

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2015-4011-HCM
ENV-2015-4012-CE

HEARING DATE: November 19, 2015
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 1430 W. Avon Terrace
Council District: 13
Community Plan Area: Silver Lake - Echo Park -
Elysian Valley
Area Planning Commission: East Los Angeles
Neighborhood Council: Greater Echo Park Elysian
Legal Description: TR 3929, Block None, Lot FR LT A

PROJECT: Historic-Cultural Monument Application for the
JULES SALKIN RESIDENCE

REQUEST: Declare the property a Historic-Cultural Monument

**OWNER(S)/
APPLICANT(S):** Trina Turk and Jonathan Skow
3214 Waverly Drive
Los Angeles, CA 90027

PREPARER: Barbara Lamprecht
550 E. Jackson Street
Pasadena, CA 91104

RECOMMENDATION **That the Cultural Heritage Commission:**

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

MICHAEL J. LOGRANDE
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Shannon Ryan, City Planning Associate
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

SUMMARY

The 1948 Jules Salkin Residence is located at 1430 W. Avon Terrace in Echo Park. It was designed by master architect John Lautner (1911-1994) for noted developer Jules Salkin (1916-1998). Salkin, the catalyst and co-founder of the Mutual Housing Association (MHA), was responsible for the historically significant Crestwood Hills development in Brentwood. Salkin is listed as the contractor on the building permit and Edgardo Contini as the engineer. Lautner is not listed as the architect on the building permit because he did not receive his license until 1952. Lautner's drawings, plans, and model for the house are in the Getty Research Institute.

John Lautner was born in Michigan but was based in Los Angeles beginning in 1939. Lautner was a pupil of Frank Lloyd Wright. He joined Wright at Taliesin East in 1933 and apprenticed with him until 1938. Lautner moved to Los Angeles in 1939 to supervise the construction of Wright's only Usonian house in Southern California, the Sturges House (HCM #577) in Brentwood. Lautner used aspects of the Usonian technique in the Salkin Residence such as the restricted palette of materials, a compressed hallway accessing all bedrooms, the use of board-and-batten siding, and an overall emphasis on horizontality. Jules Salkin was a prominent real estate developer but is largely forgotten due to a financial scandal that forced him to move abroad. John Lautner was on Salkin's original design team for Brentwood's Crestwood Hills that included Jim Charlton, Donald Honnald, A. Quincy Jones, and Whitney Smith; famed landscape architect Garrett Eckbo; and structural engineer Edgardo Contini. Simultaneously, Lautner, Salkin, and Contini worked together on the smaller speculative Salkin Residence whose design reflected Wright's principles of economical and structurally significant architecture.

The Mid-Century Modern, one-story house retains many of its original features including the Douglas Fir structural system consisting of seven pairs of supporting bents, five inside and two outside, that create a spine for the house supporting a wood truss. The bents are shaped like upside down triangles whose imagined points meet somewhere underground. The two outdoor bents form the carport. While the roof is essentially flat, the ceiling follows the angle of the bents, starting around seven feet in the center of the house and rising to ten feet at the edges. The stained concrete floor, which was originally radiantly heated, is also a character defining feature. The house is clad in a mix of concrete block, plaster, and redwood. The redwood and concrete block are present in the public areas of the house and unify the composition of the house by appearing on both the exterior and interior spaces.

Alterations to the house include a 520-square-foot addition, completed in 1966, that filled in a portion of the carport. This addition was demolished with the recent change of ownership. The 1966 renovation also included the insertion of two bedroom windows on the west elevation. At some point in the house's history the reddish brown interior wood bents, shelves, and cabinetry were painted white.

The citywide historic resources survey, SurveyLA, found the property eligible for listing in the California Register of Historical Places and the National Register of Historic Places, as well as eligible for designation as a Historic-Cultural Monument as an excellent example of a Mid-Century Modern residence and as an example of the work of architect John Lautner.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of

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

FINDINGS

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

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



1. PROPERTY IDENTIFICATION

Proposed Monument Name: Jules Salkin Residence		Jules Salkin Residence	
Other Associated Names:			
Street Address: 1430 Avon Terrace		Zip: 90026	Council District: 13
Range of Addresses on Property: 5415-008-036		Community Name: Echo Park	
Assessor Parcel Number: 5415-008-036	Tract: Hilldale Tract 3929	Block: None	Lot: FRLT A
Identification cont'd: SW LINE OF AVON TERRACE WITH SE LINE OF AVON PL TH S 65°15'45" W			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
		<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1948	<input checked="" type="radio"/> Factual	<input type="radio"/> Estimated	Threatened? None
Architect/Designer: John Lautner		Contractor: Jules Salkin	
Original Use: Residential		Present Use: Residential	
Is the Proposed Monument on its Original Site?		<input checked="" type="radio"/> Yes	<input type="radio"/> No (explain in section 7)
		<input type="radio"/> Unknown (explain in section 7)	

3. STYLE & MATERIALS

Architectural Style: Modern		Stories: 1	Plan Shape: Rectangular
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Wood	Type: Concrete block	
CLADDING	Material: Wood board and batten	Material: Stucco, smooth	
ROOF	Type: Flat	Type: Select	
	Material: Rolled asphalt	Material: Select	
WINDOWS	Type: Sliding	Type: Awning	
	Material: Wood	Material: Wood	
ENTRY	Style: Off-center	Style: Off-center	
DOOR	Type: Glass	Type: Glass	

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



4. ALTERATION HISTORY

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

	See Property Description

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):	
	Reflects the broad cultural, economic, or social history of the nation, state, or community
✓	Is identified with historic personages or with important events in the main currents of national, state, or local history
	Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction
✓	A notable work of a master builder, designer, or architect whose individual genius influenced his or her age



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

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

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

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

8. CONTACT INFORMATION

Applicant

Name: Trina Turk and Jonathan Skow		Company: TRINATURK	
Street Address: 3214 Waverly Drive		City: Los Angeles	State: CA
Zip: 90027 - 2523	Phone Number: 213 598 1161	Email: trina@trinaturk.com, jonathan@mrturk.com	

Property Owner

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

Name: Trina Turk and Jonathan Skow		Company: TRINATURK	
Street Address: 3214 Waverly Drive		City: Los Angeles	State: CA
Zip: 90027 - 2523	Phone Number: as above	Email: as above :	

Nomination Preparer/Applicant's Representative

Name: Barbara Lamprecht		Company: Lamprecht ArchiTEXTural Services	
Street Address: 550 E. Jackson St.		City: Pasadena	State: CA
Zip: 91104-3621	Phone Number: 626 264 7600	Email: bmlamprecht@gmail.com	

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



9. SUBMITTAL

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

APPLICATION CHECKLIST

- | | |
|--|--|
| 1. <input checked="" type="checkbox"/> Nomination Form | 5. <input checked="" type="checkbox"/> Copies of Primary/Secondary Documentation |
| 2. <input checked="" type="checkbox"/> Written Statements A and B | 6. <input checked="" type="checkbox"/> Copies of Building Permits for Major Alterations (include first construction permits) |
| 3. <input checked="" type="checkbox"/> Bibliography | 7. <input checked="" type="checkbox"/> Additional, Contemporary Photos |
| 4. <input checked="" type="checkbox"/> Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digital copy of the main photo to: planning.ohr@lacity.org) | 8. <input checked="" type="checkbox"/> Historical Photos |
| | 9. <input checked="" type="checkbox"/> Zimas Parcel Report for all Nominated Parcels (including map) |

10. RELEASE

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



I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.



