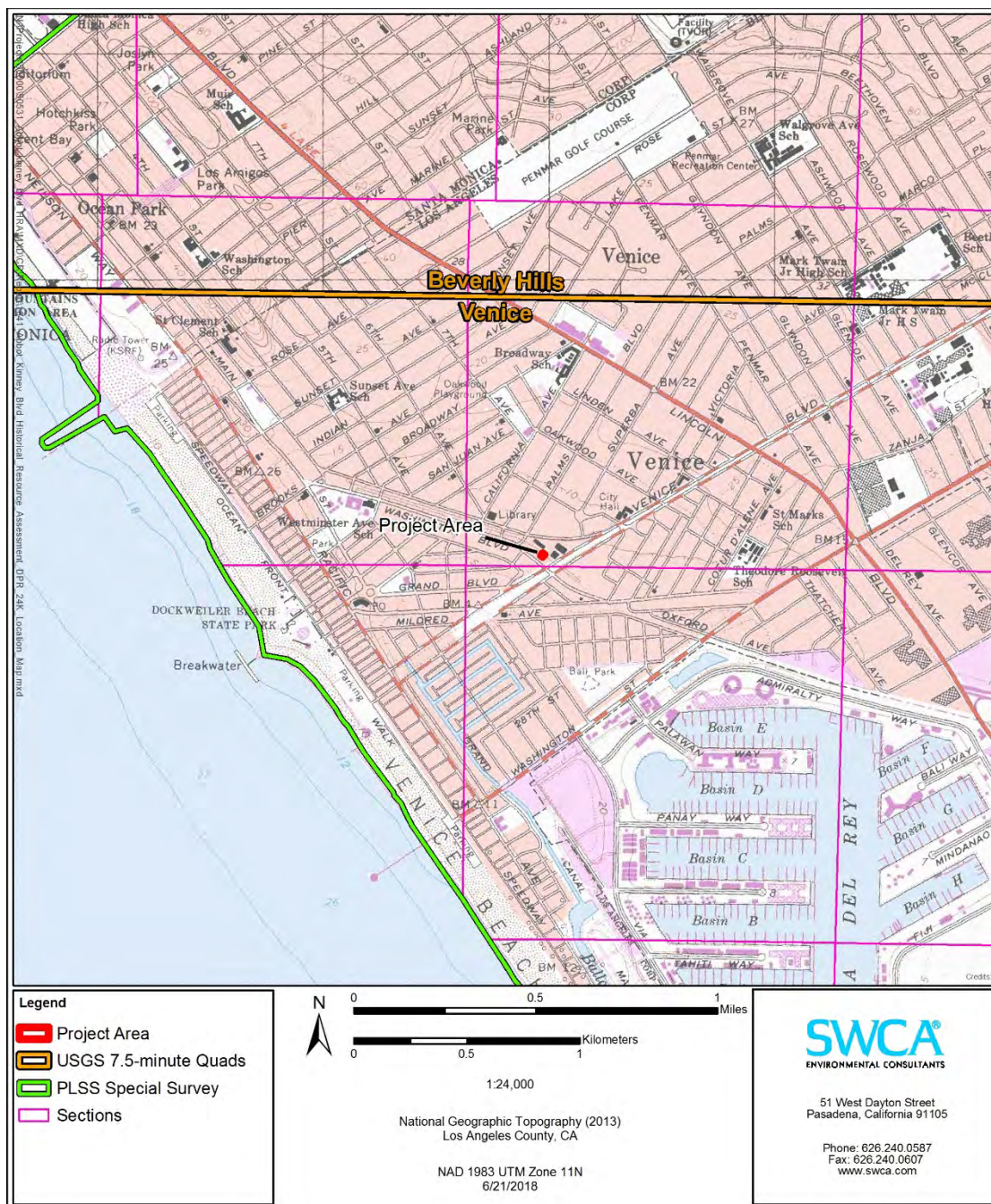


Figure 2. Project location on the USGS 7.5-minute quadrangle, Venice, California.

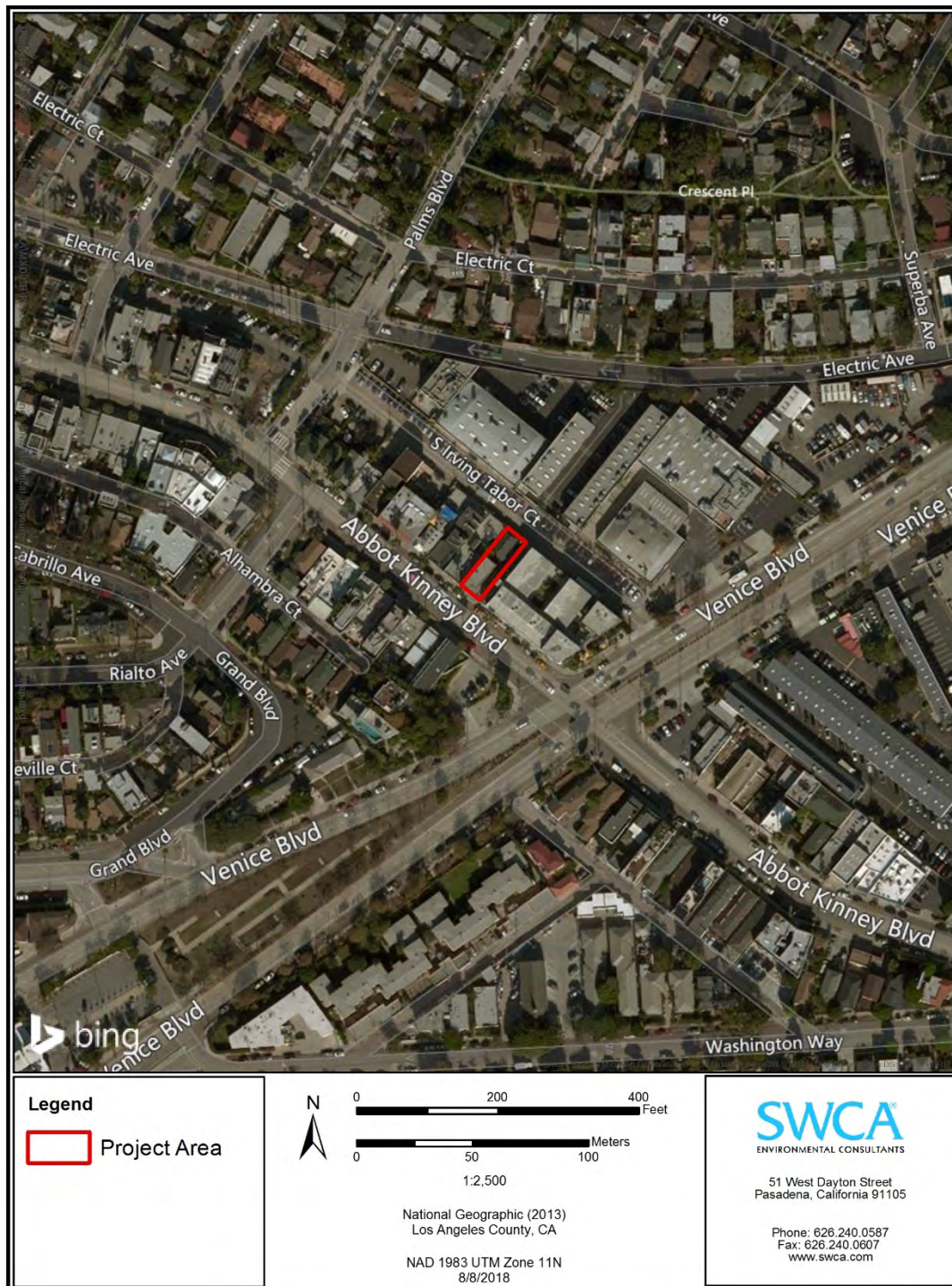


Figure 3. Project location on 2013 aerial photography with local streets, 1:2,500 scale.

III. REGULATORY SETTING

This section discusses the applicable federal, state, and local laws, ordinances, regulations, and standards informing the identification of eligible historical resources.

Federal Regulations

NATIONAL REGISTER OF HISTORIC PLACES (NRHP)

The NRHP was established by the National Historic Preservation Act of 1966 as “an authoritative guide to be used by Federal, State, and local governments, private groups and citizens to identify the Nation’s cultural resources and to indicate what properties should be considered for protection from destruction or impairment” (36 Code of Federal Regulations [CFR] 60.2). The NRHP recognizes properties that are significant at the national, state, and local levels. In general, a resource must be 50 years of age to be considered for the NRHP, unless it satisfies a standard of exceptional importance. To be eligible for listing in the NRHP, a resource must be significant in American history, architecture, archaeology, engineering, or culture. Districts, sites, buildings, structures, and objects of potential significance must also possess integrity of location, design, setting, materials, workmanship, feeling, and association. A property is eligible for the NRHP if it is significant under one or more of the following criteria:

- Criterion A: It is associated with events that have made a significant contribution to the broad patterns of our history;
- Criterion B: It is associated with the lives of persons who are significant in our past;
- Criterion C: It embodies the distinctive characteristics of a type, period, or method of construction, or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components may lack individual distinction; and/or
- Criterion D: It has yielded, or may be likely to yield, information important in prehistory or history.

In addition to meeting these criteria, a property must retain historic integrity, which is defined in National Register Bulletin 15 as the “ability of a property to convey its significance.”⁵ In order to assess integrity, the National Park Service recognizes seven aspects or qualities that, considered together, define historic integrity. To retain integrity, a property must possess several, if not all, of these seven qualities:

1. Location – the place where the historic property was constructed or the place where the historic event occurred;
2. Design – the combination of elements that create the form, plan, space, structure, and style of a property;
3. Setting – the physical environment of a historic property;
4. Materials – the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property;

⁵ National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: National Park Service, 2002).

5. Workmanship – the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory;
6. Feeling – a property’s expression of the aesthetic or historic sense of a particular period of time; and
7. Association – the direct link between an important historic event or person and a historic property.

State Regulations

CALIFORNIA REGISTER OF HISTORICAL RESOURCES (CRHR)

Created in 1992 and implemented in 1998, the CRHR is “an authoritative guide in California to be used by state and local agencies, private groups, and citizens to identify the state’s historical resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change.”⁶ Certain properties, including those listed in or formally determined eligible for listing in the NRHP and California Historical Landmarks numbered 770 and higher, are automatically included in the CRHR. Other properties recognized under the California Points of Historical Interest program, identified as significant in historical resources surveys, or designated by local landmarks programs may be nominated for inclusion in the CRHR. A resource, either an individual property or a contributor to a historic district, may be listed in the CRHR if the State Historical Resources Commission determines that it meets one or more of the following criteria, which are modeled on NRHP criteria:

- Criterion 1: It is associated with events that have made a significant contribution to the broad patterns of California’s history and cultural heritage.
- Criterion 2: It is associated with the lives of persons important in our past.
- Criterion 3: It embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values.
- Criterion 4: It has yielded, or may be likely to yield, information important in history or prehistory.⁷

Resources nominated to the CRHR must retain enough of their historic character or appearance to convey the reasons for their significance. Resources whose historic integrity does not meet NRHP criteria may still be eligible for listing in the CRHR.

Local Regulations

LOS ANGELES HISTORIC-CULTURAL MONUMENTS (HCM)

Local landmarks in the City of Los Angeles are known as HCMs and are under the aegis of the City of Los Angeles, Department of City Planning, Office of Historic Resources (OHR). An HCM, monument, or local landmark is defined in the Cultural Heritage Ordinance as follows:

[A] Historic-Cultural Monument (Monument) is any site (including significant trees or other plant life located on the site), building or structure of particular historic or cultural

⁶ Public Resources Code, Sections 21083.2 and 21084.1.

⁷ Public Resources Code, Section 15024.1(c).

significance to the City of Los Angeles, including historic structures or sites in which the broad cultural, economic or social history of the nation, State or community is reflected or exemplified; or which is identified with historic personages or with important events in the main currents of national, State or local history; or which embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period, style or method of construction; or a notable work of a master builder, designer, or architect whose individual genius influenced his or her age.⁸

HISTORIC PRESERVATION OVERLAY ZONES (HPOZ)

As described by the OHR, “to identify and protect neighborhoods with distinct architectural and cultural resources, the City...developed an expansive program of Historic Preservation Overlay Zones.... HPOZs, commonly known as historic districts, provide for review of proposed exterior alterations and additions to historic properties within designated districts.” The HPOZ Ordinance was adopted in 1979 and amended in 2004. With regard to HPOZ eligibility, City of Los Angeles Ordinance No. 175891 states that features designated as contributing shall meet one or more of the following criteria:

- adds to the Historic architectural qualities or Historic associations for which a property is significant because it was present during the period of significance, and possesses Historic integrity reflecting its character at that time; or
- owing to its unique location or singular physical characteristics, represents an established feature of the neighborhood, community or city; or
- retaining the building, structure, Landscaping, or Natural Feature, would contribute to the preservation and protection of an Historic place or area of Historic interest in the City.⁹

Regarding effects on federal and locally significant properties, the Los Angeles Municipal Code declares the following:

The department shall not issue a permit to demolish, alter or remove a building or structure of historical, archaeological or architectural consequence if such building or structure has been officially designated, or has been determined by state or federal action to be eligible for designation, on the National Register of Historic Places, or has been included on the City of Los Angeles list of historic cultural monuments, without the department having first determined whether the demolition, alteration or removal may result in the loss of or serious damage to a significant historical or cultural asset. If the department determines that such loss or damage may occur, the applicant shall file an application and pay all fees for the California Environmental Quality Act Initial Study and Check List, as specified in Section 19.05 of the Los Angeles Municipal Code. If the Initial Study and Check List identifies the historical or cultural asset as significant, the permit shall not be issued without the department first finding that specific economic, social or other considerations make infeasible the preservation of the building or structure.¹⁰

⁸ Los Angeles Municipal Code, Section 22.171.7 (Added by Ordinance No. 178,402. Effective 4/2/07).

⁹ Los Angeles Municipal Code, Section 12.20.3.

¹⁰ Los Angeles Municipal Code, Section 91.106.4.5 (Permits for Historical and Cultural Monuments).

SURVEYLA, CITY OF LOS ANGELES, DEPARTMENT OF CITY PLANNING, OFFICE OF HISTORIC RESOURCES (OHR)

SurveyLA is a citywide survey of Los Angeles overseen by the OHR. Conducted between 2010 and 2017, field surveys were completed in three phases by Community Plan Area, incorporating over 880,000 legal parcels and nearly 500 square miles. SurveyLA staff, volunteers, and consultant teams developed multiple-property documentation-driven historic context statements for themes and property types throughout Los Angeles. These themes include architecture, city planning, social history, ethnic heritage, politics, industry, transportation, commerce, and entertainment, among others. These contexts define associated themes, property types, eligibility standards, character-defining features, and integrity considerations to be used when evaluating properties.

IV. RESEARCH AND FIELD METHODOLOGY

This evaluation was conducted and completed in accordance with the practices described in the Secretary of the Interior's *Standards and Guidelines for Historic Preservation*, including standards for planning, identifying, evaluating, and documenting resources. In addition, this report was prepared according to the requirements of the OHR for historical resource evaluations. Applicable national, state, and local level criteria were considered, as well as the context-driven methods and framework used by SurveyLA documentation efforts.

Cultural Resource Record Search

SWCA conducted a California Historical Resources Information System (CHRIS) records search (within a 200-foot radius of the subject property) at the South Central Coastal Information Center (SCCIC) at California State University, Fullerton on June 14, 2018. In addition to official maps and records, the following sources of information were consulted as part of the records search:

- National Register of Historic Places (NRHP)
- California Register of Historical Resources (CRHR)
- California State Historical Landmarks
- California Points of Historical Interest
- California Historic Resources Inventory (HRI)
- City of Los Angeles Historic-Cultural Monuments (HCMs)

PREVIOUSLY CONDUCTED CULTURAL RESOURCE STUDIES

The CHRIS records search identified one cultural resource study has been previously conducted within a 200-foot radius of the subject property.

Table 1. Previously Conducted Cultural Resource Studies within a 200-foot radius of the Subject Property.

SCCIC Report Number	Title of Study	Author: Affiliation	Year	Proximity to Project Area
LA-09678	<i>Cultural Resource Survey Report, Penmar Water Quality Improvement and Runoff Reuse Project, Prop O - Clean Water Bond Program, Community of Venice, City of Los Angeles, Los Angeles County, California. W.O. No. EW40019F</i>	Loftus, Shannon L. and Robin D. Turner, ArchaeoPaleo Resource Management Inc.	2009	Within (within 200- foot buffer)

PREVIOUSLY RECORDED RESOURCES

The CHRIS records search of 2018 identified no cultural resources within a 200-foot radius of the subject property that had been previously recorded or evaluated.

Additional Research

SWCA performed further property and neighborhood-specific research to confirm and/or inform building construction dates of the subject property and characterize the historical development of the surrounding area. In addition to reviewing building permits on file with the City of Los Angeles, Department of Building and Safety, SWCA consulted the following digital archives and organizations to identify relevant historic photographs, newspaper articles, city directories, and maps:

- Ancestry.com
- Calisphere
- Huntington Digital Library
- Los Angeles Public Library
- Online Archive of California
- ProQuest
- Sanborn fire insurance maps
- University of Southern California Digital Library
- University of California Los Angeles Library, Digital Collections

As part of the HRA, Ms. Minerbi conducted a built environment survey of the subject property on June 27, 2018. The purpose of the survey was to identify and photograph the subject property and to inform its historical significance evaluation. The field survey consisted of a visual inspection of the existing building and any associated features. The building was recorded on California Department of Parks and Recreation (DPR) 523 series forms, which are included in Appendix B of this report. Ms. Minerbi also performed a reconnaissance survey of the surrounding area to determine the potential for any historic districts and to identify other similar property types. All field notes, photographs, and records related to the current study are on file at the SWCA Pasadena office.

V. ARCHITECTURAL DESCRIPTION

The subject parcel is rectangular and measures 34 feet wide by 101 feet deep. Situated on the property are two buildings (Figures 4–16). At the rear (north) end of the property is a one-story building constructed in 1918 and at the front end is a three-story building constructed in 1935. Both buildings are rectangular in plan. The architectural description for both buildings begins with the primary (south) façade and continues clockwise to the west and north façades, ending with the east façade.

Rear Building

The Japanese-inspired Craftsman style rear building is one-story with a rectangular footprint. It was originally built as a single-family residence, converted to commercial purposes, and is presently configured as a dwelling but vacant. Exterior cladding consists of vertical board and batten siding with alternating horizontal batten accents. A continuous horizontal band extends across the exterior at roughly 2 feet beneath the roof. Fenestration consists primarily of wood-framed casement-type windows. The building is topped by a multi-form gable-on-hip roof, evocative of the Japanese “irimoya-yane” style, finished with composition shingles. The wide eaves feature exposed curved rafters and an upward flare at each of the roof’s four corners. The gables feature simple bargeboards that accentuate the upward-flare of the roof’s ridge-line.

