

DEPARTMENT OF
CITY PLANNING
OFFICE OF HISTORIC RESOURCES
200 N. SPRING STREET, ROOM 620
LOS ANGELES, CA 90012-4801
(213) 978-1200

CULTURAL HERITAGE COMMISSION

RICHARD BARRON
PRESIDENT
ROELLA H. LOUIE
VICE-PRESIDENT

GAIL KENNARD
TARA J. HAMACHER
OZ SCOTT

FELY C. PINGOL
COMMISSION EXECUTIVE ASSISTANT
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CITY OF LOS ANGELES
CALIFORNIA



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DEPUTY DIRECTOR
(213) 978-1273

FAX: (213) 978-1275

INFORMATION
(213) 978-1270
www.planning.lacity.org

Date: **NOV 16 2011**

Los Angeles City Council
Room 395, City Hall
200 North Spring Street
Los Angeles, California 90012

Attention: Sharon Gin, Legislative Assistant
Planning and Land Use Management Committee

CASE NUMBER: **CHC-2011-2197-HCM**
McALMON HOUSE
2717 W. WAVERLY DRIVE

At the Cultural Heritage Commission meeting of **November 3, 2011**, the Commission moved to include the above property in the list of Historic-Cultural Monument, subject to adoption by the City Council.

As required under the provisions of Section 22.171.10 of the Los Angeles Administrative Code, the Commission has solicited opinions and information from the office of the Council District in which the site is located and from any Department or Bureau of the city whose operations may be affected by the designation of such site as a Historic-Cultural Monument. Such designation in and of itself has no fiscal impact. Future applications for permits may cause minimal administrative costs.

The City Council, according to the guidelines set forth in Section 22.171 of the Los Angeles Administrative Code, shall act on the proposed inclusion to the list within 90 days of the Council or Commission action, whichever first occurs. By resolution, the Council may extend the period for good cause for an additional 15 days.

The Cultural Heritage Commission would appreciate your inclusion of the subject modification to the list of Historic-Cultural Monuments upon adoption by the City Council.

The above Cultural Heritage Commission action was taken by the following vote:

Moved: Commissioner Hamacher
Seconded: Commissioner Kennard
Ayes: Commissioners Louie, Scott, and Barron

Vote: **5-0**


Fely C. Pingol, Commission Executive Assistant
Cultural Heritage Commission

Attachment: Staff Report with Findings

c: Councilmember Tom LaBonge, Fourth Council District
Lawrence Alan Schaffer
GIS

CD 4

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www.planning.lacity.org

Date: **NOV 16 2011**

Lawrence Alan Schaffer
2727 W. Waverly Drive
Los Angeles, CA 90039

CERTIFIED MAIL
RETURN RECEIPT REQUESTED

CASE NUMBER: **CHC-2011-2197-HCM**
McALMON HOUSE
2717 W. WAVERLY DRIVE

As you will note from the attached copy of our communication to the Los Angeles City Council, the Cultural Heritage Commission has moved to include the above-referenced property in the list of Historic-Cultural monuments, subject to adoption by the City Council.

In due course, our transmittal will be given a council file number and will be referred to the Council's Planning and Land Use Management Committee for review and recommendation. If you are interested in attending the Council Committee meeting, you should call Sharon Gin at (213) 978-1074 for information as to the time and place of the Committee and City Council meetings regarding this matter. Please give Ms. Gin at least one week from the date of this letter to schedule this item on the Committee Agenda before you call her.

The above Cultural Heritage Commission action was taken by the following vote:

Moved: Commissioner Hamacher
Seconded: Commissioner Kennard
Ayes: Commissioners Louie, Scott, and Barron

Vote: **5-0**



Fely C. Pingol, Commission Executive Assistant
Cultural Heritage Commission

Attachment: Application

c: Councilmember Tom LaBonge, Fourth Council District
GIS

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2011-2197-HCM
ENV-2011-2198-CE

HEARING DATE: November 3, 2011
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 2717 W. Waverly Drive
Council District: 4
Community Plan Area: Silver Lake-Echo Park-
Elysian Valley
Area Planning Commission: East Los Angeles
Neighborhood Council: Silver Lake
Legal Description: Lot 19, Block 2, Ivanhoe
Tract

PROJECT: Historic-Cultural Monument Application for the
McALMON HOUSE

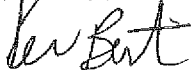
REQUEST: Declare the property a Historic-Cultural Monument

**APPLICANT/
OWNER:** Lawrence Alan Schaffer
2717 W. Waverly Drive
Los Angeles, CA 90039

RECOMMENDATION**That the Cultural Heritage Commission:**

1. **Declare** the property a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7
2. **Adopt** the report findings.

MICHAEL J. LOGRANDE
Director of Planning



Ken Bernstein, AICP, Manager
Office of Historic Resources



Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:



Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

FINDINGS

1. The building "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction" as an example of International Style residential architecture.
2. The building is associated with a master builder, designer, or architect, as a work by the master architect R. M. Schindler (1888-1953).