I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.



I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Barbara Lamprecht

20 March 2015

Barbara Lamprecht

Name:

Date:

Signature:

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

Office of Historic Resources
Department of City Planning
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Phone: 213-978-1200
Website: preservation.lacity.org



City of Los Angeles Department of City Planning

6/10/2015 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

1430 W AVON TER

ZIP CODES

90026

RECENT ACTIVITY

None

CASE NUMBERS

CPC-1986-255

ORD-165167-SA3340

PRIOR-07/29/1962

Address/Legal Information

PIN Number	144B213 757
Lot/Parcel Area (Calculated)	5,736.4 (sq ft)
Thomas Brothers Grid	PAGE 594 - GRID F6
Assessor Parcel No. (APN)	5415008036
Tract	TR 3929
Map Reference	M B 42-35
Block	None
Lot	FR LT A
Arb (Lot Cut Reference)	2
Map Sheet	144B213

Jurisdictional Information

Community Plan Area	Silver Lake - Echo Park - Elysian Valley
Area Planning Commission	East Los Angeles
Neighborhood Council	Greater Echo Park Elysian
Council District	CD 13 - Mitch O'Farrell
Census Tract #	1974.10
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	R1-1VL
Zoning Information (ZI)	ZI-2129 EAST LOS ANGELES STATE ENTERPRISE ZONE
General Plan Land Use	Low Residential
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	Yes
Baseline Hillside Ordinance	Yes
Baseline Mansionization Ordinance	No
Specific Plan Area	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
POD - Pedestrian Oriented Districts	None
CDO - Community Design Overlay	None
NSO - Neighborhood Stabilization Overlay	No
Streetscape	No
Sign District	No
Adaptive Reuse Incentive Area	None
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	Active: Elysian Park

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

Assessor Information

Assessor Parcel No. (APN)	5415008036
Ownership (Assessor)	
Owner1	SKOW,JONATHAN CO TR SKOW TURK FAMILY TRUST
Address	3214 WAVERLY DR LOS ANGELES CA 90027
Ownership (City Clerk)	
Owner	KOVNER, BARBARA F. (TR) KOVNER FAMILY TRUST 9-10-91
Address	1430 AVON TERRACE LOS ANGELES CA 90026
APN Area (Co. Public Works)*	0.170 (ac)
Use Code	0100 - Single Residence
Assessed Land Val.	\$892,482
Assessed Improvement Val.	\$356,993
Last Owner Change	06/11/14
Last Sale Amount	\$1,225,012
Tax Rate Area	13
Deed Ref No. (City Clerk)	1455833
Building 1	
Year Built	1948
Building Class	D55A
Number of Units	1
Number of Bedrooms	4
Number of Bathrooms	2
Building Square Footage	1,833.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5

Additional Information

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

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	0.63402184252048
Nearest Fault (Name)	Upper Elysian Park
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	1.30000000
Slip Geometry	Reverse
Slip Type	Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	3.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	50.00000000

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Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Tsunami Inundation Zone	No
Economic Development Areas	
Business Improvement District	None
Promise Zone	No
Renewal Community	No
Revitalization Zone	None
State Enterprise Zone	EAST LOS ANGELES STATE ENTERPRISE ZONE
Targeted Neighborhood Initiative	None
Public Safety	
Police Information	
Bureau	Central
Division / Station	Northeast
Reporting District	1174
Fire Information	
Division	1
Batallion	11
District / Fire Station	20
Red Flag Restricted Parking	No

CASE SUMMARIES

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

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

DATA NOT AVAILABLE

ORD-165167-SA3340

PRIOR-07/29/1962



Address: 1430 W AVON TER
APN: 5415008036
PIN #: 144B213 757

Tract: TR 3929
Block: None
Lot: FR LT A
Arb: 2

Zoning: R1-1VL
General Plan: Low Residential



5415 8
SCALE 1" = 80'

2003

APN: 5415-008-036
2003-07-06
2003-07-06
2003-07-06



HILDALE TRACT
M.B. 13-47

TRACT NO. 3929
M.B. 42-35

CODE
13

FOR PREV. ASS'T. SEE: 286-7 & 16

PARCEL MAP
P.M. 223-21-22

ASSESSOR'S MAP
COUNTY OF LOS ANGELES, CALIF.

ZIMAS MAP
1430 Avon Terrace
(The Jules Salkin Residence)

APN: 5415-008-036

Parcel Details

- [Property records are kept at the East District Office](#)
- [How frequently is this site updated?](#)
(and other FAQs)

Property Information

Assessor's ID No: 5415-008-036
Address: 1430 AVON TER LOS ANGELES CA 90026
Property Type: Single Family Residential
Region / Cluster: 04 / 04192
Tax Rate Area (TRA): 00013

- [View Assessor Map](#)
- [View Index map](#)

Recent Sales Information

Latest Sale Date: 06/11/2014
Indicated Sale Price: \$1,225,012

[Search for Recent Sales](#)

2014 Roll Values

Recording Date: 07/10/2012
Land: \$31,375
Improvements: \$29,578
Personal Property: \$0
Fixtures: \$0
Homeowners' Exemption: \$0





PRIMARY PHOTOGRAPH
1430 Avon Terrace
(The Jules Salkin Residence, 1948)
Designed by John Lautner
East elevation, camera facing west
Photo by Sunny Lam

Silver Lake – Echo Park – Elysian Valley Report

Individual Resources – 05/13/14

Reason:	Excellent example of a Mid-Century Modern residence with post and beam construction. Exhibits high quality of design.
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Address: 1430 Avon Terrace
Name:
Year built: 1948
Architectural style: Modern, Mid-Century

Context 1:

Context:	Architecture and Engineering, 1850-1980
Sub context:	L.A. Modernism, 1919-1980
Theme:	Post-War Modernism, 1946-1976
Sub theme:	Mid-Century Modernism, 1945-1970
Property type:	Residential
Property sub type:	No Sub-Type
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent example of a Mid-Century Modern residence; designed by John Lautner. Exhibits high quality of design.



Address: 1110 N BATES AVE
Name: Hollywood-Los Feliz Jewish Community Center
Year built: 1951
Architectural style: Modern, Mid-Century

Context 1:

Context:	Public and Private Institutional Development, 1850-1980
Sub context:	Social Clubs and Organizations, 1850-1980
Theme:	Social Clubs and Ethnic/Cultural Associations, 1850-1980
Sub theme:	No SubTheme
Property type:	Institutional - Social Clubs/Meeting Halls
Property sub type:	Social Club
Criteria:	A/1/1
Status code:	3S;3CS;5S3
Reason:	The Hollywood-Los Feliz Jewish Community Center represents the post-war growth of the community after World War II as veterans and others moved West with their families. By 1948, the Jewish population of Los Angeles was a quarter of a million. Institutions such as JCCs were constructed in response and provided social and recreational activities to people of all ages.

1430 Avon Terrace (Salkin Residence) Description

Completed in 1948, the one-story dwelling is located at the cul-de-sac terminating Avon Terrace, a short street in the Hilldale Tract of Echo Park in northeast Los Angeles. A portion of the eccentrically shaped lot has been graded to provide a small site for the house leveled out of the steep hills rising to the east of the neighborhood's main street, Echo Park Avenue.