The primary (south) façade is asymmetrical (Figures 5–6) and faces the rear (north) façade of the front building. To the left is a corner-recessed concrete porch occupying roughly one-quarter of the façade. The porch is approached from the south by three concrete steps with a simple wood handrail on the right. A square wood post topped with a scalloped capital evocative of Japanese post-and-beam joinery supports the porch at the western corner. The porch railing is a single, horizontal rail extending from the post to the building. Both the south- and west-facing facets of the porch feature a single non-original wood and glass panel door. Centered on the remainder of the façade are two French casement windows, with three lites per sash. Three planter boxes are attached under the windows.

The west façade is obstructed by wood fencing/gates at both ends and was not visible at the time of the survey.

The rear (north) façade (Figure 7) abuts the property line along S. Irving Tabor Court and is symmetrical with irregular fenestration. There is a single, metal door slightly right of center approached by two concrete steps. To the right of the door is a small, metal-framed sliding window set within a larger, potentially filled-in original opening, indicating it is a replacement. Metal security bars are attached to the building over the window and a single planter box is attached below.

The east façade (Figures 8–9) is nearly symmetrical with fenestration consisting of three evenly-spaced windows. At left is a single casement window. A French casement window, matching those on the front façade, is located left of center. A final single casement window sits within a half filled-in opening to the right of the façade. Other details of this façade may have been obstructed by a metal and fabric canopy to the left and a wooden enclosure for a washer and a dryer to the right.

Front Building

The vernacular-style front commercial and residential building is three stories and largely clad in stucco. Fenestration consists entirely of non-original windows primarily of a metal-framed sliding type and some fixed windows of unknown material. A parapet, topped with Spanish-style clay tile laid end to end, wraps all four sides of the flat roof.

The primary (south) façade (Figure 10) is roughly symmetrical and visually reads as two stories. A non-original storefront consists of a centered, recessed entry with a glass door and two-lite fixed transom above. The side walls of the entry alcove feature eight-lite fixed glass. To either side of the entry are ten-lite glass. The upper story is largely covered by a vertical garden wall. At left is a two-lite fixed window of unknown material. To the right is a three-lite fixed window of unknown material. Forming an outer edge of the façade's sides and top is a three-step molding vaguely evocative of the Art Moderne style.

The first and second stories of the west façade (Figure 11) abut the adjacent building and were not visible at the time of the survey. The third story of the façade features five sliding windows of various sizes in an asymmetrical arrangement.

The rear (north) façade (Figure 12) displays all three levels. The right half of the ground story features a clapboard-clad bump-out with four eight-lite glass doors, the middle two French. The bump-out is topped by a roof with exposed rafters that mimics the roof of the building at the rear of the subject property. The left end of the roof is supported by a wood column identical to one on the rear building. Positioned left of the bump-out and partially under the roof is a metal framed six-lite casement window flanked on both sides by a three-lite fixed window. All are trimmed together. The visual middle level features six sliding windows arranged in four bays. The outer two bays each consist of a single small sliding window, and the center two bays each consist of a single tall and narrow window with a single small sliding window towards the center. The third visual level features a cantilevered projection of 3 to 5 feet. A stucco clad beam supports each end. Symmetrically arranged on this section of the façade are two large sliding windows.

The east façade (Figure 13) is straight and also displays all three levels. At the far-left corner is an eight-lite fixed window that acts as the wrap-around of the store-front on the primary (south) façade. Roughly centered on the façade is a ground-floor entryway leading to an internal staircase rising to the west into the building and dividing the second story into halves. Entry to the staircase is obstructed by a metal security gate. Set high in the wall at the visual middle level and asymmetrically grouped above the staircase entry are five slider windows. From left to right are a single small window and four identical larger windows. Fenestration on the third visual level consists of five identical sliding windows asymmetrically spaced across the length of the façade.

Where the buildings on the subject property do not abut the property boundaries (west and north boundaries) the property is enclosed by wood fencing. The property is entirely hardscaped with concrete (Figures 4 and 14).

The property is located on an urban commercial block, surrounded by one- and two-story commercial and mixed-use buildings of various styles and periods of construction (Figures 15–16).



Figure 4. Overview of subject property at 1639-1641 Abbot Kinney Boulevard, view north (SWCA, 2018).



Figure 5. Primary (south) façade of the rear building, view north (SWCA, 2018).



Figure 6. Detail of entry porch on primary (south) façade of the rear building, view north (SWCA, 2018).



Figure 7. Rear (north) façade of the rear building, view south (SWCA, 2018).



Figure 8. South end of east façade of the rear building, view north (SWCA, 2018).



Figure 9. North end of east façade of the rear building, view south (SWCA, 2018).



Figure 10. Primary (south) and east façades of the front building, view north (SWCA, 2018).



Figure 11. View of the second story of the west façade of the front building, view east (SWCA, 2018).



Figure 12. Rear (north) façade of the front building, view west (SWCA, 2018).



Figure 13. East façade of the front building, view southwest (SWCA, 2018).



Figure 14. Detail of the rear (north) façade of the front building and the primary (south) façade of the rear building, view west (SWCA, 2018).



Figure 15. Overview of Abbot Kinney Boulevard with subject property at left in the background, view northeast from Rialto Avenue (SWCA, 2018).



Figure 16. Overview of Abbot Kinney Boulevard with subject property at right in the midground, view southwest from Venice Boulevard (SWCA, 2018).

VI. HISTORIC AND NEIGHBORHOOD CONTEXT

Venice

The subject project is located in the neighborhood of Venice within the city of Los Angeles on the border of Culver City and Santa Monica. In the early nineteenth century, the land began to be used for cattle grazing by the Machado family. Augustin Machado and his wife immigrated to Los Angeles from Sonora in 1781 and were the first family to settle in the Ballona area in 1819.¹¹ The Machado family had sole rights to the area until 1839, when Augustin Machado partnered with brothers Felipe and Tomas Talamantes.¹² The Machado and Talamantes families stocked Rancho La Ballona with cattle, planted vineyards and other crops, and built houses on the land. It is reported that Native Americans who lived near the Machado adobe and near present-day Loyola University supplied much of the labor for these projects.¹³

The Mexican-American War and an influx of new people brought many changes to the ranchos of Los Angeles, including Rancho La Ballona. As the population of the greater Los Angeles area rapidly expanded, the price of beef rose dramatically and crime increased throughout the area.¹⁴ The change in government also led to logistical problems for rancho owners who were forced to engage in difficult and lengthy legal processes in order to re-secure the title of their land under American authorities. All of these issues, coupled with a floundering cattle business, forced many rancho owners to sell off their land by the late nineteenth and early twentieth centuries.¹⁵ In 1874 the Machado family sold most of the 861 acres of their land south of Pico Boulevard and east of the Pacific Ocean to Nancy Lucas, a widow. The land stayed in Lucas' hands until she died in 1881, after which it was passed on to her heirs.

The first major development project in the Ballona area was an attempt by the Santa Fe Railroad to build a harbor. Work began in 1887 with the construction of a railroad, the dredging of the wetland, and the construction of two wharfs.¹⁶ This investment in infrastructure led to the birth of several towns in the area; however, the initial venture was a failure, the town and port were never built, and dredging was halted because of its impracticality.¹⁷ This episode represents the beginning of the end for the Ballona wetlands, which were decimated by further development in the area during the end of the nineteenth and the beginning of the twentieth centuries.

As the area became more popular among tourists, one well-to-do tobacco tycoon turned developer saw a golden opportunity to create a lucrative beach resort town. Originally from New Jersey, Abbot Kinney made his wealth working in his older brother's tobacco company. In 1880 he decided to relocate to Southern California, where he became interested in land development.¹⁸ After a failure in Pacific Palisades, Kinney and his partner bought Ocean Park Casino and the surrounding tract of land in 1891. Most of Ocean Park,

¹¹ Clementia Marie, "The First Families of La Ballona Valley." *The Historical Society of Southern California Quarterly*, 37, no. 1 (1955), 52.

¹² Paula A. Scott, *Santa Monica: A History on the Edge* (Mt. Pleasant, SC: Arcadia Publishing, 2004), 27.

¹³ Marie, 53.

¹⁴ Scott, 32.

¹⁵ Scott, 34.

¹⁶ Brian D. Dillon, Archaeological Impact Assessment of the Price-Costco Plaza Project 18.4 +/- Acres in Culver City, Los Angeles County, California. Prepared for Christopher A. Joseph & Associates, On-file at Southern Central Coastal Information Center, 1996, 28.

¹⁷ Fred E. Basten, *Santa Monica Bay: The First 100 Years: a pictorial history of Santa Monica, Venice, Ocean Park, Pacific Palisades, Topanga, & Malibu* (Los Angeles: General Publishing Group, 1974), 12, and Dillon, 28.

¹⁸ Tom Moran, "In Kinney's Own Words." www.veniceofamerica.org/pdf/mar_apr_2004_newsletter.pdf. Also, Rob Sullivan, "An Intimate Look at History." *Los Angeles Times*. October 7, 1990.

as it came to be known, was subdivided into part of the Golden Bay tract which was recorded in 1902.¹⁹ The Golden Bay tract was developed with a unique layout that included separate streets dedicated for automobile and pedestrian use. This development method resulted in a parallel plan of “drive streets,” “walk streets,” and alleys or “courts.” Many subdivisions of Venice that were developed by Kinney exhibit this plan; however, the walk streets in northern Venice are likely the earliest examples of its implementation. The plan has been described as an effort on the part of the developers to cut costs, but they also resulted in a courtyard effect for the small lots and provided children a safe place to play.²⁰

Eventually Kinney and his partners dissolved their property, with Kinney maintaining ownership of the undeveloped southern half, which included present-day Venice. With this land, Kinney decided to build Venice of America, a recreation of Venice, Italy, complete with dredged canals, a Venetian-style business district, and an auditorium.²¹ In 1990, West Washington Boulevard between Main Street and Washington Street was renamed Abbot Kinney Boulevard in his honor.²²

The introduction of the Pacific Electric street car allowed easier access to Venice of America, resulting in increased tourism in the area.²³ The Pacific Electric car ran along Venice Boulevard and was known as the “Venice Short Line.” This section, constructed in 1897 by the Pasadena & Pacific Railway Company and later taken over by Pacific Electric in 1911, was the most used beach line within the Los Angeles metro system at the time.²⁴ Despite the success of the rail line, Kinney’s Venice of America was on a downward spiral. In 1912 the California State Board of Health condemned Kinney’s beloved canals as a health hazard and Kinney was forced to deed them to the City of Venice, who could provide better maintenance; however, by the 1920s the canals had become no more than public nuisance. In 1924, the City of Venice decided to adapt the canal system to better fit modern transportation infrastructure, filling them and converting them to roadways. Though residents fought the plan for several years, during which time Venice was annexed by the City of Los Angeles, the canals were paved in 1929.²⁵

Kinney’s death in 1920, coupled with the beginning of Prohibition, were the final nails in the coffin for incorporation of the small resort town. Political infighting within Venice’s government for so many years had grated on the residents. This climate, coupled with the deteriorating state of public infrastructure, ultimately led the city trustees to call for a special annexation election on October 2, 1925. The final tally was 3,130 in favor of incorporation and 2,215 opposed, with some historians theorizing the vote was a result of resident’s displeasure with the inept government.²⁶ The consolidation with the City of Los Angeles in 1925 resulted in many improvements in city services as well as the construction of many prominent buildings such as Venice High School.²⁷

Even as urbanization continued into the 1920s, development was concentrated in relatively discrete areas along Lincoln Boulevard, primarily to the south, and along Venice Boulevard and the Pacific Electric route,

¹⁹ Historic Resources Group. *Historic Resources Survey Report: Venice Community Plan Area*. Prepared for City of Los Angeles, Department of City Planning, Office of Historic Resources, March 2015. Also, Jeffrey Stanton, *Venice California: “Coney Island of the Pacific”* (Los Angeles: Donahue Publishing, 1993), 9.

²⁰ *Ibid.*

²¹ Helaine Olen, Break on Through, Abbot Kinney: Venice, California. *The Baffler*, 2014, 158. Also, Tom Moran, “In Kinney’s Own Words.” accessed February 1, 2018, www.veniceofamerica.org/pdf/mar_apr_2004_newsletter.pdf.

²² Lisbet Nilson, “A Venice Street Is Named for a Visionary,” *Los Angeles Times*, October 7, 1990.

²³ Friends of the Ballona Wetlands, “Early History,” accessed February 1, 2018, <http://www.ballonafriends.org/history.html#7>.

²⁴ Electric Railway Historical Association (ERHA) of Southern California, “Venice Short Line,” accessed: February 1, 2018, <http://www.erha.org/pewvs.htm>.

²⁵ Historic Resources Group, 13.

²⁶ Stanton, 134.

²⁷ Historic Resources Group, 14; Olen, 159; Stanton, 143.

primarily to the west. The northern half of Venice was still characterized by agricultural plots, once part of grazing lands within the historic Rancho La Ballona. Historical aerial photographs show the agricultural fields and open lots in the northern half of Venice standing in stark contrast to encroaching developments. The land use and partitioning pattern established in the 1920s persisted in its basic form into the 1930s, as depicted in aerial photographs and survey maps created by the Works Progress Administration.

The 1920s brought a new type of development to the area through the growth of the aviation industry.²⁸ The area where the Santa Monica Airport is now located, just north of Venice, was used as a landing strip as early as 1917. Though at this early time the runway and landing strip was only a grassy flat area, an official airport was commissioned by the Army in 1922 and named Clover Field in honor of an American pilot killed in World War I.²⁹ The area came under ownership of the City of Santa Monica in 1927 and was then renamed Santa Monica Airport.³⁰ One of the major companies in the aeronautics field at the time was Douglas Aircraft Company, which operated out of Santa Monica Airport. Douglas Aircraft became known world-wide when its World Cruiser biplane became the first aircraft to successfully circumnavigate the globe in the 1920s.

World War II and the growth of the aeronautics industry resulted in a population boom in Venice and surrounding neighborhoods including West L.A., Culver City, and Santa Monica. The war brought a new urgency to the aerospace industry, exemplified by the growth of Douglas Aircraft and its intense schedule. During these years the company employed 44,000 people in three shifts 24 hours a day, seven days a week. Housing for all the employees became a necessity, resulting in a massive investment in single family residential homes in the area surrounding the airport.³¹

By the end of the war, Santa Monica, Culver City, Palms, and adjacent areas were bustling blue-collar neighborhoods and Lincoln Boulevard, Venice Boulevard, and Washington Boulevard had become main thoroughfares. By 1964 all of the former agricultural lands had been converted into housing tracts or recreational facilities, the latter of which includes the Penmar Golf Course and Park.

Abbot Kinney Boulevard

Abbot Kinney Boulevard was so named in 1990. It was originally known as Lake Street and then sometime before 1918 the name was changed to Washington Boulevard.³² The development of the street was, like much of Venice, greatly influenced by the many rail lines and spurs that physically divided the city into sections.³³ Present-day Abbott Kinney Boulevard ran immediately south of the Inglewood Line which followed present-day South Irving Tabor Court and Electric Avenue. The Inglewood Line was built in 1892 primarily as a freight-hauling steam railroad before eventually being electrified for service as an interurban passenger railroad.³⁴ In addition to the Inglewood Line, Abbot Kinney Boulevard was also served by the

²⁸ Friends of the Ballona Wetlands 2017; Nathan Masters, “CityDig: When Santa Monica Airport Was Clover Field.” *Los Angeles Magazine*, 2014, accessed February 1, 2018, <http://www.lamag.com/citythinkblog/citydig-when-santa-monica-airport-was-clover-field/>.

²⁹ Masters.

³⁰ *Ibid.*

³¹ City of Santa Monica, “Rich in Aviation History and Heritage.” https://www.smgov.net/Departments/Airport/Airport_History.aspx. Date accessed, February 1, 2018.

³² Daniel Prosser, *Los Angeles Citywide Historic Context Statement; Context: Pre-Consolidation Communities of Los Angeles, 1862-1932* (Prepared for: City of Los Angeles, Department of City Planning, Office of Historic Resources, July 2016), 174; Sanborn Map Company, *Sanborn Fire Insurance Maps: Los Angeles, Venice District* (1918), sheets 76, 77, 81, 82, 84, 89, 90; Nancy Hill-Holtzman, “Part of Washington Blvd. to Be Renamed,” *Los Angeles Times*, February 25, 1990; Nilson.

³³ Prosser, 153.

³⁴ Prosser, 151.

Venice Miniature Railway, a passenger-carrying narrow-gauge steam railway commissioned by Abbot Kinney. The railway, which operated from 1905 to 1924, ran in a loop between Abbot Kinney Boulevard and the Grand Basin at Windward Avenue.³⁵

The 1918 Sanborn *Insurance Maps: Los Angeles, Venice District*, the earliest to record the section of Abbot Kinney Boulevard between Brooks Avenue and Venice Boulevard, reveals relatively sparse development. Even though Venice was over a decade old, roughly two-thirds of the lots on the street remained vacant. Of those lots that had been developed, the majority were single-family dwellings, with considerably fewer multi-family dwellings and commercial buildings.³⁶ The most substantial edifice along the street was the Venice Grammar school on the site of the present-day Westminster Avenue Elementary School.

During this building boom after World War I Abbot Kinney Boulevard began to shift from a primarily residential district to a more mixed character “with modest Craftsman cottages from the teens and 1920s alongside one- to three-story vernacular brick buildings from the 1920s.”³⁷ During these years, the street became “the general purpose business district that Venice had previously lacked.”³⁸ SurveyLA calls out the 1923 Bundy Building at 1327-1335 Abbot Kinney Boulevard as “a particularly elegant example” of this era of the street’s commercial development.³⁹

From the beginning of the city’s development, Abbot Kinney Boulevard and the Inglewood Line divided the primarily white neighborhood of Venice of America to the south from the neighborhood of Oakwood to the north, where blacks were permitted to live. Washington Boulevard served as such a hard racial barrier that when Abbott Kinney died in 1920 and willed his home on the Grand Canal to his personal chauffeur, Irving Tabor, Tabor had to move the house to Oakwood in order to live in it.⁴⁰ One African American resident, James Thomas, who lived in Oakwood from the 1930s to the 2000s recalled, “...you didn't cross Washington. Never! We just knew we were outside of where we was supposed to be.”⁴¹

The 1940 WPA Land Use Survey of Abbot Kinney Boulevard, between Venice Avenue and Brooks Avenue, revealed the effects of these early boom years. While the number of single-family dwellings along the street stayed relatively constant between 1918 and 1940, the number of multi-family dwellings rose from 4 to 23. Even more spectacular was the growth of commercial buildings, which rose from only 6 in 1918 to 50 in 1940. Unsurprisingly, the number of vacant lots decreased substantially over the same period.⁴²

Unfortunately, many of the 1950 Sanborn maps for the street are unavailable; however, the small surviving section covering three blocks along the north side of the street between Venice Boulevard and California Avenue suggests that the patterns seen in 1940 continued through the following decade. The most marked change in this small section of the neighborhood was in commercial development, which grew from only 1 building in 1918, to 12 in 1940, and to 17 in 1950. Meanwhile, the number of single-family dwellings in

³⁵ Historic Resources Group, 9.