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS

The Commission hereby recommends that Council find the proposed designation of the McAlmon House as a Historic-Cultural Monument to be exempt from further analysis under the California Environmental Quality Act pursuant to Title 14 of the California Code of Regulations, Sections 15308 (Class 8) and 15331 (Class 31).

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.

SUMMARY

Built in 1936 and located in Silver Lake, the subject property consists of two single-family residential buildings exhibiting character-defining features of International Style architecture. Built on a gently sloping hillside, the street facing two-story asymmetrical building contains a three-door garage on the ground floor and an upper floor with decking and glass walls. The flat-roofed building is clad in stucco and consists of irregular and cantilevered volumes unified by horizontal structural elements and bands of sliding glass walls. Accessed by a staircase, the building located in the rear atop the property is a flat-roofed single-story building with highly irregular massing and cantilevered volumes with primarily horizontal elements. Constructed of wood and clad in stucco, the exteriors of both buildings are characterized by horizontal bands stretching across the elevations. Windows are fixed and sliding horizontal sliding glass windows. Significant interior elements include built-in furniture and cabinetry.

The subject buildings were designed by master architect R. M. Schindler (1887-1953). Schindler is internationally recognized for his modern architectural designs that were sensitive to local conditions, and has been the subject of exhibitions at the Museum of Contemporary Art (MOCA) and the MAK Center for Art and Architecture.

Schindler designed the subject property for Victoria McAlmon (1879-1969), who was involved in feminist and political issues throughout her life. She was sister of Robert McAlmon (1895-1956), a prominent author, poet, and publisher.

Alterations to the subject property include replacement of floors, outdoor stairs, and replacement of kitchen and bathroom fixtures.

DISCUSSION

The McAlmon House property successfully meets two of the specified Historic-Cultural Monument criteria: 1) "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction," and 2) is associated with a master builder, designer, or architect. As a noteworthy residential building designed by master architect R. M. Schindler in the International Style design, the property qualifies for designation as a Historic-Cultural Monument based on these criteria.

BACKGROUND

At its meeting of September 1, 2011, the Cultural Heritage Commission voted to take the application under consideration. The Cultural Heritage Commission toured the subject property on October 20, 2011

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") REVIEW

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 *"consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment."*

State of California CEQA Guidelines Article 19, Section 15331, Class 31 *"consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings."*

The designation of the McAlmon House property as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code ("LAAC") will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of irreplaceable historic structures. The Secretary of the Interior's Standards of Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of Historic buildings in a manner consistent with the Secretary of the Interior's

Standards for the Treatment of Historic Properties with Guidelines for Preserving Rehabilitating,
Restoring, and Reconstructing Historic Buildings.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2011-2197-HCM
ENV-2011-2198-CE

HEARING DATE: September 1, 2011
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 2717 W. Waverly Drive
Council District: 4
Community Plan Area: Silver Lake-Echo Park-
Elysian Valley
Area Planning Commission: East Los Angeles
Neighborhood Council: Silver Lake
Legal Description: Lot 19, Block 2, Ivanhoe
Tract

PROJECT: Historic-Cultural Monument Application for the
McALMON HOUSE


REQUEST: Declare the property a Historic-Cultural Monument

**APPLICANT/
OWNER:** Lawrence Alan Schaffer
2717 W. Waverly Drive
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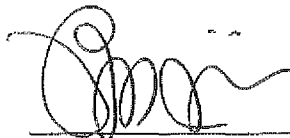
RECOMMENDATION **That the Cultural Heritage Commission:**

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 may warrant further investigation.
2. **Adopt** the report findings.

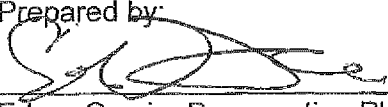
MICHAEL J. LOGRANDE
Director of Planning



Ken Bernstein, AICP, Manager
Office of Historic Resources



Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:


Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: Historic-Cultural Monument Application
ZIMAS Report

SUMMARY

Built in 1936 and located in Silver Lake, the subject property consists of two single-family residential buildings exhibiting character-defining features of International Style architecture. Built on a gently sloping hillside, the street facing two-story asymmetrical building contains a three-door garage on the ground floor and an upper floor with decking and glass walls. The flat-roofed building is clad in stucco and consists of irregular and cantilevered volumes unified by horizontal structural elements and bands of sliding glass walls. Accessed by a staircase, the building located in the rear atop the property is a flat-roofed single-story building with highly irregular massing and cantilevered volumes with primarily horizontal elements. Constructed of wood and clad in stucco, the exteriors of both buildings are characterized by horizontal bands stretching across the elevations. Windows are fixed and sliding horizontal sliding glass windows. Significant interior elements include built-in furniture and cabinetry.

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Schindler designed the subject property for Victoria McAlmon (1879-1969), who was involved in feminist and political issues throughout her life. She was sister of Robert McAlmon (1895-1956), a prominent author, poet, and publisher.

Alterations to the subject property include replacement of floors, outdoor stairs, and replacement of kitchen and bathroom fixtures.