The primary elevation of the dwelling faces northwest, with broad views towards Silverlake, Griffith Park, and the Hollywood sign. At the rear (south) of the slab-on-grade building, a shallow patio area, with a mix of non-original concrete tiles and paving, runs the length of the house. The south property line is demarked by a series of narrow terraces bounded by walls built of railroad timbers. These timbers retain the sharply inclined hillside rising above the house. A portion of this hillside is currently retained by a later dilapidated concrete block wall, part of the subject property. This wall extends west from a remaining section of original concrete block wall at the far east corner of the property. A small wood-framed storage structure with a shed roof, a later addition to the setting, stands at the property's west end. No evidence of original landscaping can be seen, nor does archival documents indicate any land- or hardscape design. Currently the landscaping is informal and volunteer. A mature black pine tree, which appears to be distressed, stands just beyond the northeast corner of the property.

Approximately 1,260 square feet in size, the residence is essentially rectangular in massing.¹ The flat roof is composed of two-by-eight tongue-and-groove wood planking sheathed with flat

¹ This figure is taken from the original Lautner design drawings at the Getty Research Institute. As-built measurements, taken from the outside of walls, provide a figure of 1,325 square feet.

composition asphalt roofing. The dwelling's restrained palette of materials includes cement stucco, concrete block, glass, plaster, and wood. The exterior walls are primarily conventional two-by-four wood-frame construction. These walls are clad on both sides with horizontally oriented redwood boards, approximately six inches wide, that have a reverse reveal.² By contrast, conventional concrete block masonry wraps the building's northeast corner. The block continues as a short interior wall, where it divides a short section of the living area's back wall from the kitchen, a strategy that distinguishes the hearth and living area from the rest of the house. Notably, the redwood and concrete block walls are present in the more public areas of the house and are unchanged whether indoors or out, an important character-defining feature that unifies the overall composition. Smooth finish cement stucco is used for a small portion of the exterior east elevation; while the interior walls in the three small bedrooms and the sole bathroom are characterized by plaster-on-frame walls.

The floor is stained concrete.³ Originally radiantly heated, the system no longer functions. Some areas are damaged due to later carpet installations or water.

The unusual wood structural system is a primary character-defining feature. Based on an eight-

² In contrast to board-and-batten construction, in which the batt covers the seam in adjacent boards, in a "reverse reveal" each board is tapered at one end and mounted sequentially to cover the end of the taper. Both techniques are employed to deter water penetration into the substrate.

³ Here, evidence indicates that Lautner used a L.M. Scofield product called Lithochrome Concrete Color Hardener (in which a colored dry powder is shaken and smoothed into freshly paved concrete. Notably, Frank Lloyd Wright used similar products, beginning with standard colored pigments for the Hanna House, 1936, produced by A. C. Horn, as well as using the Scofield product. Wright's preferred pigment was A.C. Horn's "Tile Red" and was used for the floors of several Usonian houses. It is important to note that the layer of concrete and color, typically 1.5" in depth, was applied *after* the piping for radiant heating was installed. To achieve the identical effect of the original and somewhat deteriorated floor at the Salkin House, this top layer of concrete would have to be removed and replaced. Therefore, because preserving historic fabric is a priority in the dwelling's rehabilitation, a gentle cleaning and buffing will be employed first before other measures are considered. While L.M. Scofield produces "Tile Red No. 1117," the actual matching color to the A.C. Horn product that Wright used is "A-27 Dark Red."

foot module, this heavy timber system comprises a rhythmic sequence of seven pairs of angled wood “bents.”⁴ Collectively, the bents create a “spine” supporting a shallow-angled wood truss. Made of larger and smaller wood timbers and steel straps, the truss supports the broad roof. The series of bents are aligned down the center of the rectangular building.

Visually, each bent resembles an upside-down isosceles triangle whose sloped sides do not come to a point but that are separated by a little more than four feet. These bents are constructed of two pieces of two-by-eight Douglas Fir members, each bolted to a base of four-by-six Douglas Fir members at floor level. Two bents are outside the building, defining the carport that faces east and Avon Terrace. These two bents are attached to a raised concrete base, presumably to act as protective bollards for the carport. The five remaining bents are inside and are readily seen, whether protruding up from interior walls or free-standing. In two locations (in the living and in the bedroom areas) of the eight-foot module, the roof load is supported not by a bent but by vertical wood four-by-four posts, one pair at the north and south perimeter of the living room; the other embedded in interior walls. This strategy permits unobstructed bedrooms and an open area in the living area, whose central area is characterized by the copious use of glass on both north and south elevations, serving to brighten this core space.

While the exterior roof is flat, the interior ceiling follows the broad angle of the wood trusses, resulting in a height of seven feet at the center of the house and rising to almost ten feet at the edges of the truss, a design that creates sightlines oriented to the sky. The truss was originally plastered with a sand finish and painted in a light off-white color. At the edge of the truss and

⁴ Typically rendered in wood or steel, a bent is either a custom-designed or standard arrangement of pieces or parts, usually designed to accommodate a structural load.

only on the north and south elevations, angled clerestory glass connects the truss edge to an exterior wall which is held at the same seven feet as defined by the low center point of the truss. Thus, this height determines a strong datum line that distinguishes the unusual roof-and-bent structure from the enclosure's walls and is an important character-defining feature.

The angled clerestory windows on the long north and south elevations are rectangular and alternate between single-light fixed and hopper windows. On the short east and west exterior elevations, angled vertical glass insets between the broad V of the truss and the seven-foot-tall wall create a striking visual effect: the roof appears to balance on a single central point of the horizontal wall beneath it. This view is best appreciated when standing outside either west or east exterior elevations.

In the bedroom and bathroom areas, the angled area formed by the top of the wall and the sloping ceiling (identical in shape to the glass described above) is in-filled with painted, thin, triangular-shaped plywood panels; additional vertical plywood panels are it is not clear whether these are all original or whether some panels were originally glass to illuminate the passageway. It has not been determined whether the light paint on the panels is original.

In contrast to the roof system with its clear rectangular shape in plan, the building walls undulate, projecting and receding on both sides of the roof; this architectural strategy emphasizes the roof's independence from the in-fill walls. On the north elevation, the fenestration of the central (middle) core of the house consists of a large window unit of a four-foot-wide full-height single-light sliding window wall and a fixed full height window, both framed in redwood, of the same dimensions. Original photo documentation shows that originally this slider abutted an unusual full-height section of angled glass approximately one foot wide. This angled piece was attached to

the edge of the roof and ran to the ground. Immediately adjacent to the concrete block fireplace, this feature possibly contained an interior strip of garden which would have been visually connected to the landscaping outside. Long missing and to be reinstated, the glass mimicked the shorter angled glass of the clerestory windows.

A grouped sequence of two-foot-wide single-light fixed and operable wood-framed window units is located south of the larger window unit on the north elevation. This sequence bypasses an interior redwood wall dividing the living area and a north-facing bedroom. Original drawings indicate that three of these eight units were operable, and the southmost unit leading to the bedroom was hinged as a door. Two of the units were removed in a later renovation. Except for the operable units, the five extant units serving the bedroom are characterized by original but deteriorated plywood panels in the lower third of each bay; these panels also act as interior wainscoting for the bedroom.