³⁶ Sanborn (1918), sheets 76, 77, 81, 82, 84, 89, 90.

³⁷ Historic Resources Group, 28, 46.

³⁸ Prosser, 167-168.

³⁹ Prosser, 168.

⁴⁰ Andrew Deener, “The ‘Black Section’ of the Neighborhood: Collective Visibility and Collective Invisibility as Sources of Place Identity,” *Ethnography: Its Traditions and Its Future* 11, no. 1 (March 2010): 49-50.

⁴¹ Deener, 50.

⁴² Sanborn (1918), sheets 76, 77, 81, 82, 84, 89, 90; City of Los Angeles, Department of City Planning, *WPA Land Use Survey Map for the City of Los Angeles* (1940).

the small sample area, which had nearly tripled between 1918 and 1940, remained effectively unchanged between 1940 and 1950.⁴³

By the 1950s, the older residential quality of the street had fully given way to a neighborhood-serving commercial character. About the commercial character of the street, the *Historic Resources Survey Report: Venice Community Plan Area* says: “Primarily serving the African-American residents of nearby Oakwood, offerings included a beauty salon, markets, repair shops, artist studios, wholesale businesses, and secondhand thrift stores. The diversity of operations was due in part to the economic limitations of the surrounding community; ‘merchants had a difficult time surviving solely from retail sales. Many stores on the street were a mixture of wholesale and retail, and others provided a range of services to increase their profits and consumer base.’”⁴⁴ The limited economic desirability of the neighborhood also made the area attractive to artists. Among the most famous of those who set up shop along West Washington were the designers Charles and Ray Eames, who, from 1943 to 1988, kept their studio in the former Bay Cities Garage at present-day 901 Abbot Kinney Boulevard.

By 1990, the *LA Times* described the street as having “contained an eclectic mix of artists’ studios, funky boutiques, antique stores, restaurants and residences.”⁴⁵ A more recent news article in the *Times* describes the street in the 1980s as being marked by an uneasy mixture of “struggling artists” and gang violence.⁴⁶ The street was renamed Abbot Kinney Boulevard in 1990, in part to reduce the confusion of the multiple streets named “Washington” in the immediate area, and because of the efforts of the Abbot Kinney Boulevard Merchants Association.⁴⁷ Most recently the street has experienced large amounts of commercial development as it has become a magnet for high-end fashion, dining, and retail, all part of a larger trend of socio-economic change in Venice that many scholars and neighborhood activists have called “gentrification.”⁴⁸

Venice of America

The subject property is legally defined as Lot 34 of Block 23 in the Venice of America tract. The tract was subdivided in 1905 by the Abbot Kinney Company (Figure 17). The irregularly-shaped tract was roughly bounded on the west by the Pacific Ocean, on the east by the Los Angeles Pacific Railroad right-of-way, on the north by Westminster Avenue, and on the south by Mildred Avenue and the Los Angeles Pacific Railroad right-of-way. There were 24 blocks and approximately 617 lots, with additional lots not to be dedicated. Most lots were rectangular. Lot size varied in shape and size. The typical size lot was 30 feet wide by 95 feet deep. Arguably chief among its characteristics was the network of six canals (now filled in). The 1918 Sanborn *Insurance Maps of Santa Monica, Including Venice*, the earliest available to record the tract, illustrates sparse development throughout. Historical aerial images reveal that by 1928, the majority of the tract had been developed. By 1963 the Venice of America tract was heavily developed and by 1977 roads appear to have replaced rail lines.

⁴³ Sanborn (1918), sheets 89, 90; Sanborn Map Company, *Sanborn Fire Insurance Maps: Los Angeles, Venice District* (1950), sheets 89, 90; City of Los Angeles, Department of City Planning (1940).

⁴⁴ Historic Resources Group, 16.

⁴⁵ Hill-Holtzman, 1990.

⁴⁶ Martha Groves, “Abbot Kinney Boulevard’s Renaissance a Mixed Blessing,” *Los Angeles Times*, October 25, 2013.

⁴⁷ Hill-Holtzman, 1990.

⁴⁸ Helaine Olen, “Break on Through, Abbot Kinney: Venice, California,” *The Baffler*, no. 25 (2014): 156-163.

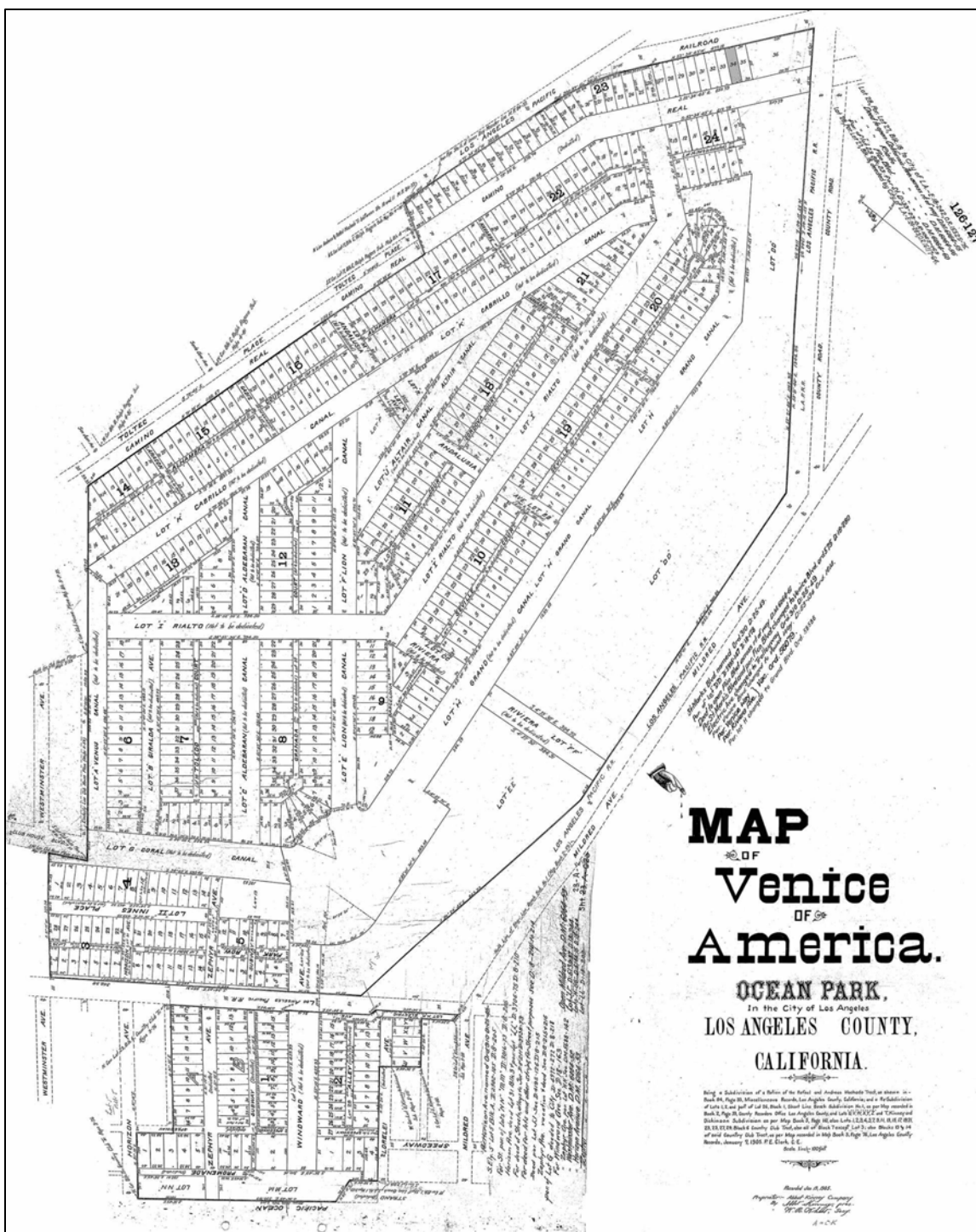


Figure 17. Venice of America tract, subdivided 1905. Subject property (Lot 34, Block 23) at upper right shaded in gray (County of Los Angeles, Department of Public Works).

Venice Short Line

Because in 2015 SurveyLA identified the rear building on the subject property as a streetcar ticket booth, a historical overview of the Venice Short Line is presented here.⁴⁹ This material is excerpted from the website of the Electric Railway Historical Association of Southern California.⁵⁰

ROUTE: From Hill Street Station via Hill Street, 16th Street (Venice Boulevard) and private way to Vineyard (5.48 Miles); thence on private way to Culver Junction (9.19 miles), Palms (9.99 miles), Venice City Hall (13.76), Windward Avenue (Venice) (14.75 miles), Pier Avenue Ocean Park (15.60 miles), to Santa Monica Boulevard. & Broadway, Santa Monica (16.96 miles). From Vineyard to Santa Monica the only stretches of street running were on Pacific Avenue, Venice, from Venice Boulevard to Windward Avenue, and on Ocean Avenue, Santa Monica, from Pico Boulevard to the terminus at Broadway. The VSL was double tracked throughout, plus two very short passing sidings in Los Angeles on Venice Boulevard. at Berendo Street and at Second Avenue.

HISTORY: That portion of this line from Hill & 4th Street to Vineyard was constructed in 1897 by Pasadena & Pacific Railway Company, a predecessor of Los Angeles Pacific. It was then known as the W. 16th Street Division and extended through from Vineyard to Beverly Hills. In 1902 LAP built the Palms Division from Vineyard to Ocean Park; this line was practically level, had few curves and traversed a much more direct route to the west beaches than did the line through Beverly Hills. In 1903, a connection was built between Venice City Hall and the Lagoon Line and the development of Venice a year later found LAP ready with fast, direct car service to the new resort. In 1908, this line was standard gauged and LAP's biggest interurban cars commenced operating over it in trains which sometimes reached five cars in length. This line immediately became the heaviest travelled beach line out of Los Angeles and retained that distinction for many years. In 1911, PE took over this line.

Under the Pacific Electric flag, the Venice Short Line continued to be a spectacular performer in hauling crowds to the shore. However, dense traffic encountered in Los Angeles and the rise of competing bus lines gradually caused patronage to drop. The oft proposed Vineyard Subway would probably save this line; without it, the eventual conversion to busses was inevitable. The VSL was the "big" line of the Western District. It was the shortest, most direct rail route to the western beaches and traffic hauled on good beach days reached the highest points recorded on the entire PE system. Had the Vineyard Subway been built, and had this line been four-tracked (as was intended), the Venice Short Line undoubtedly would have become the trunk line of a comprehensive rapid transit system for western Los Angeles. Final abandonment of rail service occurred on September 1, 1950 when busses were substituted; rails were removed with the exception of a short piece of the inbound main adjacent to the Culver City Station.

ABANDONMENT: By 1948, years of deferred maintenance caught up with the VSL. It was then estimated that in order to continue any type of rail service, an immediate expenditure of \$615,960 would be required to put track in acceptable condition. If PCC cars were to be placed in operation on the VSL, a further expenditure over a five-year period of \$694,110 would be necessary, due to this type of car's being unable to operate to

⁴⁹ Historic Resources Group, *Venice Report: Individual Resources*. (Prepared for SurveyLA, City of Los Angeles, Department of City Planning, Office of Historic Resources, April 2015), 263-265.

⁵⁰ "Venice Short Line." <http://www.erha.org/pewvs.htm>. Accessed July 11, 2018.

best advantage over any but a rigid, well maintained roadbed. Further, to equip this line with PCC cars, a total of 39 units would have been necessary; at \$40,000 per car, the total expenditure for new equipment would have been about \$1,560,000. Thus, a total of about \$2,870,000 would have been required plus \$10,000 more for crossing signal coordination and an undetermined amount to rehabilitate the well run down Ocean Park Carhouse.

VII. ARCHITECTURAL TYPE

Craftsman, 1905–1930

The following presents a historical overview of Craftsman architecture in Los Angeles; this material is excerpted from the *Los Angeles Citywide Historic Context Statement: Architecture and engineering: Arts and Crafts Movement, 1895–1930*, completed by GPA Consulting on behalf of OHR for SurveyLA in 2016.

Craftsman architecture reflected the Arts and Crafts movement’s conscious search for the supposed simplicity of a pre-industrial time when objects revealed the skill and craftsmanship of the laborer and, further, a rejection of the highly ornamented Victorian aesthetic. The Craftsman style applied to more than the building envelope; architects designed everything in harmony, from the furniture and fixtures to the landscape. The “ultimate bungalows” of the Craftsman style were usually two stories in height and custom designed by architects working closely with local artisans.⁵¹ Later, the aesthetics of the Craftsman style would be adapted to single-story, mass-produced bungalows grouped in neighborhoods for the middle class.

The style is most closely associated with the work of brothers Charles and Henry Greene of Pasadena. Both followed developments within the British Arts and Crafts movement as well as American publications featuring Craftsman work. The Gamble House in Pasadena (1908) is one of the most venerated examples of Craftsman architecture, incorporating influences from all cultures and historical periods celebrated by the Arts and Crafts movement. The work of Greene and Greene and contemporary architects in the region demonstrates how the Craftsman style came to fruition in Southern California. Many accomplished local architects, such as Sumner Hunt, Frank and Arthur S. Heineman, contributed to the development of the style in Los Angeles. The Craftsman style is characterized by a degree of eclecticism because of the numerous influences on the architects of the movement including Swiss, Japanese, and English architecture.

The body of work by Greene and Greene represents the variations found within the style, though most remaining examples are located in the city of Pasadena. Greene and Greene designed very few houses in Los Angeles. The only remaining example of their work is the Lucy Wheeler House. Constructed in 1905, it is one of the earliest examples of Craftsman architecture in Los Angeles and is located in the Harvard Heights Historic Preservation Overlay Zone. It was a precursor of the two-story Craftsman house, sometimes referred to as an “ultimate bungalow.” Initially a tongue-in-cheek term that called attention to the quality and expense of construction, the ultimate bungalow is generally considered a high-style variation of the Craftsman aesthetic. As opposed to smaller developer-built or

⁵¹ Although the term “ultimate bungalow” is used in the scholarly and popular literature of the Arts and Crafts movement to describe large, often custom-designed style houses, SurveyLA uses the term “bungalow” to refer to one to one-and a half-story Craftsman dwellings.

prefabricated bungalows, two-story Craftsman houses were often commissioned for wealthy residents and designed specifically with the homeowner's needs and the physical site in mind. They generally feature a low-pitched, gabled roof, oversized eaves with massive exposed rafter tails, and windows placed in groups or bands, not singly, as is common with simpler bungalows. A high-style Craftsman house is distinguished by the quality of the materials and complexity of design and may feature custom-designed, elaborate woodwork, stained glass, and other fixtures.

The influence of Japanese architecture in the work of Greene and Greene was profound, but understated compared with other designers. The house at 5357 Victoria Avenue in the Park Mesa Heights neighborhood is a case in point. Constructed in 1912, the primary elevation of this two-story house is distinguished by two massive stone piers that support the roof of the front entry porch. The roof is pagoda-like with its many gables that peak at the apex and flare at the ends. This not so subtle reference to Japanese architecture can be found in Craftsman houses, both large and small, throughout Los Angeles.

Craftsman style buildings may also exhibit Swiss chalet design references. Landscape architect Andrew Jackson Downing introduced the Swiss chalet to American architecture. In his 1850 book *The Architecture of Country Houses* Downing discussed the merits of the style for hillside properties. William S. B. Dana rejuvenated Downing's ideas and expressed other contemporary concepts. In Dana's 1913 *The Swiss Chalet Book*, he noted the chalet should "rest on a stone foundation" and "all or part of the main story wall may be constructed of masonry." He also mentioned the wood walls (inside and out) should be treated but not painted, and the eaves should be broad as though protecting the "almost human face of the wall below." Dana, like Downing, stressed that the building should harmonize with the landscape and have a rustic feel.⁵² Fundamentally an architecture of stained wood, the Swiss chalet was well suited to the goals of the Arts and Crafts movement. However, chalet style influences rarely found their way into the Craftsman style houses of Los Angeles. Although Downing thought the style was fitting for hillside locations, in Los Angeles most examples are found in neighborhoods with flat topography like West Adams. Craftsman houses influenced by chalet architecture are a single, rectangular volume covered by a front-facing gabled roof. The street-facing elevation is often symmetrically arranged, and usually features a second story balcony defined by flat balusters with decorative cutouts. Brackets and bargeboards are typically more decorative than those found in other variations of Craftsman architecture.⁵³

The Craftsman bungalow dates from the early 1900s through the 1920s. The bungalow's simplicity of form, informal character, direct response to site, and extensive use of natural materials—particularly wood—was a regional interpretation of the socio-economic and aesthetic reforms espoused by the Arts and Crafts movement's founder, William Morris. Craftsman bungalows generally have rectangular or complex plans, and are one to one-and-a-half stories tall. They have wood clapboard or shingle exteriors and are defined by their horizontality with broad front porches, often composed with stone, clinker brick, or stuccoed porch piers. Other character-defining features include low-pitched front-facing gabled roofs, and overhanging eaves with exposed rafter tails.

The Craftsman airplane bungalow sub-type dates from the early 1900s and reached a peak of popularity in the late 1910s. The Craftsman airplane bungalow is similar to the

⁵² William S.B. Dana, *The Swiss Chalet Book* (New York: The William T. Comstock Company, 1913).

⁵³ Bricker et al., *Multiple Property Documentation Form, the Residential Architecture of the Arts and Crafts Period in Pasadena, 1895-1918*. National Register of Historic Places Form, 1998, F29.

Craftsman bungalow in plan and is characterized by a “pop up” second floor or half floor, usually one or two rooms in size that “floats” over the larger first story. Rooflines on both the first and second floors have low-pitched gabled roofs, oversized eaves with exposed rafter tails, and bands of windows. The influence of Japanese architecture is quite common in airplane bungalows, achieving an Asian-inspired aesthetic by simplifying the post and beam gable support to a Shinto torii (gate) form and converting the chalet overhang into a pagoda roofline with wide curving bargeboard.⁵⁴

Multi-family residences were sometimes constructed in the Craftsman style, the most common of which was the fourplex. There are many examples found in the neighborhoods around Downtown Los Angeles and their features have much in common with the chalet sub-type. The apartment building at 1401 Carroll Avenue in the Angelino Heights Historic Preservation Overlay Zone is a typical Craftsman fourplex. Two stories in height, the rectangular volume is covered by a front-facing gabled roof with broad overhanging eaves. The street-facing elevation is symmetrically arranged with two battered stone piers flanking a front entry porch and balcony.