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 is significant enough to warrant further investigation as a potential Historic-Cultural Monument.

Significance Work Sheet

Complete One or Both of the Upper and Lower Portions of This Page

Historic-Cultural Monument Application

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

Identification

1. NAME OF PROPOSED MONUMENT McAlmon House
2. STREET ADDRESS 2717 (& 2121) Waverly Drive
- CITY Los Angeles ZIP CODE 90039 COUNCIL DISTRICT 13
3. ASSESSOR'S PARCEL NO. 5438024014
4. COMPLETE LEGAL DESCRIPTION: TRACT Ivanhoe
- BLOCK 2 LOT(S) 19 ARB. NO. _____
5. RANGE OF ADDRESSES ON PROPERTY (2) 2717 and 2121 Waverly Drive
6. PRESENT OWNER Lawrence Alan Schaffer
- STREET ADDRESS 2717 Waverly Drive E-MAIL ADDRESS: okstore@aol.com
- CITY Los Angeles STATE CA ZIP CODE 90039 PHONE (213) 447-3808
- OWNERSHIP: PRIVATE Private PUBLIC _____
7. PRESENT USE Residential ORIGINAL USE Residential

Description

8. ARCHITECTURAL STYLE International Style
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET, 1 PAGE MAXIMUM)
- Single Family One Story Main House (laundry room and crawlspace accessible from outside) with
- separate guesthouse by architect Rudolf M. Schindler.
- _____
- _____
- _____
- _____
- _____
- _____

Historic-Cultural Monument Application

Name of Proposed Monument McAlmon House

10. CONSTRUCTION DATE: 1925 (completed 1926) FACTUAL: ☒ ESTIMATED: ☐

11. ARCHITECT, DESIGNER, OR ENGINEER Rudolf M. Schindler

12. CONTRACTOR OR OTHER BUILDER N/A

13. DATES OF ENCLOSED PHOTOGRAPHS Julius Shulman photographs from 1936 or 1937 then present 2008-11
(1 8X10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL HERITAGE.COMMISSION@LACITY.ORG)

14. CONDITION: ☐ EXCELLENT ☒ GOOD ☐ FAIR ☐ DETERIORATED ☐ NO LONGER IN EXISTENCE

15. ALTERATIONS Color of house, staircase, linoleum floors in kitchen have been replaced with tile, concrete
steps in sunken garden have been re-poured- rather than performing alterations, our focus is and will be
on restoring to original state which includes refurbishing furniture & floors, and taking out lattice wall and
toolshed added by second owners.

16. THREATS TO SITE: ☒ NONE KNOWN ☐ PRIVATE DEVELOPMENT ☐ VANDALISM ☐ PUBLIC WORKS PROJECT
☐ ZONING ☐ OTHER _____

17. IS THE STRUCTURE: ☒ ON ITS ORIGINAL SITE ☐ MOVED ☐ UNKNOWN

SIGNIFICANCE

18. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE: INCLUDE DATES, EVENTS, AND PERSON ASSOCIATED
WITH THE SITE (SEE ALSO SIGNIFICANCE WORK SHEET. 750 WORDS MAXIMUM IF USING ADDITIONAL SHEETS)

The house was built by Rudolf Schindler for Victoria McAlmon, an educator and political activist, who
hosted a variety of influential guests. It is an example of early modern architecture in Silverlake for
someone who utilized the housing act of 1934 to afford it. It is an example of inexpensive, but durable and
esthetically pleasing plaster-skin design, with a frame, cantilever design, window mechanism and space theory
worth studying and showcasing an architect's unwillingness to compromise form for budget. See add. pages

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) _____

Please see attached bibliography.

20. DATE FORM PREPARED 7/26/2011 PREPARER'S NAME Magdalena Sikorska

ORGANIZATION N/A STREET ADDRESS 2717 Waverly Drive

CITY Los Angeles STATE CA ZIP CODE 90039 PHONE (310) 429-9871

E-MAIL ADDRESS: okstore@aol.com or magdus2@hotmail.com

Description Work Sheet

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

THE McAlmon House IS A single -STORY,
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

International Style 9. Irregular Residence
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (Click to See Chart) STRUCTURE USE (RESIDENCE, ETC.)

WITH A Plaster Wall and Stucco/Wood-Siding FINISH AND No TRIM.
MATERIAL (WOOD SLIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.) MATERIAL (WOOD, METAL, ETC.)

IT'S Asphalt/Shingles Sheet Metal
ROOF SHAPE (Click to See Chart) ROOF IS MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.) WINDOW MATERIAL

Horizontal Sliding WINDOWS ARE PART OF THE DESIGN.
WINDOW TYPE [DOUBLE-HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.]