Other notable character-defining interior features include the fireplace, which has an offset recessed firebox and an open, unsupported northeast corner. The chimney breast is clad in plaster on the interior and in cement stucco on the exterior. The rear of the firebox is constructed of common fire brick. The living and dining area features an L-shaped custom-designed built-in cabinetry unit. Original open shelving backed by plywood panels surmounts base cabinetry that has ash plywood flush-panel doors that were installed in 1957 by the long-term original owners/occupants. The shelving is supported by vertical lengths of 2 x 2 wood that are rotated 45 degrees. The simple base cabinetry handles are constructed of square pieces of 1 x 1 wood approximately 12 inches in length. In the south-facing kitchen, photo documentation confirms that similar simple redwood cabinetry with wood handles existed here as well. An extant pass-through sliding plywood panel in the shelving between the kitchen and living area has the same

handle detail, as do two extant and original medicine cabinets in the bathroom. Thus, the detail is an important character-defining feature. The kitchen cabinetry was replaced at some point and much of it will be reconstructed per contemporary photographs. Additionally, the kitchen originally contained a bank of six four-foot-tall windows which terminated at the ceiling. The two centered windows were casement type while the flanking pairs were fixed single-light windows; replicas or compatible units will also be installed in the rehabilitation.

Like the north elevation, the south elevation is characterized by fenestration in the dwelling's central core, which serves as a breezeway in addition to dividing the public (east) and private (west) realms of the house. As does the north, this elevation also originally included a large window unit of a four-foot-wide sliding and fixed full-height window wall, both redwood framed, and an adjacent vertical fixed full-height wood-framed window one foot in width. Thus, the house contained two virtually identical means of egress with neither appearing to be the primary entrance to the house; it is presumed that the south elevation may have been considered as such so that a visitor entering the house would experience the view to the north, rather than circumventing the projecting fireplace and entering the house to view the hillside at the rear. In any case, there is no historic record or extant primary walkway to indicate the main entrance. A flush-panel wood door is located north of the kitchen windows on the south elevation, and a small door for servicing the water heater is located on the east elevation.

One final secondary character defining feature is seen in a somewhat crude, wood-framed square light fixture present in a hallway closet. The box is noteworthy because it is rotated 45 degrees, echoing the supports for the open shelving in the living area but here at a larger scale, and is drawn on the original design drawings.

Alterations

In 1957, the previously open area below the shelving in the living room was enclosed by base cabinets that matched existing Lautner detailing; one original drawing shows that enclosing this space was proposed although never implemented. The cabinets were built and installed by family friend Edward Martin, a Hollywood set designer and builder, according to family member Melinda Maxwell Smith.

Also in the late 1950s, the existing and original built-in sofa, which appears to have been in character with Lautner furniture in other comparable and contemporary projects such as the Carling House, was altered by the original owners to include a hinge so that the sofa's interior space could be employed as storage.

In 1966, the firm Arthur Silvers Architects and Associates designed a 520-square-foot addition to the house. Extending past the carport toward Avon Terrace, the addition was executed so that while the view of the south façade was obliterated, considerable historic fabric was largely retained. However, the kitchen windows and full-height sliding and fixed window wall units were removed. Because the renovation severely compromised the integrity of the original design, the addition was demolished soon after the change in ownership. The kitchen windows and full-height window unit will be replaced with replica or a close match to the original.

The renovation also included the insertion of two large bedroom windows on the west elevation, a move that compromises two aspects of integrity (design and feeling) generated by the original architectural relationship of wall, roof, light and sky. These two windows will be removed and the opening closed to match the original condition.

Additionally, the bents (originally painted a dusky reddish-brown tone-red, and living room shelving and cabinetry were all painted white, compromising the dwelling's original simple rustic character. The white paint is being removed, to be replaced by tones compatible to the original design intent and execution.

In the interests of preserving as much original historic fabric as possible, both the concrete floors and the redwood siding will be restored using the gentlest and least invasive techniques unless some areas require other methods for viable performance. The large redwood sliding and fixed window units on the north and south elevations will be reconstructed, possibly strengthened internally with steel to prevent deflection, an issue in the original construction of these large units.

1430 Avon Terrace (Salkin Residence) Statement of Significance

The proposed Historic-Cultural Monument, the Jules Salkin Residence, exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7) because it is a notable work of master architect John Lautner and because the house is identified with Jules Salkin, the catalyst and co-founder of the Mutual Housing Association (MHA) responsible for the noted and historically significant Crestwood Hills. This postwar residential development in Brentwood was progressive in its unusual egalitarian and cooperative ideals. However, it was also significant in conveying those ideals in a Modern grammar not rooted in the European International Style but anchored in the tenets of Frank Lloyd Wright, Lautner's teacher and Salkin's inspiration. Initially, Lautner was a member of the "star" design team for Crestwood Hills, a team that included Jim Charlton, Donald Honnald, A. Quincy Jones, and Whitney Smith; famed landscape architect Garrett Eckbo; and structural engineer Edgardo Contini, all of whom knew and worked directly with Salkin.¹ Simultaneously, Lautner, Salkin, and Contini teamed up on a little speculative house, far away from upscale Brentwood, in Echo Park, whose design reflected Wright's principles of the low-cost Usonian house. Previously unknown in Lautner's canon, this modest house, the Jules Salkin Residence, expresses yet another iteration of Lautner's search for economical and structurally expressive architecture. While Salkin never lived there, the Salkin Residence embodies considerable historic significance for its architecture and in the context of progressive Modern ideals in the City of Los Angeles. Retaining integrity and now being restored and rehabilitated, the dwelling is a worthy contributor to the family of Lautner projects that have enriched Los Angeles architecture.

¹ By 2015, eighteen of the remaining forty-seven houses built by the MHA for Crestwood Hills have been declared Historic-Cultural Monuments, City of Los Angeles. See *Cory Buckner, Crestwood Hills: The Chronicle of a Modern Utopia* (Santa Monica: Angel City Press, 2015), 13.

Master Architect John Lautner

Michigan-born, Los Angeles-based architect John E. Lautner, Jr. (1911—1994) is considered one of Wright's greatest pupils in that he built on Wright's teachings but went on to forge an independent practice that demonstrated a consistent curiosity about structural experimentation and materials. As Lautner noted, "I purposely didn't copy any of Mr. Wright's drawings or even take any photographs, because I was an idealist. I was a purist. I was going to work from my own philosophy ..."² Lautner became a Fellow of the American Institute of Architects (AIA) in 1970 and received the Gold Medal, Los Angeles American Institute of Architects (AIA), in 1993, a year before his death. His work ranged from muscular, elegant experiments in concrete such as the Malin Residence (the Chemosphere), 1960, and the Reiner-Burchill Residence (Silvertop), 1957 – 1976, to delicate expressions of rustic domesticity such as the Schaffer Residence.