Designers and builders in Southern California created a local body of work whose elements became hallmarks nationwide of the Craftsman style. Architecture and building firms that worked extensively in Los Angeles included Hudson and Munsell, Meyer and Holler, Heineman and Heineman, Hunt and Eager, Train and Williams, Frank Tyler, and the Tifal Brothers.

Sumner Hunt (1865-1938) came to California in 1889 after being trained as an architect in New York. He opened his own practice in 1893, and at various points in his career worked in partnership with three other architects: Theodore Eisen, A.W. Eager, and Silas Burns. Hunt was extremely active in the architectural community and belonged to several professional organizations, serving as the president of the Southern California Chapter of the American Institute of Architects. He was responsible for the design of many residences and a variety of institutional buildings including museums, social clubs, and schools. Hunt’s work—representing several architectural styles including Mission Revival, Shingle Style, Tudor Revival, and Craftsman—was viewed as quite modern in comparison to the late Victorian styles of the turn of the century.

Shortly after opening his office, Hunt was selected by Charles Fletcher Lummis to take charge of the restoration of several California missions. The work was conducted under the auspices of the Landmarks Club, which was founded by Lummis, Hunt, and others. During this period, Hunt and Lummis collaborated on a series of articles in praise of adobe construction and the Mission Revival style. For Lummis’ collection of Native American artifacts, Hunt designed the Southwest Museum. The property is listed as a landmark under national, state, and local designation programs.

Although Hunt was instrumental in popularizing the Mission Revival style, it reflected his broader interest in creating an architecture that harmonized with the climate and landscape of Southern California. His contribution to the Craftsman idiom is less well known because many major examples of his work have been demolished. The Arthur Bent House in the Highland Park-Garvanza Historic Preservation Overlay Zone not only represents a now rare example of Hunt’s residential work, but also reflects the eclecticism that can be found in many Craftsman houses. Designed in 1904 with A.W. Eager, the Bent House is two

⁵⁴ Merry Ovnick, *Los Angeles: End of the Rainbow* (Los Angeles: Balcony Press, 1994), 149.

stories in height with stone on the first story and stucco with half-timbering on the second story. Many Craftsman style houses feature half-timbering on the second story or in gable ends, a reference to the Tudor Revival style.

The Craftsman-Tudor Revival hybrid was perfected by another local architect, Frank Tyler (1876-1961). Born in Kansas, he moved to Los Angeles with his family when still a boy. His father, Marcus Tyler, was a builder, and no doubt assisted his son in launching his career as an architect. His educational background is unknown. Although Tyler designed many Shingle style and Craftsman houses for the upper crust, his real impact as a designer was in the middle-class neighborhoods of the West Adams area where he lived. The house at 2892 W. 15th Street is one of many by Tyler in the Harvard Heights Historic Preservation Overlay Zone, most of which blend the Craftsman and Tudor Revival styles.

These hybrids typically have a vertical orientation, a gabled roof with a moderate pitch, and half-timbering in the gable ends—hallmarks of the Tudor Revival. However, they are almost always sheathed in shingle or clapboard and feature spacious front porches, elements of the Craftsman style. Yet another example is the house at 2857 S. Van Buren Place, which is a contributor to the Van Buren Place National Register Historic District and is Los Angeles Historic-Cultural Monument No. 678. Tyler was responsible for hundreds of such houses in neighborhoods developed between 1905 and 1910.

Brothers Arthur S. and Alfred Heineman (1878–1972 and 1882–1974) had no formal training in architecture, which at the time was fairly common. They began as speculators in the real estate and land business before becoming architects. Eventually, Arthur was formally certified as an architect, and Alfred was the firm’s “associate,” but both were involved in various stages of planning and design. The Gless House in the Windsor Square Historic Preservation Overlay Zone is one of their most important works outside Pasadena. The 1913 house has half-timbering on the exterior, linking it to the Tudor Revival. Art glass in the interior was designed by Alfred Heineman and created by the Judson Studios. Characteristic of many of their works are downward-curved gables, suggestive of thatched Cotswold cottages. In addition to creating commissioned work for wealthy clients, the brothers’ early designs appeared in bungalow books. The designs in such books, however, were seldom credited to them. Other examples of their work in Los Angeles include houses for Mary E. Smith (1909) at 1186 W. 27th Street, Lucien and Blanche Gray (1909) at 2525 4th Avenue, and Dr. Smith (1911, West Adams Terrace Historic Preservation Overlay Zone) at 2523 4th Avenue.

The Craftsman style is primarily represented in residential architecture; however, rare examples of institutional architecture are extant in Los Angeles. Several local examples of Craftsman style institutional buildings are women’s clubs, including the 1917 Van Nuys Woman’s Club and the Eagle Rock Women’s Twentieth Century Club. The Eagle Rock Women’s Twentieth Century, located on the corner of Hermosa Avenue and Colorado Boulevard in the heart of Eagle Rock’s commercial district, is cross-gabled with a hip-on-gable roofline and features an outdoor patio area shaded by trellises, drawing the outside into the interior of the building.

By World War I, the Craftsman style declined in popularity and was outpaced by Period Revival styles. Part of this may be attributed to a change in tastes; heavy, dark wood interiors, and paneling so commonly associated with the Craftsman aesthetic was deemed gloomy and dismal. The Craftsman bungalow continued to be built through the 1920s, but

was often painted lighter colors and stripped of its dark wood interior in favor of plaster walls.

VIII. SITE HISTORY

As recorded by the Los Angeles County Assessor, Walter H. Earle acquired Lot 34, Block 23, in either 1914 or 1917 (illegible notation in Assessor's map books). Original building permits were issued before Venice was annexed by the City of Los Angeles in 1925 and are not on file with the City of Los Angeles, Department of Building and Safety. The Assessor's records indicate the subject property was first recorded with an improvement, valued at \$250 in 1918. That same year the Sanborn *Fire Insurance Maps of Santa Monica, Including Venice* recorded a modest one-story dwelling with a small covered porch in the southwest corner (Figure 18). This footprint and size resembles the present-day rear building at the subject property.

Research to date revealed little on the life history of Walter H. Earle. He may have been in real estate, as one mention of a real estate transfer was documented in the *Los Angeles Times* from himself and Adeline P. Earle to another party and one was reported in the *Riverside Daily Press* from Earle to another party.⁵⁵

In 1920 Mr. Earle sold the property to Lewis M. Winters. Sometime between 1920 and 1933, Mr. Winters sold the property to Annette M. Jenkins. Research to date has revealed neither biographical information about these early owners or indication any of the three resided at the subject property. In 1932 Ms. Jenkins sold the property to Libby and J. Hummel. In 1933 title transferred to the Marine Bank of Santa Monica and in 1935 Johannes and Harmke Hummel obtained the title.

Johannes Hummel (1891–1987) and Libby Hummel (1885–1984) were siblings and Dutch immigrants. In 1912 Johannes married Harmke Bot and the following year the couple came to the U.S. Johannes and Harmke Hummel appear to have first settled in Idaho, where they had sons Jenne and Dick, before coming to Los Angeles sometime after 1920. As of 1927 the *Santa Monica City Directory* listed the Hummels residing at the property. The 1930 U.S. Federal Census listed the Hummel family (minus son Jenne who died in 1929) residing at the property as the owners although the Assessor's records indicate that they did not purchase the property until 1932. Mr. Hummel identified himself as a plaster contractor working on his own account. On November 15, 1934 Mr. Hummel became a naturalized citizen. The 1940 U.S. Federal Census recorded that the couple resided at the property. Mr. Hummel identified himself as a building contractor employing others.⁵⁶

On November 20, 1934 the City of Los Angeles issued a building permit to Mr. Hummel to move the existing dwelling to the rear of the lot, making space to build a store at the front of the lot.⁵⁷ The existing dwelling was recorded as measuring 32 by 24 feet, with a maximum height of 16 feet. The total estimated cost was \$70. On January 4, 1935 Mr. Hummel received a permit to construct a one-story, two-room store, and private garage.⁵⁸ The building was to measure of 50 × 25 feet, with a maximum height of 16 feet. The exterior walls were to be clad in stucco. The roof material was not specified. Total cost was to be \$1,000. While no architect was listed, Mr. Hummel was listed as the contractor. On February 20, 1935 Mr. Hummel received another permit, to add a second story on to the commercial building.⁵⁹ The second floor was to

⁵⁵ "Real Estate Transfers," *Los Angeles Times*, May 20, 1904, p. 18; and "Transfers During Week," *Riverside Daily Press*, May 31, 1919, No. 130, Part 2, p. 1.

⁵⁶ Ancestry.com

⁵⁷ LADBS, Permit No. 15876, November 20, 1934.

⁵⁸ LADBS, Permit No. 222, January 4, 1935.

⁵⁹ LADBS, Permit No. 2746, February 20, 1935.

contain two dwelling units with a total of 10 rooms. It was to measure 23 by 53 feet and cost \$2,000. Mr. Hummel was again listed as the contractor.

In 1936 two permits were issued. The first permit, issued to Mr. Hummel on April 20, was for tile setting. Neither the building nor the cost was specified.⁶⁰ Mr. Hummel acted as the contractor. The second permit was issued on May 27 to the Louis Barber Shop to install an awning, with rope pull, to cost \$17.⁶¹ Owens Awning Shop was listed as the contractor.

On April 8, 1958 Mr. Hummel sold the property to Karel and Petronella Opsteegh.

Very little information could be obtained for the Opsteeghs, who were natives of the Netherlands. Karel Opsteegh (1913–1997) married Petronella (née Kuiter) on July 13, 1939 in Dodrecht, Holland. The couple immigrated to the U.S. in 1953. Mr. Opsteegh became a naturalized citizen in 1964 while a resident at the subject property.⁶² On his petition for naturalization, his occupation is listed as thread roller for aircraft fasteners.

On July 22, 1965 the Opsteeghs sold the property to Clarence and Mandy Coburn. Three years later on July 18, 1968 the Coburns sold the property to George and Anne Smith.

On July 23, 1968, Mr. Smith received two permits for unspecified work to comply with Venice Rehabilitation File No. X15996 and X25996.⁶³ Mr. Smith was listed as the contractor for both permits. The estimated valuation for the former was \$175, and \$600 for the latter.

During the 1980s and 1990s the property changed hands numerous times. On May 16, 1985 the Smiths sold the property to Mark and Alexandra Garrett. On January 20, 1987 the Garretts sold the property to James P. Argyropoulos. He in turn sold it on August 17, 1988 to West Washington Properties. On March 25, 1993 West Washington sold the property to Mildred P. Gates.

On April 9, 2007 the property transferred to Robert P. Gates. Mr. Gates sold the property the next year on November 26, 2008 to Jay R. Goodfader.

On September 6, 2017 Mr. Goodfader received a permit to install a new wall sign on the primary (south) façade of the front building.⁶⁴ It was to measure 5 by 4 feet. The sign was to cost \$2,000. TDI Signs was the listed contractor.

On September 15, 2017 Mr. Goodfader received a second permit to install a live wall-mounted landscape to the primary (south) façade of the front building.⁶⁵ Timothy Pleger was listed as the architect. It was to cost \$50,000.

On April 26, 2018 Mr. Goodfader received a permit for interior and exterior renovations to the rear building.⁶⁶ Included in the scope of work was remodeling an existing bathroom to install a new shower, to add a kitchen sink and cabinets, and to replace windows with same size and location. West Coast Designs and Renovations was listed as the contractor. Total cost was to be \$12,000.

⁶⁰ LADBS, Permit No. 9360, April 20, 1936.

⁶¹ LADBS, Permit No. 12846, May 27, 1936.

⁶² Ancestry.com

⁶³ LADBS, Permit No. 73452W and 73453W, July 23, 1968.

⁶⁴ LADBS, Permit No. 17048-30000-01805, September 6, 2017.

⁶⁵ LADBS, Permit No. 17016-10000-17736, September 15, 2017.

⁶⁶ LADBS, Permit No. 17016-30000-30219, April 26, 2018.

The subject property has received several alterations since construction of the rear building in 1918 and the construction of the front building in 1935.

Rear Building: Known alterations to the rear building include relocating it to the rear of the property (1935), installation of two non-original glass doors on the porch (date unknown), installation of the concrete front porch and steps (date unknown), filling in of a window on the east façade (post-1989), the filling in of an opening on the rear (north) façade (date unknown), and the installation of a replacement window on the rear (north) façade (2018).

Front Building: Known alterations to the front building include the possible enclosure of the southeast corner (date unknown); the installation of replacement windows on all four façades (dates unknown); installation of bump-out, French doors, and roof on rear (north) façade (date unknown); installation of replacement store front (date unknown); the installation of a live wall and sign on the primary (south) façade (2017).

The 1918, 1950, and 1970 fire insurance maps provide a visual record of the property (Figures 18–20). The latter two show both the front and rear building on the subject property. A historical photo from 1989 provides a visual record of the rear building (Figure 21). Details on construction and alterations are provided in Table 2, which lists all available building permits. Key building permits are provided in Appendix C.

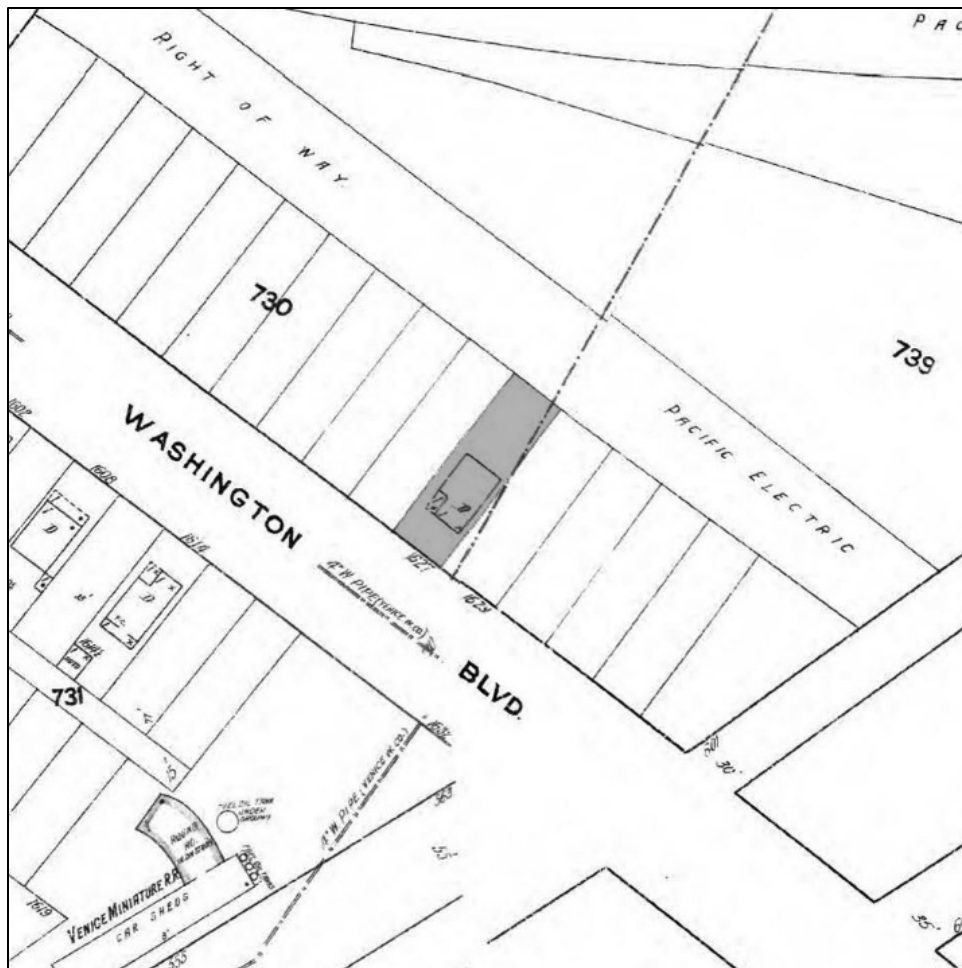


Figure 18. 1639–1641 Abbot Kinney Boulevard (previously known as Washington Boulevard), as depicted in the 1918 Sanborn *Fire Insurance Maps of Santa Monica, Including Venice*. Subject property shaded in gray (Sanborn Fire Insurance Map Company 1918; sheets 84, 89, and 90).





Figure 20. 1639–1641 Abbot Kinney Boulevard (previously known as Washington Boulevard), as depicted in the 1970 Sanborn *Fire Insurance Maps of Los Angeles, Venice District*. Subject property is shaded in gray (Sanborn Fire Insurance Map Company 1970; sheets 84, 89, and 90).



Figure 21. Rear building at subject property, view west (Courtesy of Ray Long, 1989).

Table 2. Building Permits on File with City of Los Angeles, Department of Building and Safety.

Date	Permit Number	Owner	Architect	Contractor	Cost	Description
November 20, 1934	15876	J. Hummel	N/A	J. Hummel	\$70	Alteration: Move existing house to rear of lot in order to make space for commercial structure at front of lot.
January 4, 1935	222	J. Hummel	N/A	J. Hummel	\$1,000	Construction: Construction of a one-story, two-room store, and private garage, 50 x 25 ft., maximum height of 16 ft. Stucco exterior walls.
February 20, 1935	2746	Joe Hummel	N/A	Joe Hummel	\$2000	Construction: Addition of second story (23 x 53 ft.) for two residential units with a combined total of 10 rooms.
April 20, 1936	9360	Joe Hummel	N/A	Joe Hummel	Unspecified	Alteration: Tile setting.
May 27, 1936	12846	Louis Barber Shop	N/A	Owens Awning Shop	\$17	Alteration: Installation of one awning with rope pull.
July 23, 1968	73452W	George Smith	N/A	George Smith	\$175	Alteration: Compliance with the Venice Rehabilitation, File No. X15996.
July 23, 1968	73453W	George Smith	N/A	George Smith	\$600	Alteration: Compliance with the Venice Rehabilitation, File No. X25996.
September 15, 2017	17016-10000-17736	Jay R. Goodfader Trust	Timothy Pleger	Owner	\$50,000	Alteration: Repaint exterior; add live wall-mounted landscape to primary (south) wall of front building; new interior finishes.
September 9, 2017	17048-30000-01805	Jay R. Goodfader Trust	N/A	TDI Signs	\$2,000	Alteration: Install one new wall sign to primary (south) façade of front building, 5 x 4 feet.
April 26, 2018	17016-30000-30219	Jay R. Goodfader Trust	N/A	West Coast Designs and Renovations	\$12,000	Alteration: In rear building remodel bathroom to include a shower; addition of a kitchen sink and cabinets; same size and location window replacement.