THE ENTRY FEATURES A Double Cantilever Overhang on top of a stoop (recessed in corner)
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

11. Six or More Panels DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (Click to See Chart)

OF THE STRUCTURE ARE the unifying plaster shell, shaped interlocking volumes, balance, unifying color,
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

overhangs, lack of trim, picture windows, single&double cantilvers, private balconies and private gardens,
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

clerestory windows, kitchen/guest room entryway, incorporated outdoor patios
ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY;

VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

SECONDARY BUILDINGS CONSIST OF A (Guesthouse on top of a three car garage) really part of primary
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE Molded ceilings, 3 built-in desks, built in couch and panels, sliding windows
IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS;

inset light fixtures, storage spaces, generous bathrooms, division of day and night space, indoor-outdoor living
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

and livingroom (See additional info)

IMPORTANT LANDSCAPING INCLUDES Outlined terraces, private gardens, three Eucalyptus trees
IDENTIFY NOTABLE MATURE TREES AND SHRUBS

Historic-Cultural Monument Application

1. Name of the Proposed Monument

"The McAlmon House"

Currently the house is known as the McAlmon House, named after Victoria McAlmon, who had the house built in 1935 (completed 1936) and even though the Johnson's lived in this house for more than half a century, we'd like the name to remain.

2. Street Address

The main house is located at:
2717 Waverly Drive
Los Angeles, CA 90039

While the guesthouse is located at:
2721 Waverly Drive
Los Angeles, CA 90039

Zimas.lacity.org has both structures located at 2717 Waverly Drive.

3. Assessor Parcel Number (APN)
5438024014

4. Legal Description

Tract name:	Ivanhoe
Block number:	2
Lot Number:	19

5. Present Owner
Lawrence Alan Schaffer
2717 Waverly Drive
Los Angeles, CA 90039

ADD PHONE/EMAIL

6. Present Use/Original Use

This is a single-family residence with a separate guesthouse rental unit.

The original use was the same. The guesthouse was specifically built for a tenant to offset the original owner's mortgage. My understanding is that this was customary at the time.

7. Architectural Style

At a first glance, the house appears to be built in pure International Style. It has the recognizable flat roof with closed eaves. There are the smooth plaster walls in white, with several expansive glass window walls. The materials used are glass, plaster, some steel and concrete. It lacks ornamentation and the whole structure has a clear direction of horizontality. There is plenty of play with cantilevers, most visible beneath the roof of the main entrance, but it doesn't convey a machine like image, rather a sculptural image where the shell shares importance with the interior. I find the house deceptive or illusory.

While attending art school, R.M. Schindler familiarized himself with "Cezanne's concept of space, and the work of the Cubists and Futurists." (1) He became more interested in the actual movement of the machine/object, and space, and enabling the viewer to see multiple angles at the same time. The first time I entered the house, I was hit by what Richard Guy Wilson deemed "...an active moving presence, reaching outward to embrace the landscape and circling inward in complicated patterns that could be vertical, horizontal, diagonal, and oblique." (2) Horizontal lines join triangular shapes, whereas some lines simply disappear into the void, forming something that is multidimensional, filled with pulsating life and warmth. Esther McCoy writes, "There was an element of surprise in his forms and details. There was movement, a variety of movement. But whatever the forms, they referred directly to living." (3)

Approaching the main entrance from the street, the guesthouse, which at first appears larger than the main-house, is on the right. The drama created by the double-cantilever and floating roof over the entrance to the main-house, rarely disappoints and guests refrain from noticing that the guesthouse is a bungalow, wrapped in plaster, but if one turns around and looks toward the street, the gabled roof breaks the illusion.

Due to a tight budget, the architect was forced to compromise the shell or rather the materials it was built with, but he never sacrificed the complexity of his ideas about how the interior or exterior was to function. R.M. Schindler was interested in matching his clients with what for them would be the ideal living spaces regardless of style and what was currently considered accepted. Barry Sloane writes, "His crusade was to invent a new kind of interior and to get away from the old tenets of structure. He felt that modern engineering had freed contemporary architects to mold living spaces. Materials and methods would no longer rule how people enjoyed their lives. Instead, he advocated and achieved a new concept of "space architecture"-the interaction of space, climate, light, and mood." (4) Rather than adhering to an approved style, he catered to the organic life of his clients and his own ideas about organic living and his belief in three-dimensional space architecture, which leads me to propose that the McAlmon House is more than anything, an example of R.M. Schindler's "space architecture".

Notes:

1. Esther McCoy, *Five California Architects* (New York NY: Reinhold Publishing Corporation, 1960) Page 150
2. Wordtrade.com "Review Essays of Academic, Professional & Technical Books in the Humanities & Sciences"

3. Esther McCoy, *Five California Architects* (New York NY: Reinhold Publishing Corporation, 1960) Page 150
4. Barry Sloane "City if Angels – buildings of Architect Rudolph Schindler in Los Angeles" Art Forum May 2001

8. Physical Description

Following the description sheet, I will illustrate the broad strokes of the abode and give a more detailed explanation of defining elements and important features.

The McAlmon House consists of two analogue single-story structures (unless one counts the partially finished laundry-room next to the crawlspace basement that is accessible from the outside), separated by gardens and linked by a staircase. Plain, but beautiful, though somewhat boxlike and eye-catching, the buildings blend into the landscape, forming unity with the hill they sit on and each other, creating a decadent illusion. Important features include the frame, cantilevers, glass walls, sliding windows, built-in and original furniture, indoor/outdoor elements, clerestory windows and mirroring, appropriation and shaping of space, modern light fixtures, and circulation of air and play with light.