After reading Wright's autobiography as a high school senior, Lautner joined Wright in 1933 at Taliesin East, Spring Green, Wisconsin, where his preference for physical labor, the act of construction, and using humble materials—rather than for the routines of sitting and drafting—became a lifelong Lautner characteristic. He apprenticed with Wright until 1938, going back and forth between Wisconsin and Arizona, where Lautner and other apprentices built Taliesin West in Scottsdale over many winter seasons throughout the 1930s. Notably, during his apprenticeship Lautner worked on the huge model for Broadacre City, Wright's utopian vision of a decentralized community in a natural setting, and with Wright visited the Willey House, Minneapolis, Minnesota, 1934.³ Wright's low-cost, 1,200-square-foot design for the Willey residence featured the frank use of simple, locally available materials such as glass,

² Frank Escher, edtr., *John Lautner, Architect* (London, Zürich, Munich: Artemis, 1994), 22.

³ Ibid.

cypress, and flooring or walls of red linoleum and red brick. The dwelling is considered one of the key prototypes for the “Usonian” houses that Wright designed throughout the late 1930s and 1940s. Usonians were small, low-budget homes, to be available as 26 customized “kits” for houses for what Wright termed the “lower middle,” defined as a progressive client of limited means.⁴ Some features of the Usonians (a term whose first two letters were based on the United States) can be seen in the Salkin House, such as the restricted palette of materials, narrow full-height wood windows along with larger areas of glass, a compressed hallway accessing all bedrooms, the use of a board-and-batten style siding, and an overall emphasis on horizontality.

Lautner moved to Los Angeles in 1939 to supervise the construction of Wright’s 1,200-square-foot Sturges House, Brentwood, 1939.⁵ The Sturges House is Wright’s only Usonian house in Southern California, with a materials palette of concrete, redwood, glass and steel, also recalling the materials used in the Salkin House.⁶ Lautner supervised several of Wright’s other residential projects including the Bell, Green, Lowe, and Mauer houses. Acknowledging Lautner’s talent, Wright gave him the commission for the Bell and Mauer houses.⁷

The Bell, Mauer, and other contemporary Lautner designs continued to share features of Wright’s Usonian houses, especially in the straightforward expression of common materials, seen in Lautner’s

⁴ John Sergeant, *Frank Lloyd Wright’s Usonian Houses* (New York: Whitney Library of Design, an imprint of Watson-Guptill, 1984), 22.

⁵ The use of “house” or “residence,” used to identify properties, is based on existing *catalog raisonné* of the work of the architect in question.

⁶ The Sturges House is Historic-Cultural Monument (HCM) 577.

⁷ Lautner designs that are listed HCMs, City of Los Angeles, are the Mauer House, Mount Washington area, 1946, HCM 481; Midtown School, Franklin Hills area, 1960, HCM 553; the Malin House (the Chemosphere), Hollywood Hills, 1960, HCM 785; the James F. Goldstein Office, Century City, 1989, HCM 829; the Wolff Residence, West Hollywood, 1961, alterations by Lautner 1963, 1969, HCM 852; Harpel House No. 1, Hollywood, 1956, HCM 896.

Gantvoort Residence, Flintridge, 1947, which featured a radiantly heated stained concrete floor, as does the Salkin Residence. However, as Lautner promised himself, each exhibits a striking departure from the work of his mentor in posing a new question and a new resolution of structure, especially in the relationship of roof to wall. For each unique “main idea” for a building, as Lautner termed it, the “grammar is different.”⁸ The Mauer Residence, 1946, for example, features massive, elongated, and tapered plywood bents to support the roof. In the Carling Residence and the Polin and Jacobsen Residence, both 1947, “truss legs” of angled steel members pull the roof up in tension, making the exterior walls structurally independent. Bowed open-web steel and wood trusses supported by angled steel columns at the Gantvoort Residence permit flexible interior spatial enclosures. Notably, engineer Edgardo Contini worked on all of these houses, as well as the Salkin Residence.

Lenders took note of Lautner’s structural innovations as well; they refused to provide mortgage loans for such unusual buildings. He recounted several houses in which the owner ended up working as his own general contractor, or at least as laborer.⁹

The Salkin Residence embodies the most economical and simple of these experiments with roof structure that permitted independent wall enclosures. Additionally, the reverse slope ceiling and angled wood bents are unique in Lautner’s canon, adding to the dwelling’s significance.

⁸ Escher, 25.

⁹ The Mauer Residence, Gantvoort Residence, Escher, 39, 53,

Jules Salkin

Today Jules Salkin (1916—1998) is unknown, in part because his convictions for fraud, beginning with an incident at Crestwood Hills, “recalled an “uneasy stain on the community.”¹⁰ His wrongdoings led to his erasure from history as well as to his very real, and unfraudulent, legacy. Salkin was the ambitious catalyst who brought Wrightian architectural tenets to what has become one of the City’s most important expressions of residential Modernism: Crestwood Hills. It can be argued that without Salkin, this well-known development of high design, a postwar community developed cooperatively by the non-profit Mutual Housing Association, would never have been realized. His infectious charisma was described by architect and historian Harold Zellman as “fierce in his passions, voracious in his knowledge, and cocksure in his judgments.”¹¹

While no documentation could be maintained, it is probable that Salkin met Lautner during the summer of 1938, where Salkin began playing with the Taliesin Quartet, a quartet of string players that Wright commissioned to play during summers at Taliesin in Wisconsin.¹² A brilliant violist, Salkin was first chair of the Indianapolis Symphony who was hand-picked by iconic conductor Leopold Stowkowski to be first violist for the All-American Youth Orchestra. As noted earlier, Lautner left Taliesin the next year, in 1939; Salkin played there again in the summer of 1939. While he was in residence, Wright was developing the Usonian house and working on housing clusters of four dwelling around a green core,

¹⁰ Roger Friedland and Harold Zellman, “Broadacre in Brentwood? The Politics of Architectural Aesthetics,” in *Looking for Los Angeles* (Los Angeles: Getty Research Institute, 2001), Michael S. Roth, Charles G. Salas, eds., 179.

¹¹ Friedland and Zellman, 167.

¹² See *The Taliesin Fellowship: A Directory of Members 1932 – 1982*. Roster entry courtesy of architect Louis Wiehle FAIA and Christopher Carr; principals of Wiehle Carr Architects. Wiehle apprenticed with Wright and worked for and with Lautner.

schemes that also fueled Salkin's dream to establish an affordable, progressive, cooperative development designed in the Modern idiom.¹³ In addition, the huge model of Broadacre City, another inspiration to Salkin's dream, stood in the Taliesin great hall; this was the same model Lautner helped to build. Profoundly affected by Wright and his work, Salkin soon wished to change careers and become an apprentice. (Salkin later did become an architect and condominium developer. He obtained his license in October 1954, and became a member of the Los Angeles chapter of the AIA in 1957.) Salkin moved to Los Angeles to further his career as a Hollywood studio musician, settling in Laurel Canyon.¹⁴

Wishing to enact a different life style, he introduced the idea of a small cooperative venture, based on Wright's housing clusters to three fellow veterans who were also his fellow musicians.¹⁵ The idea of pooling resources to obtain a higher quality of housing exploded among other veterans and their families, largely Jewish and professional, and by 1946 the architectural concept expanded from a small Wrightian housing cluster to the breadth of Broadacre, for which Wright had envisioned self-supporting community services and schools, a natural environment, and privately owned properties. Notably, one corner of the Broadacre model featured hilly topography, where larger houses cantilevered out above expansive vistas.¹⁶ Even in upper hilly Brentwood, with its pivotal location and views, raw land with no utilities or roads was relatively cheap, and the land was purchased.¹⁷

Lautner was the first architect Salkin approached, and soon the team included the architects listed

¹³ Ibid., 171.