Research Results

As discussed in section II. Current Historic Status, in 2015 the *Venice Report: Individual Resources*, prepared by Historic Resources Group for SurveyLA, identified the rear building at the subject property as a “remaining example of a streetcar ticket building ... for the Venice Short Line, that ran along Electric Avenue.” The finding goes on to say the building’s Asian/Oriental motif is similar to the main train station, called the *Tokio* stop, which was located next to City Hall on Venice Boulevard.” While the building does resemble the streetcar stop, research to date suggests that it may have been architecturally inspired by the *Tokio* but never functioned as a streetcar ticket station.

As discussed in section VIII. Site History, while original building permits are not available for the subject property, other records provide details of its construction and earliest use. As recorded by the Los Angeles County Assessor, Walter H. Earle acquired Lot 34, Block 23, in either 1914 or 1917 (illegible notation in Assessor’s map books) and the subject property was first recorded with an improvement, valued at \$250 in 1918. That same year the Sanborn *Fire Insurance Maps of Santa Monica, Including Venice* recorded a modest one-story dwelling at the front of the property with a footprint and porch matching the extant rear building. The 1950 and 1970 Sanborn maps also recorded the rear building as a dwelling. In 1927, the earliest available directory to include the property, the Hummels are listed as occupants. Mr. Hummel acquired the property in 1932 and is known to have resided there through the 1950s. Research to date has revealed no information to suggest that the property ever functioned as a ticket station. Further, research has not revealed evidence that any building or building element had been moved to or from the subject property.

IX. EVALUATION

SurveyLA

SWCA utilized the methodology and framework employed by OHR for the citywide historical resources survey, SurveyLA. In addition to a consideration of all applicable criteria, two relevant Context/Theme/Property Type frameworks and their associated eligibility standards and integrity thresholds were identified and applied to this evaluation.

1. **Context: Pre-Consolidation Communities of Los Angeles, 1862–1932, Theme: Venice, 1901–1925; Sub-Theme: Life in Independent Venice; Property Type: Residential Single-Family.**

Under this context, a property meeting the eligibility standards and retaining integrity is eligible under Criteria A/1 and B/2 in the areas of significance of Settlement, Social History, Community Planning and Development.

Period of Significance: 1901–1925

Period of Significance Justification: The community that became Venice received its first interurban stop in 1901. Venice consolidated with Los Angeles in 1925.

Eligibility Standards: Represents a resource dating from the pre-consolidation period of Venice. Is associated with the formation, settlement, and/or development of Venice. May be related to Abbot Kinney (Criterion B/2/2) and Venice of America.

Character-Defining/Associate Features: Retains most of the essential physical features from the period of significance. Related to the life of pre-consolidation Venice by showing how residents lived, worked, shopped, and socialized. May be associated with amusement architecture in general and Abbot Kinney and Venice of America in particular. May be associated with individuals/groups important in Venice's early ethnic/cultural history. For historic districts:

- Conveys a strong visual sense of overall historic environment from the period of significance.
- Typically associated with streetcar residential or commercial development and may also be significant within these themes.
- Must retain the majority of the original planning features and design concepts, particularly in the “walk streets” of residential neighborhoods.

Integrity Considerations: Should retain integrity of Design, Location, Feeling, and Association from the period of significance. Should maintain original location; for local HCM eligibility, may have been relocated within Sawtelle for preservation purposes. Setting may have changed (surrounding buildings and land uses). Some original materials may have been altered, removed, or replaced. Original use may have changed. Because resources from this time are now rare, a greater degree of alterations or fewer extant features may be acceptable, particularly under local HCM criteria. For Historic Districts:

- District as a whole should retain integrity of Location, Setting, Design, Feeling, and Association from the period of significance.
- May include some infill of resources constructed outside the period of significance.

Evaluation: The rear building at the subject property is individually eligible for listing in the NRHP, CRHR, and for designation as a Los Angeles HCM under Criteria A/1. The rear building on the subject property was constructed in 1918, within the 1901–1925 period of significance for pre-consolidation Venice. Although it is not among the earliest constructed within the tract, which was subdivided in 1905, or within Venice as a whole, it is one of the few extant dwellings with a high degree of integrity remaining on Abbot Kinney Boulevard. The property conveys a strong visual sense of the overall historic environment of this street from this period, and therefore embodies an association with the formation, settlement, and/or development of Venice. The building at the front of the subject property was constructed in 1935, outside of the period of significance for pre-consolidation Venice. Therefore, the subject property is individually eligible under Criteria A/1 for listing in the NRHP, the CRHR, and for designation as a Los Angeles HCM.

2. **Context: Architecture and Engineering, 1850–1980; Theme: Arts and Crafts Movement, 1895–1930; Sub-Theme: Craftsman, 1905–1930; Property Type: Residential; Property Sub-Type: Single-Family Residence.**

Under this context a property meeting the eligibility standards and retaining integrity is eligible under Criteria C/3/3 in the area of significance of Architecture.

Period of Significance: 1905–1930

Period of Significance Justification: While Craftsman style features began to creep into the architectural vocabulary as early as 1895, the true expressions of the style were not constructed until 1905. Thus, the period of significance begins in 1905 with the earliest extant examples of the style in its true form. While larger Craftsman style houses were generally not constructed after 1915, the style continued to be used in the design of bungalows through the 1920s.

Eligibility Standards: Exemplifies the tenets of Arts and Crafts movement and the Craftsman style. Was constructed during the period of significance. Exhibits quality craftsmanship.

Character-Defining/Associate Features: Retains most of the essential character-defining features of the style. One or two stories in height. Building forms that respond to the site. Shingled exteriors, occasionally clapboard or stucco. Low-pitched gabled roofs. Broad, overhanging eaves with exposed structural members such as rafter tails, knee braces, and king posts. Broad front entry porches of half or full-width, with square or battered columns, sometimes second-story sleeping porches. Extensive use of natural materials for columns, chimneys, retaining walls, and landscape features. Casement windows situated in groups. Represents an early or rare example of the style in the community in which it is located.

If Airplane, then has a “pop up” second story with one or two rooms.

If Japanese-influenced, then may have multi-gabled roofs or gables that peak at the apex and flare at the ends

If Chalet-influenced, then may have single, rectangular building forms, front-facing gabled roofs, second story balconies, flat balusters with decorative cutouts or decorative brackets and bargeboards.

Integrity Considerations: Should retain integrity of Design, Workmanship, Feeling, Setting, and Materials from the period of significance. Craftsman style buildings that have been stuccoed are excluded from individual listing under C/3/3, if they were originally shingled or clapboarded. The most common alteration is the replacement of windows and the enclosure of porches. Some window

replacement may be acceptable if the openings have not been resized, particularly windows associated with kitchens and bathrooms on rear and side elevations. The enclosure of porches is an acceptable alteration so long as the features such as piers and posts have not been removed. Brick or stonework may have been painted; acceptable as it is reversible. Building may have been moved for preservation purposes. Original use may have changed.

Evaluation: The rear building at the subject property is individually eligible for listing in the NRHP, CRHR, and for designation as a Los Angeles HCM under Criteria C/3/3 as an example of a Craftsman single-family residence. The rear building retains the primary character-defining features of the Japanese-influenced Craftsman style: a low-pitched, gable roof that peaks at the apex and flares at the ends. Like all Craftsman, the eaves are broad and overhang with exposed rafters. While the dwelling does not otherwise exhibit the array of Craftsman character-defining features, within Venice it is a rare extant example of a single-family dwelling in the Japanese-influenced, Craftsman style constructed during the period of significance. Therefore, it is individually eligible under Criterion C/3 for listing in the NRHP, the CRHR, and for designation as a Los Angeles HCM.

NRHP, CRHR, and HCM Eligibility

Criteria A/1/1: As previously discussed, the subject property and its structures do have a strong association with events or patterns that have made a significant contribution to broad patterns of national, state, or local history. The property was developed during a period of residential growth in pre-consolidation Venice, and the rear building is individually able to convey this period or pattern. The front building was constructed outside of the period of significance for pre-consolidation Venice. Therefore, the subject property is individually eligible under Criteria A/1/1 for listing in the NRHP, the CRHR, and for designation as a Los Angeles HCM.

Criteria B/2/2: As previously discussed, research to date did not reveal the subject property or its structures to have an association with the lives of significant persons in our past. None of the owners associated with the property prior to 1968 (Earle, Winters, Jenkins, the Hummels, the Opsteeghs or the Coburns) appear to have been significant in national, state, or local history. Therefore, the subject property is not individually eligible under Criteria B/2/2 for listing in the NRHP, the CRHR, or for designation as a Los Angeles HCM.

Criteria C/3/3: As previously discussed, the rear building on the subject property is a rare surviving example of the Japanese-influenced Craftsman style within Venice. The most distinctive characteristics of the rear building are the peaked roof with flaring ends and overhanging eaves with exposed rafter tails. The rear building at the subject property is individually eligible under Criteria C/3/3 for listing in the NRHP, the CRHR, and for designation as a Los Angeles HCM. The vernacular building at the front of the subject property is not eligible for listing in the NRHP, the CRHR, or for designation as a Los Angeles HCM. It exhibits only one distinctive architectural detail in the form of an Art Moderne-inspired trim around the edge of the primary (south) façade and otherwise does not embody any specific architectural style. Otherwise it is very non-descript and heavily altered with fenestration consisting entirely of replacement windows in non-original openings and a non-original primary façade/store front.

Criteria D/4: The property has not yielded, nor does it appear to possess potential to yield information important in history or prehistory. Therefore, the subject property is not individually eligible under Criteria D/4 for listing in the NRHP, the CRHR, or for designation as a Los Angeles HCM.

Several historic districts exist within Venice as identified by SurveyLA. The survey identified the 1600 block of Abbot Kinney Boulevard as a part of the Abbot Kinney Boulevard Commercial Planning District, although this area does not qualify as a historic district. Per SurveyLA the area “does not retain sufficient integrity or cohesion to qualify as a historic district, [although] it may warrant special consideration for

local planning purposes.”⁶⁷ Therefore, the subject property does not appear to be a contributor to a potential district.

X. SIGNIFICANCE EVALUATION CONCLUSION

Based on the preceding investigation and analysis, the rear building at 1639–1641 Abbot Kinney Boulevard is individually eligible for listing in the NRHP, the CRHR, and for designation as a Los Angeles HCM. The rear building on the subject property conveys a strong visual sense of the overall historic environment of Abbot Kinney Boulevard during the period of pre-consolidation Venice (Criteria A/1/1) and embodies distinctive characteristics of the Japanese-influenced, Craftsman style (Criteria C/3/3). The front building does not represent a specific architectural style or type. Research did not reveal the property or its buildings to have an association with significant events or persons. Neither building is the work of a notable architectural or design professional nor do they possess high artistic value. Finally, the two buildings are not likely to yield important information in history or prehistory.

PHASE II

XI. SECRETARY’S STANDARDS ANALYSIS

Proposed Project Description

The proposed project entails renovating the front building and creating parking at the rear of the lot by elevating the historic rear building in place. As-built architectural drawings have been drawn for the rear building, and prior to elevation detailed photos will be taken of the exterior and interior of the building to document pre-elevation conditions. Once this task has been completed, the one-story, approximately 720-square-foot rear building will be elevated approximately 9 feet with a new floor elevation of 9 feet, 10 inches. It would rest on eight exposed metal columns and beams. There would be no cladding at the ground level.

⁶⁷ Historic Resources Group, *Venice Report: Historic Districts, Planning Districts and Multi-Property Resources*. (Prepared for SurveyLA, City of Los Angeles, Department of City Planning, Office of Historic Resources, April 2015).

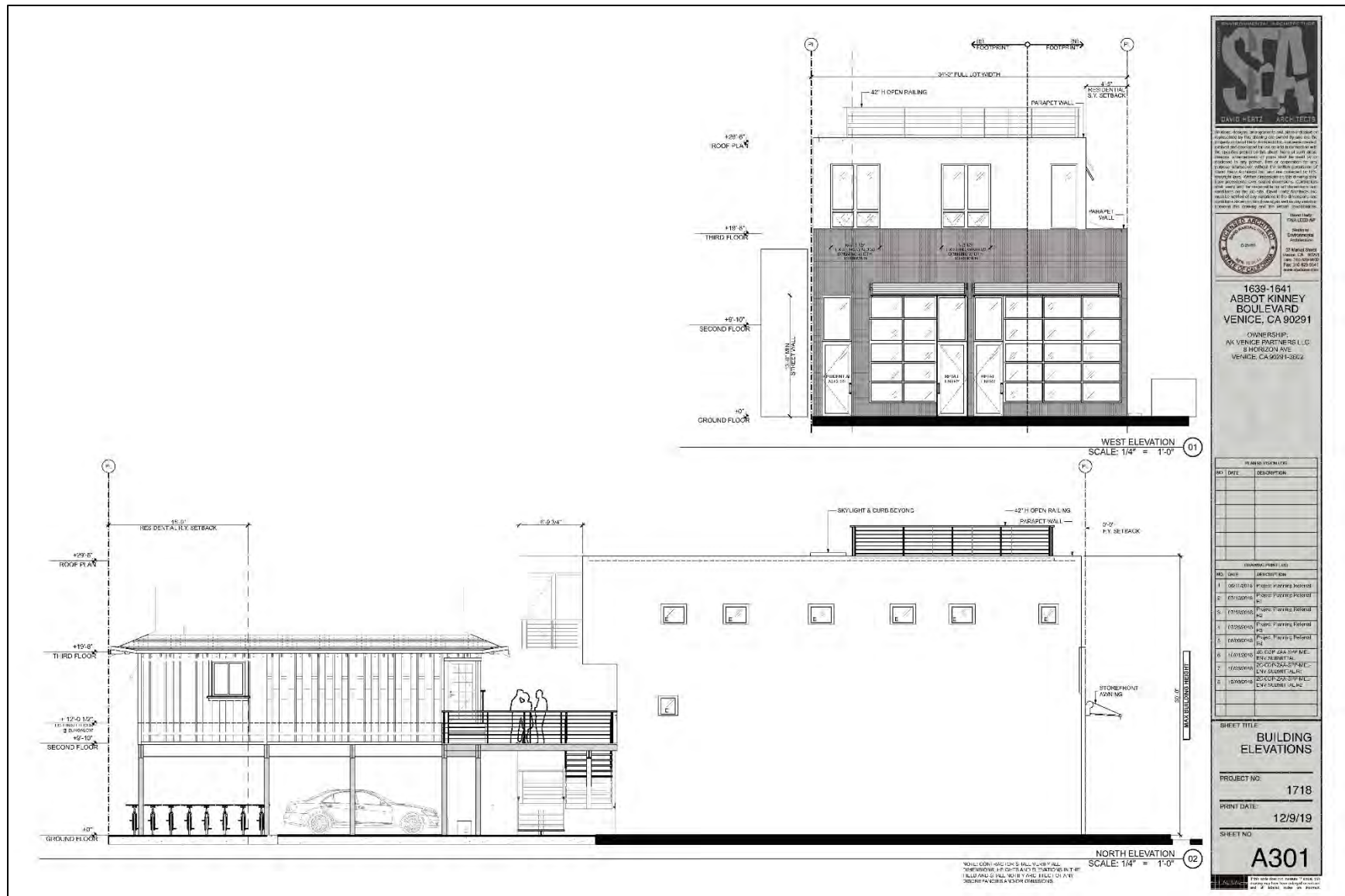


Figure 22. Proposed elevation of rear building.



Figure 23. Proposed elevation of rear building.

Secretary of the Interior's Standards Analysis

The Secretary of the Interior's Standards for Rehabilitation & Guidelines for Rehabilitating Historic Buildings (Standards) provide guidance for reviewing proposed work on historic properties, with the stated goal of making possible “a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.”⁶⁸ The *Standards* are used by federal agencies in evaluating work on historic properties. The *Standards* have also been adopted by local government bodies across the country for reviewing proposed rehabilitation work on historic properties under local preservation ordinances. The *Standards* are a useful analytic tool for understanding and describing the potential impacts of substantial changes to historic resources. Projects that comply with the *Standards* benefit from a regulatory presumption that they would have a less-than-significant adverse impact on a historic resource.⁶⁹ Projects that *do not* comply with the *Standards* may cause either a substantial or less-than-substantial adverse change in the significance of a historic resource.

The *Standards* offers four sets of standards to guide the treatment of historic properties: Preservation, Rehabilitation, Restoration, and Reconstruction. The four distinct treatments are defined as follows:

- **Preservation:** The *Standards for Preservation* “require retention of the greatest amount of historic fabric, along with the building’s historic form, features, and detailing as they have evolved over time.”
- **Rehabilitation:** The *Standards for Rehabilitation* “acknowledge the need to alter or add to a historic building to meet continuing new uses while retaining the building’s historic character.”
- **Restoration:** The *Standards for Restoration* “allow for the depiction of a building at a particular time in its history by preserving materials from the period of significance and removing materials from other periods.”
- **Reconstruction:** The *Standards for Reconstruction* “establish a limited framework for recreating a vanished or non-surviving building with new materials, primarily for interpretive purposes.”

Typically, one set of standards is chosen for a project based on the project scope. In this case, the proposed project scope seeks to alter a historic property to continue its existing use. Therefore, the *Standards for Rehabilitation* will be applied.

The following analysis applies the *Standards for Rehabilitation* to the proposed project as described above. The analysis focuses on aspects of the proposed project that relate to historic, character-defining features of the historic property, which are described in Part I of this report.

ANALYSIS OF PRESERVATION STANDARDS

Preservation Standard No. 1: *A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.*

⁶⁸ National Park Service, *The Secretary of the Interior's Standards for Treatment of Historic Properties*, accessed online at <https://www.nps.gov/tps/standards.htm> on May 4, 2017.

⁶⁹ CEQA Guidelines subsection 15064.5(b)(3).

Discussion: As designed, the proposed project does not comply with Preservation Standard No. 1.

The rear building at 1639–1641 Abbot Kinney Boulevard was constructed as a private single-family home. Once elevated it would continue to be used as a single-family residence and would retain all character-defining features of the exterior. The orientation of the building will be retained with its primary entrance facing south. However, elevating the building approximately 9 feet will have a negative effect on the spatial relationships. Therefore, the proposed project does not comply with Preservation Standard No. 1.

Preservation Standard No. 2: *The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.*

Discussion: The proposed project does not comply with Preservation Standard No. 2.

Along the primary façade, the proposed project would retain the overall character. The non-historic concrete entry porch would be removed and replaced with an elevated bridge connecting the primary entry to an exterior staircase attached to the rear (north) façade of the front building. All cladding and fenestration would be retained. The overall spatial relationship to the front building and neighboring properties would change due to the approximate 9-foot elevation of the rear building. Therefore, the proposed project does not comply with Preservation Standard No. 2.