The structures are of different origins. When Victoria McAlmon purchased the lot, there was a bungalow (built in 1923/1911 depending on sources) on the property. The architect suggested using it for a tenant to offset Ms. McAlmon's mortgage and moved the building down the hill, adding a living room, patio, and garden, and put it on top of a three-car garage where he wrapped it in a de Stijl like unifying plaster shell, forming a complex and deceptive building out of a bare bone bungalow that would ultimately match the main house, situated near the top of the steep bluff and overlooking Glendale and the San Gabriel Mountains.

Based on the appraisal report, I know that the foundation walls in the main house and the new part of the guesthouse are concrete. The exterior walls are stucco (currently white and formerly blue-ish) and the interior walls are plaster (currently white formerly a pale yellow). Both structures are positioned on beams to raise the floors in parts of the house, which played into R.M. Schindler's belief in separating spaces according to appropriation of use, but rather than using steel, which was expensive, he chose alternate materials to meet Victoria's needs. Both structures have the appearance of a flattened roof made of asphalt/tar and gravel. The original bungalow roof was most likely a medium gable that currently has a slight asphalt shingle-covered gable poking through the flat surrounding roof. It can be seen from the main house balcony and stoop. The roofs are comprised out of interlocking volumes that contrast, add depth, and have plenty of overhangs for shading. This balances the building and simultaneously forces the eye to interpret and reinterpret what it sees (I'll get back to this), as the parts appear to be moving, almost thrusting forward.

To be more exact, the main house is a full on Plaster-Skin Design, whereas the guesthouse appears to be one too, but is only a partial. The main house laundry-room floor is concrete and architect, Steven Waller, who took an interest in the house explains, "It is poured-in-place concrete. The concrete was poured between two wood walls, called forms. The

surface that the concrete was poured against was made from lumber, not plywood as is done today. This was typical for that period. You can see the marks from the boards on the lower level walls." (x) He continues, "The floor structure is very unique. There are poured-in-place concrete columns and beams inside the perimeter concrete foundation wall. These concrete beams and columns are the unusual part - concrete has always been expensive. The concrete beams are 4' center-to-center, a very common Schindler dimension. They run from the front to the back, the flooring runs over them side-to-side. The floor itself is made from 2" thick flooring. This gives a floor that is very solid - I was surprised at how your floor feels like it is a concrete slab on the ground." (xx) Meanwhile, the guesthouse, set on top of the garage, has a concrete slab base with wood beams and columns. My guess is that the chimney that sits where the new construction meets the old is part of keeping the structure solid.

In his blog, Steven Wallet writes, "There is no trim, decoration, eaves, different textures or colors. Window and doorframes are minimized. The interior walls, viewed through the large windows, are the same color as the exterior and are extensions of the exterior planes. This emphasizes the building as a sculpture." (5) Balanced yet completely explosive, the double cantilever over the recessed entry thrusts forward and immediately pulls the eye in, then lets it glide back over the interlocking volumes housing the kitchen and the guestroom. It sets a tone of size and heft, which then is diffused by the roof appearing to be floating almost weightlessly. The floating effect is mirrored in the guesthouse and achieved through the unity of wall texture, color, the lack of defined windows and doorframes, interlocking volumes and the ample use of cantilevers. Instead of using a typical wood-frame for his flat roofs where "The rafters sit on walls that are built from a system of horizontal and vertical 2x4's (yellow) that carry the weight to the floor." (6) The architect "...turned the rafters 90 degrees, so they span from wall to wall." (7) The traditional way to support the rafters would have been to use steel beams, but steel was expensive, so Schindler used horizontal wood beams that run alongside the roof and extend before finding support on a strategically located single invisible steel beam coming from the ground to support the cantilever. In the guesthouse it looks like Schindler overlaid one set of rafters over another, which provided both art and shading.

I find the floor plan for the main house irregular, although some have mentioned it's L-shaped. I have a hard time seeing that unless the out-door terrace is incorporated. The main house is a two-bedroom house with a kitchen and a large living room.

There used to be a rudimentary step-stone stairway leading up the hill to a short but wide staircase, which has now been elongated. At the bottom of the old stairs, one can choose to continue to the main entry door, or walk through a narrow opening to the right that is invisible from the street, and take the stairs up to the kitchen/guestroom entries, or down to the garden. Even though it's on the outside of the building, juxtaposing the generous stairway to the main door with the narrow entry to the alternate entrances and sunken garden, can be seen as a nod to Adolf Loos and his use of *raumplan*. A new escape route

with new directions and cutouts for light to flow creates a very different vibe than that of taking in the picture window behind the front door.