¹⁴ Buckner, 23; Friedland and Zellman, 186.

¹⁵ The complete story of Crestwood Hills has been documented in the Friedland and Zellman essay and the book by architect and historian Cory Buckner, both cited here.

¹⁶ Buckner points these unusual feature out, 32—33.

¹⁷ Friedland and Zellman, 190.

earlier.¹⁸ Twenty-seven design alternatives led to the construction of about one hundred Crestwood Hills homes. Subsequent to an affair with the wife of established Beverly Hills architect Donald Honnald, who was Lautner's employer and collaborator, Lautner withdrew from the Crestwood Hills project and turned to his solo practice. Meanwhile, Salkin left the project when he misappropriated funds from the MHA. Rather than pursue custom work or progressive clients, however, Salkin became a developer; he is also credited for designing the first American-style motel in France.¹⁹ By the late 1950s, he had designed apartment buildings in Hollywood and Beverly Hills.²⁰ As "an expert on condominium law," by 1963 his business address was in Beverly Hills; he owned an apartment building in West Los Angeles;²¹ and was advising the construction industry on bundling real estate financing with loans from the (U.S.) Small Business Administration (SBA)²² with projects in West Covina, Van Nuys, and Glendale.²³ Five years later, the former World War II paratrooper, concert violist, and architect (who also passed the California Bar examination without attending law school) was indicted for defrauding the SBA of \$445,000 and later for tax evasion. He fled to Europe and lived in England for the next twelve years, working construction and playing viola with touring orchestras. Upon return and under a false passport, he was arrested by FBI agents²⁴ and served eighteen months in prison.²⁵

House History

The following is based on Chain-of-Title and Permit Record searches, City of Los Angeles, and the

¹⁸ Ibid., 192, 193.

¹⁹ Ibid., 205.

²⁰ Sketch, no title, *Los Angeles Times*, June 24, 1956.

²¹ "\$9,000 Advance for Cohen Screenplay Told," *Los Angeles Times*, May 20, 1961.

²² "Condominium Concept Will Boom, Group Told," *Los Angeles Times*, Dec. 15, 1963.

²³ "Investment Funds Aid Real Estate Projects," *Los Angeles Times*, Aug. 11, 1963.

²⁴ "Ex-L.A. Builder Admits Guilt in Tax Case," *Los Angeles Times*, April 2, 1980.

²⁵ "Once-Prominent Builder Gets Prison Term," *Los Angeles Times*, June 3, 1980.

County Assessor's District Office, South El Monte.

While a Certificate of Occupancy (CoO) was issued on Sept. 14, 1948, and available at the City's Building and Safety Department, the original building permit was not listed under the address. The County Assessor's building data showed that building permit No. 1507 was issued on January 30, 1948. Notably, the "Building Description Blank," which briefly assesses the quality of construction, includes the phrase "<Odd Construction>."

Using this information, the original permit was obtained. It reveals that Salkin was a licensed contractor and acted as general contractor, and that licensed structural engineer Contini signed the permit. Further research revealed that it would not have been possible for Lautner to sign the permit, as he did not obtain the license to practice architecture until Oct. 1, 1952, issued by the California Board of Architectural Examiners, now the California Architects Board (CAB.) The original owners, and client, as shown on the permit, were Aaron and Helen Fefferman, who purchased the land in February 1945 and became joint tenants of the property with Howard and Barbara Maxwell in October 1949. The Maxwells obtained full ownership in June 1954, and was held by the family until its sale in 2014.

Archival records from the Getty Research Institute show that engineer Contini did the structural calculations in early January 1948, suggesting that Lautner designed the building in late 1947. The Feffermans owned the land from 1945 to 1949, making them the first residents given the date of the CoO. As far as could be reasonably researched, the Maxwell family has no recollection of Salkin and no documentation or records could be found linking Fefferman to Salkin and Lautner.

Early schematic drawings reveal that an early design for a Salkin house was far more complex than the

second, realized dwelling and may have been intended for a different site. The first design was based on the 30-60-90 triangle, in plan somewhat like the Carling House. The architectural drawings for the second Salkin project reveal a comprehensive design, from the design of bents and trusses to the cabinetry. Lautner's drawings also indicate that brick was to be used for the fireplace and its surround, instead of the as-built and even less expensive concrete block. Archival photographs show that Lautner built a handsome model of the little house, recalling his love of construction and his training as a model-builder on Broadacre. While the model exhibits the angled bent and sloping roof configuration, the walls are conceived differently. However, its striking primary elevation is exactly as was executed.

Conclusion

While it is obvious that Salkin's ambitions for a progressive, wholesome community infused with Wrightian values somehow became "misplaced" when he "attempted to transmit his talent into finance," as his lawyer described it,²⁶ it is also clear that that same ambition led to the realization of the world-class residential Modernism of Crestwood Hills. His crimes do not undermine his remarkable contribution to Los Angeles architecture and templates for suburban multi-housing planning.

Furthermore, the Salkin Residence manifests architect Lautner's quest to continually reconsider structure. It demonstrates the reconception of Wright's Usonian House typology of postwar, low-cost Modern architecture in Los Angeles, a typology both Lautner and Salkin understood and appreciated deeply. It also embodies the joint collaboration of John Lautner and long-term associate, the gifted structural and

²⁶ Ibid.

civil engineer Edgardo Contini.²⁷ The Residence also exemplifies Lautner's commitment to create individual, unique designs with strong connections to nature despite, in this case, a severely curtailed budget compared to other custom commissions.

Retaining integrity of design, workmanship, feeling, association, craftsmanship and setting, the house is significant as a notable work of a master architect, John Lautner, and for its association with a historic personage, Jules Salkin, related to important events in the development of Modern architecture in Los Angeles.

²⁷ In addition to his work with Jim Charlton, A. Quincy Jones, and Whitney Smith, the architects who assumed the design of Crestwood Hills, Contini also acted as a structural engineer for Charles Eames and for Googie restaurant architecture with John Lautner. Contini did the engineering for Honnald-designed Biff's and Tiny Naylor's restaurants. See Alan Hess, *Googie Redux: Ultramodern Roadside Architecture* (San Francisco: Chronicle Books, 2004), 81.

1430 Avon Terrace (the Jules Salkin Residence) Bibliography

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The Taliesin Fellowship: A Directory of Members. Courtesy of architect Louis Wiehle FAIA.



ADDITIONAL IMAGE
 1430 Avon Terrace
 (The Jules Salkin Residence)
 W elevation, camera facing east
 Photo by Sunny Lam

The two windows set into redwood wall
 to be removed and wall to be reinstated.