Preservation Standard No. 3: *Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.*

Discussion: The proposed project complies with Preservation Standard No. 3.

The exterior of the building would be largely retained in its existing state. The new entry bridge and associated stairs will be of contemporary design to meet appropriate codes and will be visually distinguishable from the historic materials. If stabilization, conservation, and consolidation work becomes necessary, all work could be carried out in accordance with the *Secretary's Standards*. Therefore, the project complies with Preservation Standard No. 3.

Preservation Standard No. 4: *Changes to a property that have acquired significance in their own right will be retained and preserved.*

Discussion: As designed, the proposed project complies with Preservation Standard No. 4.

The building includes several known alterations. The building was relocated to the rear of the property in 1935, but all other alterations to the building are from the recent past. Known alterations include installation of two non-original glass doors on the porch (post-1990), installation of the concrete front porch and steps (date unknown), filling in of a window on the east façade (post-1989), filling in of an opening on the rear (north) façade (date unknown), and installation of a replacement window on the rear (north) façade (2018).

As recent alterations, none have acquired significance in their own right. Therefore, the proposed project complies with Preservation Standard No. 4.

Preservation Standard No. 5: *Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.*

Discussion: As designed, the proposed project complies with Preservation Standard No. 5.

On the exterior, the proposed project would retain all of the distinctive materials, features, finishes, and examples of craftsmanship that characterize the property and its distinctive, intact Craftsman style. The historic elements of the primary (south) façade would be retained. Therefore, the proposed project complies with Preservation Standard No. 5.

Preservation Standard No. 6: *The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.*

Discussion: As designed, the proposed project complies with Preservation Standard No. 6.

There are no distinctive features of the historic property that are deteriorated to such a degree that they need to be repaired or replaced. The proposed project includes only minimal as-needed repair or replacement of materials. Therefore, the proposed project complies with Preservation Standard No. 6.

Preservation Standard No. 7: *Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.*

Discussion: As designed, the proposed project complies with Preservation Standard No. 7.

With regards to the primary (west) façade, the proposed project does not envision the use of invasive treatment approaches that might harm materials and features. All rehabilitation/restoration work could be carried out in accordance with the *Secretary's Standards*. Therefore, the project complies with Preservation Standard No. 7.

Preservation Standard No. 8: *Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measure will be undertaken.*

Discussion: As designed, the proposed project complies with Preservation Standard No. 8.

The proposed project includes excavation work in previously disturbed soils. If archaeological material is encountered during the course of general construction for the proposed project, construction should be halted and standard procedures for treatment of archaeological materials should be adhered to. Presuming these procedures are followed in the case of an encounter with archaeological material, the proposed project complies with Preservation Standard No. 8.

RECOMMENDATIONS

The proposed project complies with *Preservation Standards* Nos. 3 through 8 and does not comply with Preservation Standards 1 and 2. Although the proposed project would have an adverse effect on the spatial relationship of the property, the recommended documentation efforts will sufficiently mitigate the effect. Therefore, SWCA recommends that proposed project will not have an adverse effect on the historic property.

Impacts Analysis

CEQA GUIDELINES

According to the State CEQA Guidelines, Section 15064.5(b) a project involves a “substantial adverse change” in the significance of a historic resource when one or more of the following occurs:

- Substantial adverse change in the significance of a historical resource means physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of a historical resource would be materially impaired.
- The significance of a historical resource is materially impaired when a Project:
 - a. Demolishes or materially alters in an adverse manner those physical characteristics of a historical resource that convey its historical significance and that justify its inclusion in, or eligibility for inclusion in, the California Register of Historical Resources; or
 - b. Demolishes or materially alters in an adverse manner those physical characteristics that account for its inclusion in a local register of historical resources pursuant to Section 5020.1(k) of the PRC or its identification in a historical resources survey meeting the requirements of Section 5024.1(g) of the PRC, unless the public agency reviewing the effects of the Project establishes by a preponderance of evidence that the resource is not historically or culturally significant; or
 - c. Demolishes or materially alters in an adverse manner those physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources as determined by a lead agency for purposes of CEQA.

The *L.A. CEQA Thresholds Guide* states that a Project would normally have a significant impact on a significant resource if it would cause a substantial adverse change in the significance of a historical resource as defined in Section 15064.5 of the State CEQA Guidelines when one or more of the following occurs:

- Demolition of a significant resource that does not maintain the integrity and significance of a significant resource;
- Relocation that does not maintain the integrity and significance of a significant resource;
- Conversion, rehabilitation, or alteration of a significant resource which does not conform to the Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (“Standards”); or
- Construction that reduces the integrity or significance of important resources on the site or in the vicinity.

Under CEQA, a proposed development must be evaluated to determine how it may impact the potential eligibility of a structure(s) or a site for designation as a historic resource.

ANALYSIS OF DIRECT IMPACTS

The proposed project would elevate the rear building in place. It would retain all historic character-defining features, remove only a recent concrete entry porch addition, and retain the building's south-facing orientation. Retaining all historic elements of the primary façade and secondary façades would ensure that the building retains integrity of design, materials, and workmanship.

In order to retain integrity under Criteria A/1/1 and C/3/3 and remain eligible for the NRHP, a historical resource is expected to retain most or all aspects of historic integrity, in particular in the areas of location, design, materials, and workmanship. Therefore, the proposed project would not affect the historical resource's eligibility for historic designation at the federal, state, or local level under Criteria A/1/1 and C/3/3.

ANALYSIS OF CUMULATIVE IMPACTS

The subject property at 1639–1641 Abbot Kinney Boulevard is located on an urban commercial block, surrounded by one- and two-story commercial and mixed-use buildings of various styles and periods of construction. The rear building is an early part of the larger Abbot Kinney Boulevard Commercial Planning District, originally developed as the Venice of America tract in 1905 by the Abbot Kinney Company, consisting of 24 blocks and approximately 617 irregular lots. The Planning District is significant “as an example of early-20th century neighborhood commercial development in Venice.”⁷⁰ SurveyLA documented that the area does not retain sufficient integrity or cohesion to qualify as a historic district. As the proposed project entails preserving the rear building in place by elevating it, causing an adverse effect on spatial relationships, the recommended documentation efforts would sufficiently mitigate this effect. Therefore, it would not have an adverse cumulative impact on the otherwise diminished integrity of the Planning District.

ANALYSIS OF INDIRECT IMPACTS, ADJACENT HISTORICAL RESOURCES

There are no historical resources immediately adjacent or within a 200-foot radius.

Potential Project Alternatives

As a subterranean garage in this location may not be feasible, and the proposed project complies with *Secretary of the Interior's Standards for Preservation* Nos. 3 through 8, and offers mitigation measures for *Standards* 1 and 2, which would provide sufficient mitigation for this effect. It is our recommendation that the additional documentation efforts proposed for the project will provide sufficient mitigation for this effect.

CONCLUSION

This evaluation finds that the rear building at 1639–1641 Abbot Kinney Boulevard is individually eligible for listing in the NRHP, the CRHR, and for designation as a Los Angeles HCM under Criteria A/1/1 and C/3/3. The rear building on the subject property conveys a strong visual sense of the overall historic

⁷⁰ Historic Resources Group, *Venice Report: Historic Districts, Planning Districts and Multi-Property Resources*, 265.

environment of Abbot Kinney Boulevard during the period of pre-consolidation Venice and embodies distinctive characteristics of the Japanese-influenced Craftsman style. The front building, although of historic age and associated with the context of commercial development, is not eligible under any criteria due to loss of integrity.

In order to renovate the non-historic front building and provide parking, the proposed project entails elevating the historic rear building in place. As-built architectural drawings have been drawn for the rear building, and prior to elevation detailed photos would be taken of the exterior and interior of the building to document pre-elevating conditions. Once this task has been completed, the one-story, approximately 720-square-foot rear building would be elevated approximately 9 feet on metal columns in place with the same orientation. The building would be used as a residence. .

The subject property at 1639–1641 Abbot Kinney Boulevard is located on an urban commercial block, surrounded by one- and two-story commercial and mixed-use buildings of various styles and periods of construction. The rear building is an early part of the larger Abbot Kinney Boulevard Commercial Planning District, originally developed as the Venice of America tract in 1905 by the Abbot Kinney Company, consisting of 24 blocks and approximately 617 irregular lots. The Planning District is significant “as an example of early-20th century neighborhood commercial development in Venice.”⁷¹ SurveyLA documented that the area does not retain sufficient integrity or cohesion to qualify as a historic district. As proposed, the change in height would cause a negative effect on the spatial relationships that characterize the building’s relationship to its site and to the street. However, it is our recommendation that the additional documentation efforts proposed for the project will provide sufficient mitigation for this effect.

⁷¹ Ibid.

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Appendix A.
Resumes of Key Staff

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NELSON WHITE, M.S.H.P., ARCHITECTURAL HISTORIAN / PROJECT MANAGER

Nelson White is an architectural historian and project manager with 12 years of professional experience. A resident of California for 13 years, his projects include work throughout Northern and Southern California. He is knowledgeable in the history and development of American cities and suburbs, with a focus on residential development and design, and is a federally qualified professional (36 Code of Federal Regulations [CFR] 61) in the fields of architectural history and historic preservation. His statewide experience includes managing and conducting dozens of historical resource surveys and evaluations in compliance with the California Environmental Quality Act (CEQA) and local ordinances. He has prepared numerous cultural resource studies that have utilized federal, state, and local designation criteria to evaluate properties for eligibility as a historic resource for local consideration, for the purposes of CEQA, and as a historic property under Section 106 of the National Historic Preservation Act (NHPA).

Mr. White utilizes his understanding of the *Secretary of the Interior's Standards* to facilitate effective project compliance and design review for adaptive reuse and new construction projects within urban and suburban settings. He works closely with clients and architects to preserve character-defining features of buildings, and he

is a member of the California Preservation Foundation (CPF) and the Society of Architectural Historians. He is a frequent volunteer for CPF and has twice served on its annual conference steering committee; he currently serves on its education committee.

YEARS OF EXPERIENCE

12

EXPERTISE

Architectural History

Historic Preservation

Historical Resource Assessments

Project Impacts Analysis

EDUCATION

M.S., Historic Preservation; School of the Art Institute of Chicago, Illinois; 2006

B.A., Architectural History and Urban Design; DePaul University, Chicago, Illinois; 1999

Postgraduate Certificate Program: Public Interest Design; Archeworks; Chicago, Illinois; 2000

Certificate Program: Landscape Architecture; Harvard School of Design, Cambridge, Massachusetts; 1998

REGISTRATIONS / CERTIFICATIONS

Meets and exceeds requirements in the Secretary of the Interior's Professional Qualification Standards in Architectural History and Historic Preservation

MEMBERSHIPS

Steering Committee 2011 and 2017, California Preservation Foundation

SELECTED PROJECT EXPERIENCE

1639-1641 Abbot Kinney Historical Resource Assessment and Impacts Analysis; Balios Capital, LLC; Venice, Los Angeles County, California. Balios Capital, LLC retained SWCA to prepare an Historical Resource Assessment (HRA) for a mixed-use property with a two- and three-story 1935 vernacular-style commercial building at the front of the parcel and a 1918 Craftsman-style bungalow at the rear. Balios Capital proposed to enlarge the commercial building towards the rear of the property and to create surface parking. In order to preserve the historic bungalow Balios proposed to either elevate it one story or to relocate to a nearby park and donate it to a local history non-profit. SWCA evaluated the property under federal, state, and local criteria and prepared a project impacts analysis using the *Secretary of the Interior's Standards for Preservation*. *Role: Project Manager. Conducted intensive-level field survey, archival research, evaluation, project review, and impacts analysis. Co-authored HRA. Prepared California Department of Parks and Recreation (DPR) 523 series resource forms.*

6500 Olympic Place Project Impacts Analysis; Jennifer and Eric Gowey; Los Angeles, Los Angeles County, California. Mr. and Mrs. Gowey retained SWCA to prepare an impacts analysis for a proposed addition to a 1937 Spanish Colonial Revival-style single-family residence that is an identified contributor to a Los Angeles Historic Preservation Overlay Zone (HPOZ). The Goweys proposed to enclose two recessed porches and to add a half-story addition. SWCA prepared a project impacts analysis using the *Secretary of the Interior's Standards for Rehabilitation* and the HPOZ Preservation Plan guidelines for Additions to Primary Structures." *Role: Project Manager. Conducted intensive-level field survey, archival research, design consultation, and impacts analysis. Co-authored report.*

Historical Resource Assessment and Impacts Analysis; Confidential; Los Angeles, Los Angeles County, California. The client retained SWCA to prepare an Historical Resource Assessment (HRA) for a 2.15-acre historic residential estate in Los Angeles. The estate featured several Georgian Revival-style buildings designed by a master architect. The client proposed the demolition and replacement of one building and the demolition and replacement of a wing with a larger wing. SWCA evaluated the property under federal, state, and local criteria and prepared a project impacts analysis using the *Secretary of the Interior's Standards for Rehabilitation*. *Role: Project Manager. Conducted intensive-level field survey, archival research, evaluation, design consultation, and impacts analysis. Co-authored HRA. Prepared California Department of Parks and Recreation (DPR) 523 series resource forms.*

Roberts Apartments Historic-Cultural Monument Nomination; Morris Landa Apartments, LLC; City of Los Angeles, Los Angeles County, California. Morris Landa Apartments, LLC, retained SWCA to prepare a City of Los Angeles Cultural-Heritage Monument (CHM) nomination for a 1966 Mid-Century Modern-style hillside apartment building located at 1780 North Griffith Park Boulevard. *Role: Project Manager. Prepared nomination and provided support services through the designation process.*

Marquette Residential Development; Pizzulli Associates, Inc.; Los Angeles, Los Angeles County, California. SWCA prepared a Mitigated Negative Declaration (MND) and supporting technical studies, including a tribal cultural resources study, historical resources assessment, biological assessment, and air quality analysis in support of the proposed Marquette Residential Development Project in the Pacific Palisades neighborhood of the City Los Angeles. The proposed Project included the demolition of two dwellings, a 1949 Traditional Ranch-style and a 1952 Contemporary Ranch-style, and the construction of eight new single-family homes. In order to achieve California Environmental Quality Act (CEQA) compliance, SWCA prepared the MND and requisite technical studies for submittal to the Los Angeles Department of City Planning. SWCA prepared deliverables on accelerated schedule and worked closely with the project owner to deliver defensible documents. *Role: Architectural Historian. Conducted intensive-level field survey, archival research, and evaluation. Authored HRA. Prepared California Department of Parks and Recreation (DPR) 523 series resource forms.*

Clinica Romero Cultural Resource Analysis; Los Angeles, Los Angeles County, California; Clínica Romero – Clínica Romero retained SWCA to provide cultural resources services in support of a proposed renovation project. As part of the environmental review of HRSA HIIP grant funding, the clinic was required to provide a letter from the State Historic Preservation Office (SHPO) confirming the renovation would have no effect to historic properties. The property consisted of two Mid-Century Modern-style buildings, a 1957 clinic and a 1974 administrative annex. SWCA prepared an Historical Resources and Archaeological Analysis that evaluated the property under federal, state, and local criteria and analyzed effects of the project implementation including proposed renovation and construction. *Role: Architectural Historian. Conducted intensive-level field survey, archival research, and evaluation. Authored HRA. Prepared California Department of Parks and Recreation (DPR) 523 series resource forms.*

1395 N. Doheny Drive Historical Resource Assessment; 1395 N. Doheny LLC; Los Angeles, Los Angeles County, California. 1395 N. Doheny LLC retained SWCA to prepare an Historical Resource Assessment (HRA) for a 1955 Colonial Revival-style dwelling designed by a master architect. The client proposed to demolish and replace the existing residence. SWCA evaluated the property under federal, state, and local criteria. *Role: Project Manager. Conducted intensive-level field survey, archival research, and evaluation. Co-authored HRE. Prepared California Department of Parks and Recreation (DPR) 523 series resource forms.*

8940 Ashcroft Avenue Historical Resource Assessment; Margo Siegel; West Hollywood, Los Angeles County, California. Ms. Siegel retained SWCA to prepare an Historical Resource Assessment (HRA) for a 1926 Spanish Colonial Revival-style single-family residence. Ms. Siegel proposed to demolish the residence and to construct new two-story single-family residence. SWCA evaluated the property under federal, state, and local criteria. *Role: Project Manager. Conducted intensive-level field survey, archival research, and evaluation. Co-authored HRA. Prepared California Department of Parks and Recreation (DPR) 523 series resource forms.*

1405-1411 Hudson Historical Resources Assessment; ROM Investments, Inc.; Los Angeles, Los Angeles County, California. ROM Investments retained SWCA to prepare an Historical Resources Assessment (HRA) for a multi-family residential property with four one- and two-story vernacular-style dwellings dating from between 1905 and 1911. ROM Investments proposed to demolish and replace three of the dwellings. SWCA evaluated the property under federal, state, and local criteria. *Role: Project Manager. Conducted archival research, evaluation. Co-authored HRA. Co-authored HRA. Prepared California Department of Parks and Recreation (DPR) 523 series resource forms.*

Appendix B.

State of California Department of Parks and Recreation Series 523 Forms

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State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code 6Z

Other Listings
Review Code

Reviewer

Date

Page 1 of 6

*Resource Name or #: 1639-1641 Abbot Kinney Boulevard

P1. Other Identifier: N/A

*P2. Location: ☐ Not for Publication ☒ Unrestricted

*a. County: Los Angeles

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad: Venice, CA Date: 1964

T 2S ; R 15W Sec Unsectioned; M.D. B.M.

c. Address: 1639-1641 Abbot Kinney Boulevard

City: Los Angeles

Zip: 90291

d. UTM: Zone: 11S; 364877 mE/ 3761972 mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

APN: 4241-036-035

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

The subject parcel is rectangular and measures 34 feet wide by 101 feet deep. Situated on the property are two buildings. At the rear (north) end of the property is a one-story building constructed in 1918 and at the front end is a two-story building constructed in 1935. Both buildings are rectangular in plan. The architectural description for both buildings begins with the primary (south) façade and continues clockwise to the west and north façades, ending with the east façade.

See continuation sheet.

*P3b. Resource Attributes: (List attributes and codes) HP3. Multiple family property; HP6. 1-3 story commercial building.

*P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of Photo: (View, date, accession #)

Overview of subject property, view north, June 27, 2018, #7306.