The main door, recessed in a corner and shaded by a double cantilever is currently white and almost invisible from the street. It has six rectangular glass panes built into the wood. The glass is part iridescent, allowing for privacy, and part translucent to take advantage of the light. The rest of the doors in both houses are similar to this one, though they are hidden, often painted green (our choice), and have three panes with translucent glass only.

The living room features a full windowpane, facing northeast, and it pulls the viewers attention forward and out. The window intersects with another (corner window), which is part glass, part chimney (brick) with a view of a garden and Glendale. The fireplace, of which half is inside, half is outside, is surrounded by bricks and gives way to more glass and a smaller glass section that connects to a door leading out to the terrace. I call it a windowpane, but these were very likely one of the first experiments with sliding windows. The metal-framed single sheet of glass sits on a rail that has a lock on one side and can easily be unlocked. The description of the house in California Arts and Architecture mentions that, "The sliding sash of sheet-metal are designed and copyrighted by the architect." (8) Some of the windows slide, but most of them were bolted shut when they aged and are now affixed to the metal frames that are painted white on the outside to appear invisible. There is a similar, but better sliding system at the Buck House, which was built about a year earlier, though I don't know whether that sliding mechanism is original or came along later. The plan is to have these windows restored.

Every room has built-in furniture that is made of plywood or a mix of plywood and wood and stained in the original transparent grayish Schindler furniture color. It is low to adhere to Schindler's appropriation principle and simple. This worked well for Victoria McAlmon, who didn't have a lot of funds, but I also think it allowed the architect to choose what it was going to look like, guide the flow, mold the space, and direct the inhabitant in experiencing the space fully, guiding us between the invigorating living room and the intimate bedrooms. The clearest example of the de Stijl open key pattern can be seen in the built-in living-room sofa-desk combo, which is attached to the westerly wall and has a shelving system of rectangular planes that overlay one another and are attached to a table. We usually keep two chairs by this table. Of nine chairs total, two are original, while the remaining were copied by the incredibly gifted Eric Lammers long before the house went on the market. There are two more to restore. Similar desks and desk and shelving configurations can be found in both bedrooms that also feature plywood paneling. These desks have fully functional drawers on one side support the cantilevered tabletop. Please note that the desk in the main bedroom was unfortunately cut to accommodate a curtain, which we no longer have.

An additional sofa, which used to be placed next to the indoor fireplace, is currently in the basement and we are looking forward to restoring it. The original armchair was unfortunately discarded and auctioned off.

Describing the rooms of the future, R.M. Schindler writes, "Our rooms will descend close to the ground, and the garden will become an integral part of the house. The distinction between the in-doors and the out-of-doors will disappear. The walls will be few, thin, and removable. All rooms will become parts of an organic unit instead of being small separate boxes with peep-holes." (9) This is noticeable in the living room and master bedroom, where the momentum of the architectural lines inside propels out and merges with the pushing movement from the fauna and reflections outside, creating complex 3-dimensional forms that reverberate and make the space feel alive. Nature merges with indoors and the question becomes, where does nature start, where does it end? A more tactile example would be the dining-room table on wheels that Victoria McAlmon commissioned. It was rolled through the sliding window wall that separates the narrow indoor dining room and the terrace. The patio is clearly outlined in bricks. It becomes part of the room and allows the outdoor space to penetrate inside, whereas the indoor space propels outward. The whole appears enlarged and enlightened, effectively linking the inside with the outside, and enables the space to become organically extended, adding harmony to the California indoor-outdoor living that the architect was so fond of.

To separate private space from day space, part of the house has been raised on beams. This showcases his space architecture technique with contrasting physical levels to separate spaces for day and night activities and promotes distinct directions on how we are to feel. There are two 4-inch steps leading up to the bedrooms and bathrooms. These rooms have hardwood floors as opposed to the carpet in the living room (which is true to the original plan). They are small in comparison to the open day space with lower ceilings, especially in the guestroom. Entering these rooms there is an immediate sense of privacy.

The guestroom features a window panel that looks southwest, the opposite direction than the master bedroom. It has a separate entrance and a balcony with a partition for privacy. In the kitchen, there are de Stijl inspired movable panels that double as doors and can separate the kitchen and visitor from the rest of the house, enabling host and guest to move about completely unseen and undisturbed.

The two bathrooms, that feature most of the original tile, are separated by a wall and use the same plumbing outlet. One has a shower and the other a tub. Both are generous and feature clerestory windows. The floor in the guest bathroom is and was linoleum, whereas the master has tile. Although the fixtures, toilets, and sinks have been switched out, they are appropriated to the time period.

Another of R.M. Schindler's de Stijl influences can be found in the functional storage solutions throughout the house. Made of plywood and stained in the same color as the desks in the living space and white or yellow in the master bathroom and kitchen, they are simple yet inventive and generously spruced throughout the kitchen, bedrooms and bathrooms. There are display cases, laundry shoots and there was a special cabinet where the dining room table lived. They are understated and feature "undercut groves" rather

than pulling hardware, making them become part of the surroundings. Being in the space, one gets the distinct idea that the intention must have been to avoid clutter by having a specific place for everything, forcing the inhabitants to feel the movement and creativity of the space.