ADDITIONAL IMAGE
 1430 Avon Terrace
 (The Jules Salkin Residence)
 N elevation, east end. Camera facing SE.
 Photo by Sunny Lam

Missing angled glass section adjacent
 to the fireplace will be reconstructed



ADDITIONAL IMAGE
1430 Avon Terrace
(The Jules Salkin Residence)
North elevation, west end
Camera facing south
Photo by Sunny Lam



ADDITIONAL IMAGE
1430 Avon Terrace
(The Jules Salkin Residence)
South elevation
Camera facing west
Photo by Sunny Lam



HISTORIC IMAGE 1
 1430 Avon Terrace
 (The Jules Salkin Residence)
 North elevation, camera facing south
 Photograph courtesy of Melinda Maxwell-Smith



HISTORIC IMAGE 2
 1430 Avon Terrace
 (The Jules Salkin Residence)
 N elevation, camera facing east
 Photograph courtesy of Melinda Maxwell-Smith,
 approximately 1951-2

Image shows original angled mitered (and
 taped) glass section at concrete block fireplace



HISTORIC IMAGE 3
1430 Avon Terrace
(The Jules Salkin Residence)
Living Area, Interior
Camera facing east
Photo courtesy of Melina Maxwell-Smith



ADDITIONAL IMAGE
1430 Avon Terrace
(The Jules Salkin Residence)
Living area, Interior
Camera facing southeast
Photo by Sunny Lam

White paint to be replaced by finish
compatible with original



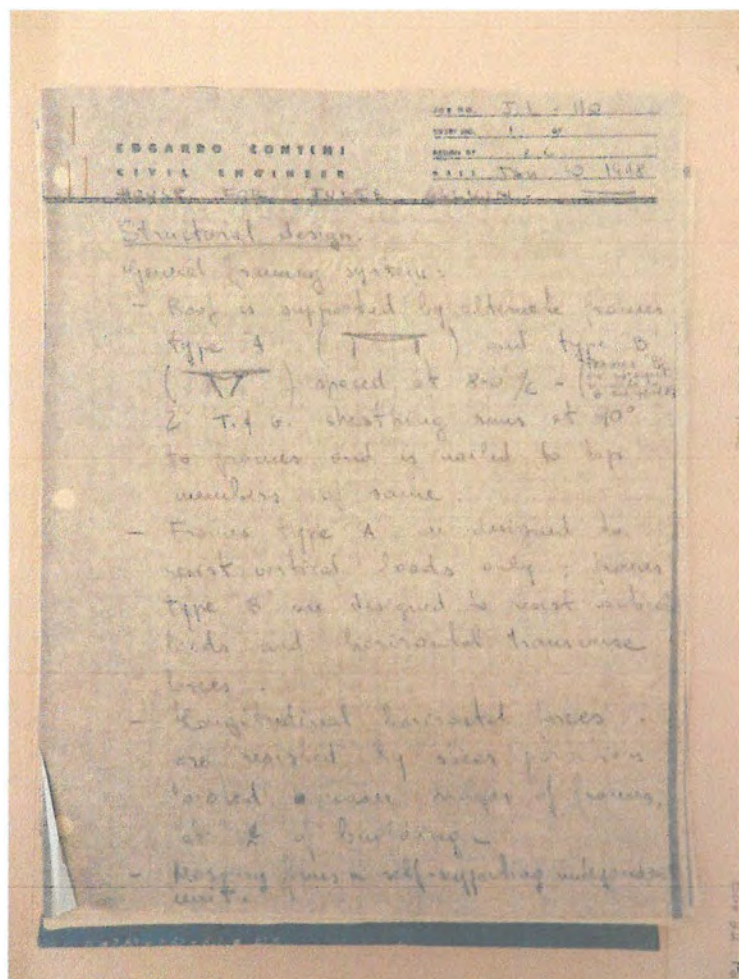
HISTORIC IMAGE 4

1430 Avon Terrace

(The Jules Salkin Residence)

East elevation, camera facing west

Photo source: Getty Research Institute, John
Lautner Papers 1929 – 2002, Box 62, Folder 8



HISTORIC IMAGE 5

1430 Avon Terrace

(The Jules Salkin Residence)

Engineering calculations, Salkin Residence,

by structural engineer Edgardo Contini

“Job. No. J.L. – 110 ” and “House for Jules Salkin”

dated 10 January 1948

Photo source: Getty Research Institute,
John Lautner Papers 1929 - 2002, Box 22, Folder 13

1

APPLICATION TO ERECT A NEW BUILDING AND FOR A CERTIFICATE OF OCCUPANCY

Smead
Form B-1-204-1-1
CITY OF LOS ANGELES
DEPARTMENT
OF
BUILDING AND SAFETY
BUILDING DIVISION

Lot No. *B portion of Lot A*

Tract *Tract No. 3929*

Location of Building *1430 Union Terrace*

Between what cross streets *Union St. + Union Place*

Approved by
City Engineer
E. J. Mc
Deputy

USE INK OR INDELIBILE PENCIL

- Purpose of building *Dwelling & Garage* (House, Dwelling, Apartment House, Hotel or other purpose) Rooms *5*
- Owner *Arson Jefferson* (Print Name) Phone *34683*
- Owner's address *1741 S. Carmelina* P.O. *J. K.*
- Certificated Architect State License No. _____ Phone _____
- Licensed Engineer *Edgaro Contini* State License No. *6290* Phone _____
- Contractor *Charles Salkin* State License No. *98606* Phone *AR 3483*
- Contractor's address *1741 So. CARMELINA*

VALUATION OF PROPOSED WORK

Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment thereto or thereon.

- State how many buildings *NONE* on lot and give use of each. (House, Dwelling, Apartment House, Hotel or other purpose)
- Size of new building *27' x 74'* No. Stories *1* Height to highest point *10'* Size lot *10' x 60'*
- Material Exterior Walls *Conc. Block & Frame* Type of Roofing *Comp. Sh.*
- For Accessory Buildings and similar structures:
 - Roofing: Width _____ Depth in Ground _____ Width of Wall _____
 - Size of Studs _____ Material of Floor _____
 - Size of Floor Joists _____ Size of Rafters _____

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

Sign here *Arson Jefferson* (Owner or Authorized Agent)
By *Charles Salkin*

Plans, Specifications and other data must be filed.