*P6. Date Constructed/Age and

Sources: ☒ Historic ☐ Prehistoric ☐ Both
1918 (rear building) Source: Los Angeles County Office of the Assessor. 1935 (front building). Source: Los Angeles Building and Safety

*P7. Owner and Address:

Thomas S. Shin
Balios Capital, LLC
22 Village Circle
Manhattan Beach, CA 90266

*P8. Recorded by: (Name, affiliation, and address)

Nelson White
SWCA Environmental Consultants
51 W. Dayton Street
Pasadena, CA 91105

*P9. Date Recorded: August 2, 2018

*P10. Survey Type: (Describe) Intensive

*P11. Report Citation: (Cite survey report and other sources, or enter "none.") *Historical Resource Assessment for 1639-1641 Abbot Kinney Boulevard, City and County of Los Angeles, California*, (SWCA Environmental Consultants 2018).

*Attachments: ☐ NONE ☒ Location Map ☐ Sketch Map ☒ Continuation Sheet ☒ Building, Structure, and Object Record
☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record
☐ Artifact Record ☐ Photograph Record ☐ Other (List):

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
LOCATION MAP

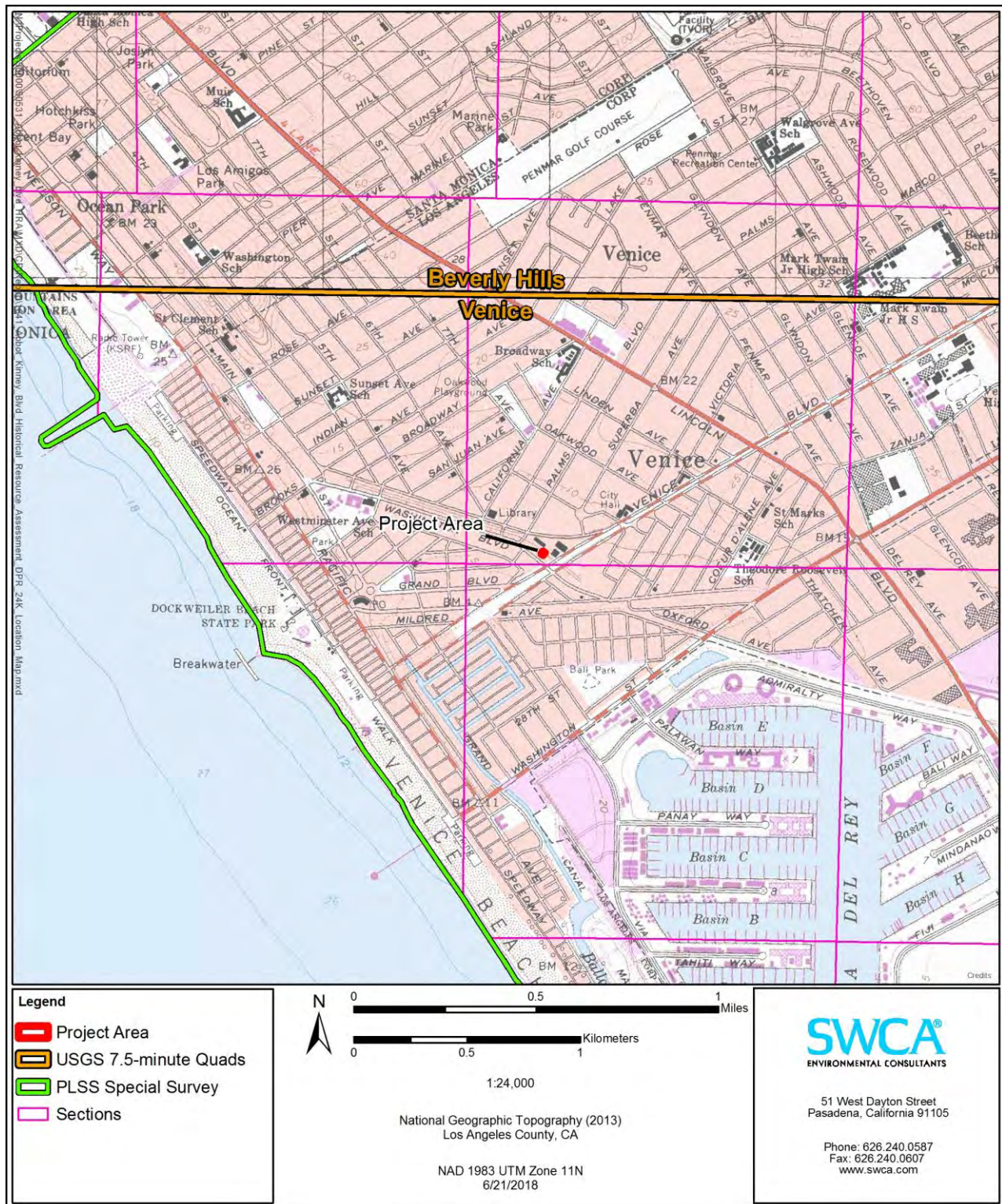
Primary #
HRI#
Trinomial

Page 2 of 6

*Resource Name or #: 1639-1641 Abbot Kinney Boulevard

*Map Name: Venice, CA

*Scale: 1:24,000 *Date of Map: 1964



BUILDING, STRUCTURE, AND OBJECT RECORD

Page 3 of 6

*NRHP Status Code 6Z

*Resource Name or # (Assigned by recorder) 1639-1641 Abbot Kinney Boulevard

B1. Historic Name: None

B2. Common Name: 1639-1641 Abbot Kinney Boulevard

B3. Original Use: Single-family dwelling

B4. Present Use: Multi-family Residential and Commercial

*B5. Architectural Style: Vernacular and Craftsman

*B6. Construction History: (Construction date, alterations, and date of alterations) According to records on file with the Los Angeles County Office of the Assessor, the rear building was constructed in 1918 and according to the Los Angeles Department of Building and Safety the front building was constructed in 1935. *Rear Building:* Known alterations to the rear building include relocating it to the rear of the property (1935), installation of two non-original glass doors on the porch (date unknown), installation of the concrete front porch and steps (date unknown), filling in of a window on the east façade (post-1989), the filling in of an opening on the rear (north) façade (date unknown), and the installation of a replacement window on the rear (north) façade (2018). *Front Building:* Known alterations to the front building include the possible enclosure of the southeast corner (date unknown); the installation of replacement windows on all four façades (dates unknown); installation of bump-out, French doors, and roof on rear (north) façade (date unknown); installation of replacement store front (date unknown); the installation of a live wall and sign on the primary (south) façade (2017).

*B7. Moved? ☐ No ☒ Yes ☐ Unknown Date: 1934 Original Location: 1918 dwelling moved from front of lot to rear of lot.

*B8. Related Features:

B9a. Architect: Unknown

b. Builder: Unknown

*B10. Significance:

Theme: N/A

Area: N/A

Period of Significance: N/A

Property Type: N/A

Applicable Criteria: N/A

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

See continuation sheet.

B11. Additional Resource Attributes: (List attributes and codes) None

*B12. References:

Ancestry.com

City of Los Angeles, Department of Building and Safety. Various dates. Building Permits.

Historic Resource Group. *Historic Resources Survey Report: Venice Community Plan Area*. Prepared for City of Los Angeles, Department of City Planning, Office of Historic Resources, March 2015.

Historic Resources Group. *Venice Report: Individual Resources*. Prepared for SurveyLA, City of Los Angeles Department of City Planning, Office of Historic Resources, April 2015.

McAlester, Virginia and Lee McAlester. *A Field Guide to American Houses*. 2nd ed. New York: Alfred A. Knopf, 2013.

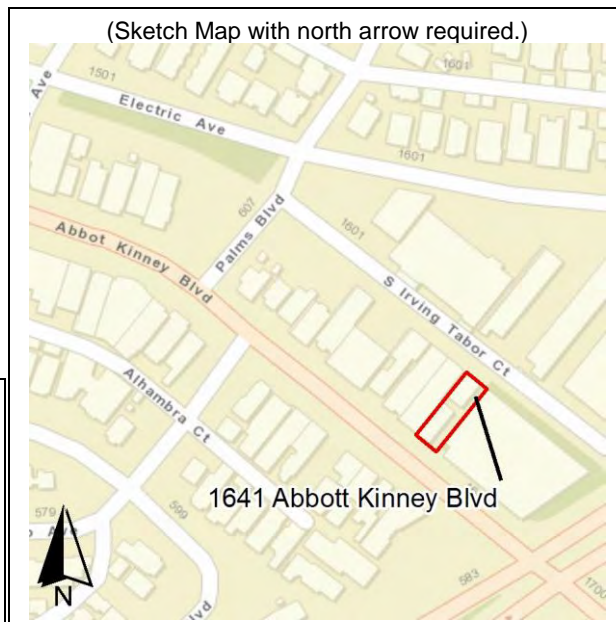
SWCA Environmental Consultants. *Historical Resource Assessment for 1639-1641 Abbot Kinney Boulevard, City and County of Los Angeles, California*. 2018.

B13. Remarks:

*B14. Evaluators: Nelson White, SWCA Environmental Consultants

*Date of Evaluation: August 2, 2018

(This space reserved for official comments.)



State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary #
HRI#
Trinomial

Page 4 of 6

*Resource Name or # (Assigned by recorder) 1639-1641 Abbot Kinney Boulevard

*Recorded by: Nelson White

*Date: August 2, 2018

☒ Continuation

☐ Update

***P3a. Description:**

Rear Building

The Japanese-inspired Craftsman style rear building is one-story with a rectangular footprint. Exterior cladding consists of vertical board and batten siding with alternating horizontal batten accents. A continuous horizontal band extends across the exterior at roughly two feet beneath the roof. Fenestration consists primarily of wood-framed casement type windows. The building is topped by a multi-form gable-on-hip roof, evocative of the Japanese "irimoya-yane" style, finished with composition shingles. The wide eaves feature exposed curved rafters and an upward flare at each of the roof's four corners. The gables feature simple bargeboards that accentuate the upward-flare of the roof's ridge-line.

The primary (south) façade is asymmetrical and faces the rear (north) façade of the front building. To the left is a corner-recessed concrete porch occupying roughly one-quarter of the façade. The porch is approached from the south by three concrete steps with a simple wood handrail on the right. A square wood post topped with a scalloped capital evocative of Japanese post-and-beam joinery supports the porch as the western corner. The porch railing is a single, horizontal rail between the post to the building. Both the south- and west-facing facets of the porch feature a single non-original wood and glass panel door. Centered on the remainder of the façade are two French casement windows, with three lites per sash. Three planter boxes are attached under the windows.

The west façade is obstructed by wood fencing/gates at both ends and was not visible at the time of the survey.

The rear (north) façade abuts the property line along S. Irving Tabor Court and is symmetrical with irregular fenestration. There is a single, metal door slightly right of center approached by two concrete steps. To the right of the door is a small, metal-framed sliding window set within a larger potentially filled-in original opening indicating it is a replacement until. Metal security bars are attached to the building over the window and a single planter box is attached below.

The east façade is nearly symmetrical with fenestration consisting of three evenly-spaced windows. At left is a single casement window, a French casement window, matching those on the front façade, is located left of center, and a final single casement window sits within a half filled-in opening to the right of the façade. Other details of this façade may have been obstructed by a metal and fabric canopy to the left and a wooden enclosure for a washer and a dryer to the right.

Front Building

The vernacular-style front commercial building is two stories and largely clad in stucco. Fenestration consists entirely of non-original windows primarily of a metal-framed sliding type and some fixed windows of unknown material. A parapet, topped with Spanish-style clay tile laid end to end, wraps all four sides of the flat roof.

The primary (south) façade is roughly symmetrical. A non-original storefront consists of a centered, recessed entry with a glass door and two-lite fixed transom above. The side walls of the entry alcove feature eight-lite fixed glass. To either side of the entry are ten-lite glass. The second story is largely covered by a vertical garden wall. At left is a two-lite fixed window of unknown material. To the right is a three-lite fixed window of unknown material. Forming an outer edge of the façade's sides and top is a three-step molding vaguely evocative of the Art Moderne style.

The first story of the west façade abuts the adjacent building and was not visible at the time of the survey. The second story of the façade features five sliding windows of various sizes in an asymmetrical arrangement.

The rear (north) façade visually reads as three levels. The right half of the ground story features a clapboard-clad bump-out with four eight-lite glass doors, the middle two French. The bump-out is topped by a roof with exposed rafters that mimics the roof of the building at the rear of the subject property. The left end of the roof is supported by a wood column identical to one on the rear building. Positioned left of the bump-out and partially under the roof is a metal framed six-lite casement window flanked on both sides by a three-lite fixed window. All are trimmed together. The visual middle level features six sliding windows arranged in four bays. The outer two bays each consist of a single small sliding window, and the center two bays each consist of a single tall and narrow window with a single small sliding window towards the center. The third visual level features a cantilevered projection of 3 to 5 feet. A stucco clad beam supports each end. Symmetrically arranged on this section of the façade are two large sliding windows.

The east façade is straight and visually reads as three levels. At the far-left corner is an eight-lite fixed window that acts as the wrap-around of the storefront on the primary (south) façade. Roughly centered on the façade is a ground floor entryway leading to an internal staircase rising to the west into the building and dividing the second story into two halves. Entry to the staircase is obstructed by a metal security gate. Set high in the wall at the visual middle level and asymmetrically grouped above the staircase entry are five slider windows. From left to right are a single small window and four identical larger windows. Fenestration on the third visual level consists of five identical sliding windows asymmetrically spaced across the length of the façade.

Where the buildings on the subject property do not abut the property boundaries (west and north boundaries) the property is enclosed by wood fencing. The property is entirely hardscaped with concrete.

The property is located on an urban commercial block, surrounded by one- and two-story commercial and mixed-use buildings of various styles and periods of construction.

*Recorded by: Devin McCutchen

*Date: August 2, 2018

☒ Continuation

☐ Update

***B10. Significance:**

SurveyLA

The subject property is not individually eligible for listing in the NRHP, CRHR, or for designation as a Los Angeles HCM under Criteria A/1 and B/2. The rear building on the subject property was constructed in 1918, within the 1901–1925 period of significance for pre-consolidation Venice. However, in regard to embodying an association with the formation, settlement, and/or development of Venice, research to date indicates the property does not rise to the level of exhibiting distinguishing history above the many other intact period houses within the Venice of America tract, or Venice as a whole. Moreover, the property does not have a direct or indirect association with Abbot Kinney or Venice of America. In addition, the rear building, built in 1918, is not among the earliest constructed within the tract, which was subdivided in 1905, or within Venice. The building at the front of the subject property was constructed in 1935, outside of the period of significance for pre-consolidation Venice. Therefore, the subject property is not individually eligible under Criteria A/1 and B/2 for listing in the NRHP, the CRHR, or for designation as a Los Angeles HCM.

The rear building at the subject property is not individually eligible for listing in the NRHP, CRHR, or for designation as a Los Angeles HCM under Criteria C/3/3 as an example of a Craftsman single-family residence. The rear building retains only a few distinctive character-defining features of the Japanese-influenced Craftsman style. The building includes a low-pitched, gable roof that peaks at the apex and flares at the ends. The eaves are broad and overhanging with exposed rafters, yet this characteristic is not exclusive to the Craftsman style. Though it was constructed during the period of significance and appears to have been originally constructed as a Japanese-influenced, Craftsman single-family residence, the building does not represent an excellent example of its type. It is not individually eligible under Criterion C/3 for listing in the NRHP, the CRHR, or for designation as a Los Angeles HCM.

NRHP, CRHR, and HCM Eligibility

Criteria A/1/1: As previously discussed, the subject property and its structures do not have a strong association with events or patterns that have made a significant contribution to broad patterns of national, state, or local history. Though the property was developed during a period of residential growth in pre-consolidation Venice, the rear building is one of many properties developed during this period and is not individually able to convey this period or pattern. The front building was constructed outside of the period of significance for pre-consolidation Venice. Therefore, the subject property is not individually eligible under Criteria A/1/1 for listing in the NRHP, the CRHR, or for designation as a Los Angeles HCM.

Criteria B/2/2: As previously discussed, research to date did not reveal the subject property or its structures to have an association with the lives of significant persons in our past. None of the owners associated with the property prior to 1968 (Earle, Winters, Jenkins, the Hummels, the Opsteeghs or the Coburns) appear to have been significant in national, state, or local history. Therefore, the subject property is not individually eligible under Criteria B/2/2 for listing in the NRHP, the CRHR, or for designation as a Los Angeles HCM.

Criteria C/3/3: As previously discussed, though the rear building on the subject property appears to have been originally constructed as a Japanese-inspired, Craftsman single-family residence, the property only exhibits a few of the character-defining features of the type. The most distinctive characteristics of the rear building are the peaked roof with flaring ends and overhanging eaves with exposed structural members, of which the latter is not exclusive to the Craftsman style. The vernacular building at the front of the subject property exhibits a non-original storefront with Art Moderne-inspired trim, but as a whole does not embody any specific architectural style. Furthermore, research did not reveal the property to be the work of a notable architect or designer, or to possess high artistic value. Therefore, the subject property is not individually eligible under Criteria C/3/3 for listing in the NRHP, the CRHR, or for designation as a Los Angeles HCM.

Criteria D/4: The property has not yielded, nor does it appear to possess potential to yield information important in history or prehistory. Therefore, the subject property is not individually eligible under Criteria D/4/4 for listing in the NRHP, the CRHR, or for designation as a Los Angeles HCM.

*Recorded by: Nelson White

*Date: August 2, 2018

■ Continuation

□ Update

*P5a Photo or Drawing:



Figure 1. Primary (south) façade of the rear building, view north (SWCA, 2018).



Figure 2. East façade of the rear building, view west (Ray Long, 1989).

Appendix C.