The railroad style kitchen was clearly built for someone who didn't cook much, but I understand this also reflects on the architect, who often designed such kitchens. There is, great storage capability, but almost no counter space. There are two windows looking southwest at the reservoir hill and neighboring lot. Except for appliances, fixtures and the tile floors that used to be linoleum, everything has been preserved, even the lack of a dishwasher.

The ceilings appear molded. Similarly to the raised floors, the intention is to promote a sense of being and sometimes motion, but also to host and direct light. Higher in places with large shelved or carved spaces for discreetly inset lights or nothing, they aid in propelling the sensation of invigoration or calm. Elsewhere there are mirrored overhangs on the inside and the outside, giving a sense of extension and balance. This is part of R.M. Schindler's space architecture, but more than dividing space for activities and housing lights, the raised ceilings also have carefully planted skylights or clerestory windows. In both bathrooms and in the guest bedroom they can be found just underneath the ceiling. This allows light to come in from a variety of directions, throughout the day, rather than straight from above. Light will travel down the walls, creating patterns of nature and movement. This changes the mood of the space, allowing the outside to penetrate in. The living room has one beneath the ceiling (looking west) that appears to enlarge or mirror what is in the room and the sky outside is reflected in an actual mirror that sits across the room. The glass panels in the doors also guide the light.

Most of the original artificial light sources are simple and kept out of plain sight. In the bedrooms and living room they are tucked underneath ceilings or on top of shelves in a carved out space that has a piece of matted glass covering a hollow space where the bulb sits. It promotes a mood, whereas the bathroom and kitchen have visible sources that don't disrupt the flow.

Mirroring is a noticeable pattern. The fireplace of which half is inside and half is outside appears mirrored, as do an overhang in the living room and the window walls in the bedroom and living room. Actual mirrors in the bathrooms and living room are placed strategically to allow the viewer to see movement and sky, and serve in diffusing the outside from the inside, letting the viewer get lost in the motion.

Another noticeable pattern is the 4-inch segment or the "space reference frame" (10). Lionel March writes that the architect used 36', 24', 12' measurements and $\frac{1}{2}$, $\frac{1}{3}$, and $\frac{1}{4}$ divisions thereof to create a grid to keep track of how to lay things out. I'm not an architect, but my understanding is that staying true to using horizontal and vertical lines, Schindler was able to orientate himself as to where things were to go without interfering

with his lines. This can be seen all over the house including in the size of the steps, where the skylights are positioned etc., and it can be a useful tool for future additions.

The house does not have air-conditioning, but the roof has overhangs covering the entrances and all the windows for shade. Additionally, due to the location at the top of a hill with mountains on one side and a slight dip on the other, the doors were strategically placed and allow air to circulate if left open in the late afternoon. A breeze pushes through from the south to the north unless it is too hot for the air to move, which is rare.

Seeing the guesthouse from the street, it appears larger than the main house. Just about half the size of the main house, the converted bungalow is wood sided (light grey) with a new white plaster-skin addition. The entrance is on the side, in the middle of the structure, where the old part joins the new. With a rectangular floor plan the new part has been set on wood beams. There are lower ceilings in the kitchen and bedroom area, creating a more contained and cozy setting, whereas entering the indoor living room, you walk down two 4-inch steps and a vibrant space, with tall ceilings and sliding windows, opens up and extends to the outlined patio. The whole structure is otherwise long and narrow, but with the open sliding windowpanes and the concrete balcony space morphing in, the patio enlarges the living space and the indoor/outdoor feeling is imminent. The window wall and patio are sheltered from the street behind a balcony that is molded into the garage beneath.

With the exception of built-in furniture and wrapped cantilevers, all of the defining features from the main house can be seen here too. Appropriation and molding of space, the use of inexpensive materials, the merging of indoor-outdoor living, skylights with their light play, roof overhangs for shading (over the entry and patio), storage solutions and seclusion from plain view are all defining characteristics of this space. The original skylight in the living room, the windows and the cabinets in the kitchen and bathroom are intact. The floors are linoleum, which they were originally, while the floors in the rest of the house are wood and these too are original. The bathroom has a shower (that resembles the one in the Kings Road House), and while the tile is original, the fixtures are appropriate to the period, but the truly original trademark of this structure lies in its construction.

The plaster-skin, which predates the Schindler frame is not comprised of one segment, instead it is made out of several irregular puzzle pieces that are attached. A classic de Stijl look, but my estimation would be that this is related to stabilizing the frame as well as its sculptural appearance and movement. In the theatre, one is told that if one wishes to turn the audience's attention to something, one should place it stage right (left corner of the stage if standing on it) for that is the direction westerners read. Here the massing is directed to the right, but the eye is directly pulled back to stage left. Steve Wallet explains, "Due to their shape and proportions, these pieces seem to be in motion. Not only do the pieces have motion, but the way they are stacked together (massing) creates additional diagonal movement." (11) The building pulsates, forcing the eye to interpret and reinterpret what it's looking at.