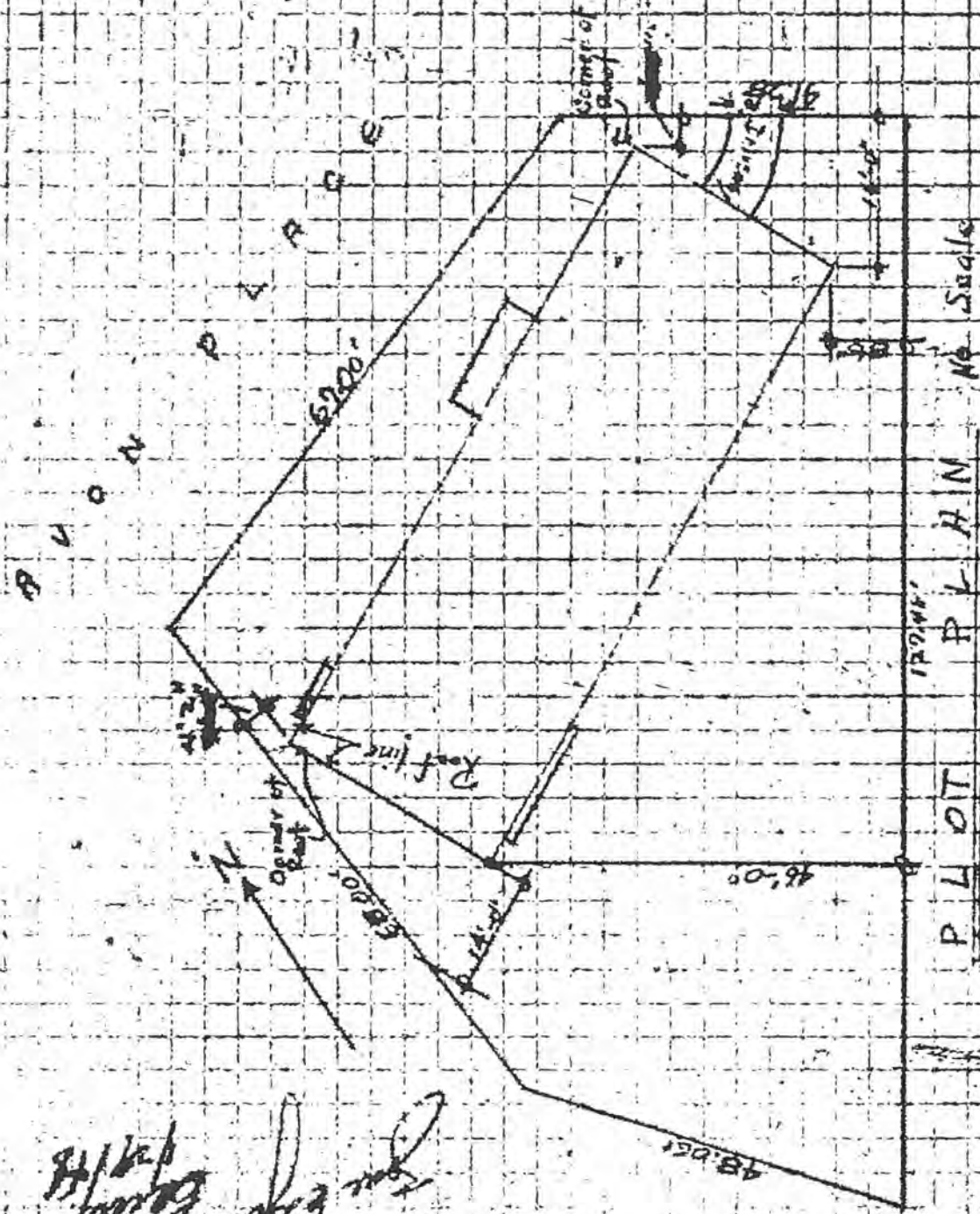
FOR DEPARTMENT USE ONLY

Date <i>JAN 27 1938</i>		REINFORCED CONCRETE		FEES		Bldg. Per <i>X</i>	
Receipt No. <i>2412</i>		Bldg. Cement		Total <i>27.00</i>		Cert. of Occupancy	
Valuation <i>\$1000</i>		Tons of Reinforcing Steel		Total <i>27.00</i>		Total <i>27.00</i>	
Fee Paid <i>\$20.00</i>		TYPE GROUP		Max. No. Occupants		Under Lot	
<i>I</i>		<i>R</i>		<i>20</i>		<i>20</i>	
PERMIT No. <i>1507</i>		Plans and Specifications checked		Approved		Checked	
<i>R. Jefferson</i>		<i>R. Jefferson</i>		<i>R. Jefferson</i>		<i>R. Jefferson</i>	
PLANS		Specs. checked and approved		Specs. checked and approved		Specs. checked and approved	
<i>R. Jefferson</i>		<i>R. Jefferson</i>		<i>R. Jefferson</i>		<i>R. Jefferson</i>	
No. <i>1507</i>		Continued Inspection		Specs. checked and approved		Specs. checked and approved	
<i>No</i>		<i>No</i>		<i>No</i>		<i>No</i>	

pay check fee 5.887 get pla & ch. No.

8/17/48

A V O N T E R R A C E



See also sketch
8/17/48



3

APPLICATION TO ALTER - REPAIR - DEMOLISH
AND FOR CERTIFICATE OF OCCUPANCY

BAS Form B-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

20-1

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

1. LOT A TRACT 3929 ATTACHED
2. PREVIOUS USE OF BUILDING 01 Dwelling NEW USE OF BUILDING 01 Same
3. ADDRESS 1-30 Avon Terrace LA 26
4. INTERSECTION CROSS STREET Avon Place Park Drive
5. OWNER'S NAME Leo Royner PHONE 762-080-
6. OWNER'S ADDRESS 1-30 Avon Terrace LA 26
7. ARCHITECT OR DESIGNER Arthur H. Silvers C 5940 NO 447710
8. ENGINEER NONE STATE LICENSE NO. PHONE
9. CONTRACTOR not selected
10. SIZE OF EXISTING BLDG. 58 sq. ft. STORIES 1 HEIGHT 10 NO. OF EXISTING BUILDINGS ON LOT AND USE 1
11. MATERIAL OF CONSTRUCTION EXT. WALLS wd/stucco ROOF comp; DOOR conc
12. JOB ADDRESS 1430 Avon Terrace
13. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING \$ 100,000.00
14. NEW WORK (Describe) Room addition

CENSUS TRACT
DIST. MAP 144-213
ZONE R 2-1
FIRE DIST. 30/50
INSIDE COR. LOT
KEY REV COR
LOT SIZE 1rr over
REAR ALLEY
SIDE ALLEY
BLOG LINE
Hills
AFFIDAVITS
prior
7/29/62
city clerk
DISTRICT OFFICE
LA
GRADING yes
CRIT. SOIL
HIGHWAY DED yes

NEW USE OF BUILDING 01 Same SIZE OF ADDITION 155 x 51 STORIES 1 HEIGHT 10
TYPE I GROUP R-1 SPRINKLER'S REQ. D SPECIFIED TOTAL VALUATION APPROVED
BLOG. AREA 471/959 MAX. OCC. PLANS CHECKED
DWELL. UNITS 1 GUEST ROOMS SPACES REQ. D PROVIDED PLANS APPROVED
P.C. No. MM 2241 CONT. INSP. APPLICATION APPROVED
P.C. 1.70 S.P.C. 4.42 A.P.I. 24.80 I.F. 0.5 C/O TYPIST tn

FEB-2-66 09285 D-2 CK 11.75
JUL-6-66 29302 26569 X-2 CK 4.42
JUL-6-66 29303 26569 X-3 CK 5.00
JUL-6-66 29304 26569 X-1 CK 24.80

STATEMENT OF RESPONSIBILITY

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

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

Signed Arthur H. Silvers
(Owner or Agent)

Name Date

Survey of Engineering ADDRESS APPROVED
SEWERS AVAILABLE
NOT AVAILABLE
CROWN APPROVED
HIGHWAY DEDICATION REQ. REQ.
COMPLETED
FLOOD CLEARANCE APPROVED
BOTH TO BE FILED
PRIVATE SEWAGE DISPOSAL
SYSTEM APPROVED
APPROVED UNDER
CASE #
APPROVED FOR FILE OF
L.A.M.C. STATION
TRAFFIC APPROVED FOR

CITY OF LOS ANGELES
DEPARTMENTOF
BUILDING AND SAFETY

CERTIFICATE OF OCCUPANCY

Date Certificate Issued:

Sept. 14, 1948

1430 Avon Terr. Address of Building
 Aaron Fefferman Owner
 1761 S. Garmelina Owner's Address
 Los Angeles 25, Calif.
 (Post Office) (Zone) (State)
 1507 Permit Number 1048 Year

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

Type V Residence & att. Garage R Occupancy

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

G. E. MORRIS
Superintendent of Building

By.....*G. Kelly*.....