Key Building Permits

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Edg. Form 3

USE INK OR
INDELIBLE PENCIL

3

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

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

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

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

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

REMOVED FROM	REMOVED TO
Lot.....	Lot.....
Tract.....	Tract.....
Present location of building } <u>1641 Washington Blvd</u> (House Number and Street)	VENICE DISTRICT Approved by City Engineer. Deputy.
New location of building } <u>Rear of lot</u> (House Number and Street)	
Between what cross streets } <u>Rosalba and Venice Blvd</u>	

- Purpose of PRESENT building..... Families 1 Rooms 5
- Use of building AFTER alteration or moving..... same Families 1 Rooms 5
- OWNER (Print Name)..... J. H. MMEI Phone 61655
- Owner's address..... 1641
- Certificated Architect..... State License No..... Phone.....
- Licensed Engineer..... State License No..... Phone.....
- Contractor..... J. M. MMEI State License No..... Phone.....
- Contractor's address..... 1641 Washington Blvd
- VALUATION OF PROPOSED WORK
[including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon]..... \$ 70.00
- State how many buildings NOW on lot and give use of each.....
- Size of existing building..... 32x24 Number of stories high..... 1 Height to highest point..... 16
- Class of building..... X Material of existing walls..... Frame Exterior framework..... wood
Describe briefly and fully all proposed construction and work:
moving house to Rear of same lot to build stone building in front

Fill in Application on other Side and Sign Statement

PERMIT NO. 15876 PLANS <u>2367</u>	FOR DEPARTMENT USE ONLY				Fee..... <u>1.50</u> Stamp here when Permit is issued NOV 20 1934 Inspector
	Plans and Specifications checked	Zone	Fire District	No. <u>HOME</u>	
	Corrections verified	Bldg. Line	Street Widening	No. <u>HOME</u> Ft. <u>HOME</u> Ft.	
	Plans, Specifications and Applications rechecked and approved	Application checked and approved <u>11-17-34</u> Clerk			
For Plans See	Filed with	Required Valuation included	SPRINKLER Specified Yes-No		

(OVER)

Bldg. Form 2

2

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

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

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

Lot No. 34 Block 23 **VENICE DISTRICT**

Tract Remainder of Tract
(Washington)

Location of Building 1641 Washington Blvd } Approved by
(House Number, and Street) City Engineer

Between what cross streets 20th and 21st Sts Deputy

USE INK OR INDELIBILE PENCIL

1. Purpose of building Store & Private Garage Families 2 Rooms 2
(Store, Residence, Apartment House, Hotel, or any other purpose)

2. Owner (Print Name) J. HUMMEL Phone

3. Owner's address 1641 Washington Blvd

4. Certificated Architect none State License No. Phone

5. Licensed Engineer none State License No. Phone

6. Contractor J. Hummel State License No. Phone 41655

7. Contractor's address 1641 Washington Blvd 1000 2nd St

8. VALUATION OF PROPOSED WORK {Including all Material, Labor, Finishing, Equipment and Appliances in Completed Building.} \$ 1000

9. State how many buildings NOW on lot and give use of each. one - residence

10. Size of new building 50 x 25 No. Stories 1 Height to highest point 10 Size lot 30 x 105

11. Type of soil hard dig Foundation (Material) concrete Depth in ground 16 ins

12. Width of footing 12 Width of foundation Wall 8 Size of Redwood Sill 2 x 6

13. Material Exterior Wall stone Size of studs: (Exterior) 2 x 6 (Interior Bearing) 2 x 4

14. Joists: First Floor 2 x 6 Second floor none Rafters 2 x 6 Material of Roof none

15. Chimney (Material) none Size Flue none No. Inlets each flue none Depth footing in ground none

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

Sign here J. Hummel (Owner or Authorized Agent)

By _____

Plans Specifications and other data must be filed if required.

PERMIT NO.	FOR DEPARTMENT USE ONLY				Fec. <u>104</u>
	Plans and Specifications checked	Zone	Fire District	Stamp here when Permit is issued	
<u>222</u>	<u>Inspection</u>	<u>C</u>	<u>None</u>	<u>JAN - 4 1935</u>	
	Corrections verified	Set Back	Street Widening		
	Plans, Specifications and Application reviewed and approved	<u>None</u>	<u>None</u>		
	Application checked and approved	<u>12-75-38</u>	Clark		
	For Plans Rep.	Filed with	Specified	Inspector	
	Required	Violations Included	Specified		

23981

3

USE INK OR INDELIBLE PENCIL

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

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

REMOVED FROM

Lot.....

Tract.....

REMOVED TO

Lot..... **VENICE DISTRICT**

Tract.....

Present location of building } 1641 Washington Blvd. } Approved by City Engineer.
(House Number and Street)

New location of building } Same } Deputy.
(House Number and Street)

Between what cross streets } Venice Blvd & Rialto Ave.

1. Purpose of PRESENT building Store Families 2 Rooms 3
Store, Residence, Apartment House, or any other purpose.

2. Use of building AFTER alteration or moving Store & Residence Families 2 Rooms 10

3. OWNER (Print Name) Joe Hummel Phone 616 55

4. Owner's address 1641 Washington Blvd.

5. Certificated Architect..... State License No..... Phone.....

6. Licensed Engineer..... State License No. 29586 Phone.....

7. Contractor..... Owner State License No..... Phone.....

8. Contractor's address.....

9. VALUATION OF PROPOSED WORK (Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon) \$ 2000.00 1800.00

10. State how many buildings NOW } Two - Store & Residence
on lot and give use of each. Residence, Hotel, Apartment House, or any other purpose.

11. Size of existing building 23 x 59 Number of stories high 1 Height to highest point 16

12. Class of building D Material of existing walls Wood Exterior framework Wood
Wood or Steel

Describe briefly and fully all proposed construction and work:
Add 23 x 53 - for second story - Residence
For first floor plan see permit # 15876 34
See 1-11-31-35 for alt. of 7th. Passageway

Fill in Application on other Side and Sign Statement


(OVER)

PERMIT NO.	FOR DEPARTMENT USE ONLY				Fee
2745	Plans and Specifications checked	Zone	Fire District	Stamp here when Permit is issued	FEB 20 1936
	Corrections Verified	Bldg. Line	Street Widening		
	Plans, Specifications and Applications rechecked and approved	Application checked and approved			
PLANS	Per Plans Fee	Filed with	Required Valuation Included	Specified Valuation	Inspector

501A

900

1639 S Abbot Kinney Blvd



Permit #: **17016 - 10000 - 17736**
 Plan Check #: B17LA11449
 Event Code:
 Printed: 09/15/17 11:50 AM

Bldg-Alter/Repair **GREEN - NONE**
 Commercial
 Expanded Counter Plan Check
 Plan Check

City of Los Angeles - Department of Building and Safety

**APPLICATION FOR BUILDING PERMIT
AND CERTIFICATE OF OCCUPANCY**

Issued on: 09/15/2017
 Last Status: Issued
 Status Date: 09/15/2017

1. TRACT	BLOCK	LOT#	ABB	COUNTY MAP REF#	PARCEL ID# (PIN#)	2. ASSESSOR PARCEL#
VENICE OF AMERICA	23	34		M B 6-126/127	108B145 1584	4241 - 036 - 035
VENICE OF AMERICA	23	35	2	M B 6-126/127	108B145 1600	4241 - 036 - 035

3. PARCEL INFORMATION

Area Planning Commission - West Los Angeles LADBS Branch Office - WLA Council District - 11 Certified Neighborhood Council - Venice Community Plan Area - Venice	Census Tract - 2736.00 Coastal Zone Cons. Act - YES District Map - 108B145 Energy Zone - 6 Fire District - 2	Earthquake-Induced Liquefaction Area - Yes Near Source Zone Distance - 5.3 School Within 500 Foot Radius - YES Thomas Brothers Map Grid - 671-J6
--	--	---

4. DOCUMENTS

ZI - ZI-2406 Dir Inter of Venice SP for Small	RENT - YES	ORD - ORD-172897	CPC - CPC-17630
ZI - ZI-2452 Transit Priority Area in the Cit	ORD - ORD-130336	ORD - ORD-175693	CPC - CPC-1984-226-SP
SPA - Los Angeles Coastal Transportation Cor	ORD - ORD-168999	ORD - ORD-175694	CPC - CPC-1987-648-ICO
SPA - Venice Coastal Zone	ORD - ORD-172019	DTRM - DTR-2014-2824-DI	CPC - CPC-1998-119-LCP

5. CHECKLIST ITEMS

Permit Flag - Not a Fire Life Safety Project
 Std. Work Descr - Seismic Gas Shut Off Valve

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s):
 GOODFADER, JAY R TR ETAL JAY R GOODFADER TRUST AND
 8 HORIZON AVE, VENICE CA 90291 --
 Tenant:

Applicant: (Relationship Agent for Owner)
 MARTHA DIAZ -
 8370 WILSHIRE BLVD SUITE 330, BEVERLY HILLS, CA 90211 -- (310) 275-7774

7. EXISTING USE **PROPOSED USE**

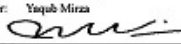
(16) Retail

8. DESCRIPTION OF WORK

EXTERIOR PAINT AND ADDITION OF LIVE WALL MOUNTED LANDSCAPE AT FRONT EXTERIOR WALL. PLUS NEW INTERIOR FINISHES.

9. EIR/Impact Stmt & Use: ECPC


10. APPLICATION PROCESSING INFORMATION

Bldg. PC By: Jesse Jimenez DAS PC By:
 OK for Cashier: Yaqub Mirza Coord. OK:
 Signature:  Date: 09/15/2017

11. PROJECT VALUATION Fixed Fee Period


Permit Valuation: \$50,000 PC Valuation:

Sewer Cap ID: Total Bond(s) Due:

12. ATTACHMENTS 

Owner-Builder Declaration
 Plot Plan

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

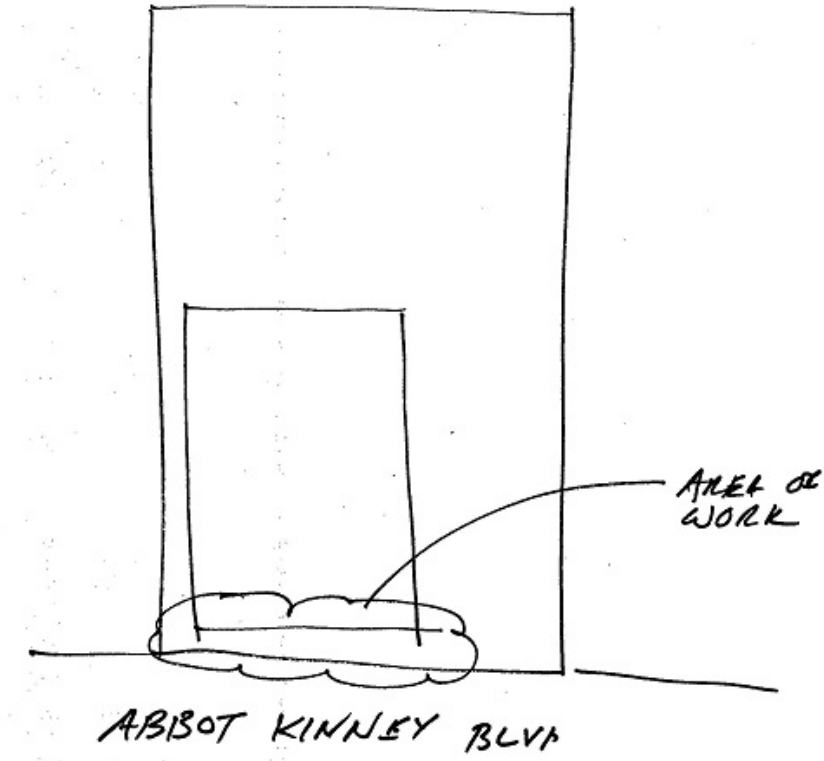

 * P 1 7 0 1 6 1 0 0 0 0 1 7 7 3 6 F N *


LA ESTE 104117188 9/15/2017 11:49:56 AM

BUILDING PERMIT COMM	\$528.75
BUILDING PLAN CHECK	\$0.00
SI COMMERCIAL	\$14.00
DEV SERV CENTER SURCH	\$16.28
SYSTEMS DEVT FEE	\$32.57
CITY PLANNING SURCH	\$31.73
MISCELLANEOUS	\$10.00
PLANNING GEN PLAN MAINT SURCH	\$26.44
CA BLDG STD COMMISSION SURCHARGE	\$2.00
BUILDING PLAN CHECK	\$0.00
Sub Total:	\$661.77

Permit #: 170161000017736
 Building Card #: 2017LA89619
 Receipt #: 0104789669

SWCA Environmental Consultants

1639 S Abbot Kinney Blvd		Permit Application #: 17016 - 10000 - 17736
Bldg-Alter/Repair Commercial Plan Check	City of Los Angeles - Department of Building and Safety	Plan Check #: B17LA11449 Initiating Office: METRO Printed on: 08/10/17 13:36:52
PLOT PLAN ATTACHMENT		
<div style="display: flex; justify-content: space-between;"><div style="writing-mode: vertical-rl; transform: rotate(180deg); font-size: small;">1060926201742926</div><div style="border: 1px solid black; padding: 10px; width: 80%;"><p style="font-size: x-small;">(DO NOT DRAW, WRITE, OR PASTE ATTACHMENTS OUTSIDE BORDER)</p><div style="text-align: center;"><p style="margin-top: 20px;">ABBOT KINNEY BLVD</p></div></div><div style="margin-top: 20px; text-align: right;"><div style="border: 1px solid black; padding: 5px; display: inline-block; font-size: x-small;">BY SA AUG : Signature</div><div style="border: 1px solid black; padding: 5px; display: inline-block; margin-left: 10px; transform: rotate(-5deg); font-size: x-small;">READY TO ISSUE BY SALVADOR R. M. PATE AUG 10 2017 Signature <i>CS</i></div></div></div>		
COUNCIL DISTRICT: 11 INSPECTION DISTRICT: BIGIWL3		PLOT PLAN

1641 S Abbot Kinney Blvd			Permit #:	17016 - 30000 - 30219
			Plan Check #: B17WLO5953	Printed: 04/26/18 03:00 PM
			Event Code:	

Bldg/Alter/Repair GREEN - NONE 1 or 2 Family Dwelling Plan Check at Counter Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Issued on: 04/26/2018 Last Status: Issued Status Date: 04/26/2018
---	--	---

1. TRACT	BLOCK	LOT#	ASS	COUNTY MAP REF#	PARCEL ID # (2013)	ASSESSOR PARCEL #
VENICE OF AMERICA	23	34		M B 6-126/127	108B145 1584	4241 - 036 - 035

2. PARCEL INFORMATION		
Area Planning Commission - West Los Angeles LADBS Branch Office - WLA Council District - 11 Certified Neighborhood Council - Venice Community Plan Area - Venice	Census Tract - 2736.00 Coastal Zone Cons. Act - YES District Map - 108B145 Energy Zone - 6 Fire District - 2	Earthquake-Induced Liquefaction Area - Yes Near Source Zone Distance - 5.3 Thomas Brothers Map Grid - 671-36

3. DOCUMENTS		
Z1 - Z1-2406 Dir Inter of Venice SP for Small RENT - YES Z1 - Z1-2452 Transit Priority Area in the Cit ORD - ORD-130336 SPA - Los Angeles Coastal Transportation Cor ORD - ORD-168999 SPA - Venice Coastal Zone ORD - ORD-172019	ORD - ORD-172897 ORD - ORD-175693 ORD - ORD-175694 DTRM - DIR-2014-2824-DI	CPC - CPC-17630 CPC - CPC-1984-226-SP CPC - CPC-1987-648-ICO CPC - CPC-1998-119-LCP

4. CHECKLIST ITEMS		
Std. Work Descr - Doors/Windows Changeout Std. Work Descr - Interior Non-struct. Remo Std. Work Descr - Patch Plaster/Drywall	Std. Work Descr - Re-stucco/Siding Std. Work Descr - Seismic Gas Shut Off Valve Combine Elec - Wk. per 91.107.2.1.1.1	Combine Plumbg - Wk. per 91.107.2.1.1.1

5. PROPERTY OWNER, TENANT/APPLICANT INFORMATION Owner(s): GOODFADER, JAY R TR ETAL JAY R GOODFADER TRUST AND 8 HORIZON AVE, VENICE CA 90291 -- Tenant: Applicant: (Relationship: Agent for Owner) * * * PHBO * - (213) 499-3326	For Cashier's Use Only W/O #: 71630219
---	---

6. EXISTING USE (01) Dwelling - Single Family	PROPOSED USE
---	---------------------


7. DESCRIPTION OF WORK Expand (e) bathroom to accommodate a (n) shower, add kitchen sink and cabinets. Replace windows with same size and location
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8. BLDG. PC By: BLDG. PC By: Diego Bautista OK for Cashier: Shine Lin Signature: _____ Date: 04/26/2018 DAS PC By: _____ Coord. OK: _____

9. PROJECT VALUATION Permit Valuation: \$12,000 Sewer Cap ID: _____ Total Bond(s) Due: _____	Fixed Fee Period PC Valuation: Total Bond(s) Due:
--	---

10. ATTACHMENTS Plot Plan

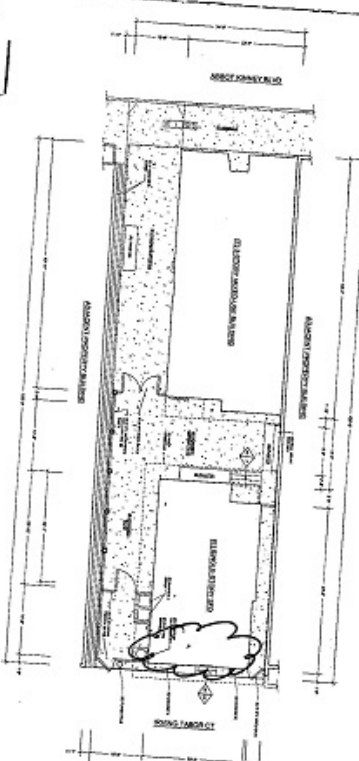
For inspection requests, call toll-free (888) LA4BUILD (524-2845). Outside LA County, call (213) 482-0000 or request inspections via www.ladbs.org . To speak to a Call Center agent, call 311. Outside LA County, call (213) 473-3231.	
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 * P 1 7 0 1 6 3 0 0 0 0 3 0 2 1 9 F N *	LA ESTE 104131009 4/26/2018 3:00:33 PM BUILDING PERMIT-RES \$190.00 ELECTRICAL PERMIT RES \$49.40 PLUMBING PERMIT RES \$49.40 BUILDING PLAN CHECK \$0.00 EI RESIDENTIAL \$1.56 DEV SERV CENTER SURCH \$8.71 SYSTEMS DEVT FEE \$17.42 CITY PLANNING SURCH \$11.40 MISCELLANEOUS \$10.00 PLANNING GEN PLAN MAINT SURCH \$13.30 CA BLDG STD COMMISSION SURCHARGE \$1.00 BUILDING PLAN CHECK \$0.00 Sub Total: \$352.19 Permit #: 170163000030219 Building Card #: 2018LA01960 Receipt #: 0104882366
--	--

1641 S Abbot Kinney Blvd		Permit Application #: 17016 - 30000 - 30219
Bldg-Alter/Repair 1 or 2 Family Dwelling Plan Check	City of Los Angeles - Department of Building and Safety	Plan Check #: B17WL05953 Initiating Office: WEST LA Printed on: 10/12/17 14:27:50

PLOT PLAN ATTACHMENT

050507291855952
(DO NOT DRAW, WRITE, OR PASTE ATTACHMENTS OUTSIDE BORDER)



READY TO ISSUE
BY RICHARD MIREZ
JAN 3 1 2018
Signature *[Signature]*

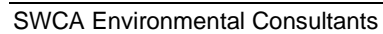
READY TO ISSUE
BY KAVIAN REFAHI
FEB 13 2018
Signature *[Signature]*

B
10/12/17

COUNCIL DISTRICT: 11 INSPECTION DISTRICT: R5064 PLOT PLAN

Appendix D.
As-Built Drawings

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A3.1