The view from the street is magnificent and must have been stark when the house was built, but simultaneously privacy is preserved. The guesthouse' garden is covered by the balcony and the sunken garden between the buildings falls lower than the staircase. Its defining features include a concrete terrace block with a tree and three Eucalyptus trees along the fence to the lot next door (SE). This gated garden leads to the laundry room as well as around the back of the house to a garden that overlooks Glendale. The Pacific Railway has been replaced with the 5 Freeway, but it can only be heard, not seen. A few trees and a hedge grow beyond the outlined patio that is part of the elongated dining room. The grass stretches to the end of the bluff that has steps down to a brick-terrace.

The original photos taken by Julius Shulman and others are black and white, making it impossible to tell whether the house was white or not. Laura Massino Smith relayed that Mr. Johnson, the second owner, told her it was blue or bluish (12), and I recently found paint chips and photos that adhere to this conclusion. I also heard about a house in the desert that is surrounded by eucalyptus trees and painted greenish blue. There are three eucalyptus trees in the garden and they look fantastic against the paint chips. With respect to color, my understanding is that R.M. Schindler saw it as an important element of the design and was interested in blending his houses into the landscape. I've been told he disliked white and was more into less saturated and often transparent hues, showing the texture or grain beneath. The finish in the desks adheres to this notion, whereas the colors in the kitchen are non-transparent but muted. Neither these, nor the white painted cabinets in the kitchen are original. I just found a blurb in California Arts & Architecture that states that the interior walls in the living room were "pale yellow" and the carpet was and is "beige." (13)

Notes:

X and XX is taken from email correspondence with Steven Walle

5. Walle, Steve "Schindler's McAlmon Guest House, part 2 of 3 - Analysis" [Steve Wallet Blog](http://steve-wallet.blogspot.com/2008/07/schindlers-mcalmon-guest-house-part-2.html) July 29, 2010
<http://steve-wallet.blogspot.com/2008/07/schindlers-mcalmon-guest-house-part-2.html>

6. Steve Walle "No Visible Means of Support, Part 1 of 4 " [Steve Wallet Blog](http://steve-wallet.blogspot.com/2010/10/no-visible-means-of-support-part-1-of-4.html) Oct 21, 2010

7. Steve Walle "No Visible Means of Support, Part 2 of 4" [Steve Wallet Blog](http://steve-wallet.blogspot.com/2010/10/no-visible-means-of-support-part-2-of-4.html) Oct 27, 2010

8. California Arts and Architecture, (San Francisco), vol. 52 July, p. 28: McAlmon house, Los Angeles

9. Schindler, Rudolph "Care of the Body" Los Angeles Times 1926 Retrieved from
http://www.architectureweek.com/architects/Rudolf_Schindler-01.html (From 1926 article, "Care of the Body," in the *Los Angeles Times*, by Rudolf Schindler)

10. Lionel March "Rudolph M. Schindler Space Reference Frame, Modular Coordination and the Row" Nexus Network Journal, Vol. 5, Number 2, 51-64

<<http://www.springerlink.com/content/3m550862317t4j67/>>

11. Steve Walle "Schindler's McAlmon Guest House, part 3 of 3 - Analysis" [Steve Wallet Blog](http://steve-wallet.blogspot.com/2010/08/schindlers-mcalmon-guest-house-part-3.html) August 8, 2010

<http://steve-wallet.blogspot.com/2010/08/schindlers-mcalmon-guest-house-part-3.html>

12. Conversation with Laura Massino Smith in the fall of 2010

13. California Arts and Architecture, (San Francisco), vol. 52 July, p. 28: McAlmon house, Los Angeles

9. Construction dates

Factual/estimated

Main house completed in 1936 (1935)

Guesthouse was completed in 1936 from a bungalow built in (1911) 1923 zimas.lacity.org

10. Architect, Designer, or engineer

Rudolph M. Schindler (1887-1953)* was born and educated in Vienna, Austria. Studying under Otto Wagner and Adolph Loos, he came to write his manifesto on Space Architecture and was introduced to the work of Frank Lloyd Wright. With dual degrees in engineering and architecture, he traveled to America in hopes of finding work with the master. After various stints in Chicago, R.M. Schindler was hired by Frank Lloyd Wright in 1915, and was immediately brought to Taliesin. When work on the Imperial Hotel in Tokyo took Wright to Japan, R.M. Schindler moved to Los Angeles, where he handled operations for Wright and worked on among other commissions Aline Barnsdall's Hollyhock house. He quickly started working on his own commissions and left Wright in 1931 after Wright refused to verify Schindler's work on the Imperial Hotel drawings. R.M. Schindler kept working steadily in the Los Angeles area, erecting at least 150 of 500 projects (other sources quote 330), often working with people of little means, but with a strong interest in the lifestyle Schindler's architecture lent itself to. As mentioned, the architect was interested in working with space and proportions. He was the draftsman and engineer, who invited new technology, mass produced materials and enjoyed diffusing the lines between indoor and outdoor, but it wasn't until the 1960s, when a former draftsman of his, Esther McCoy, wrote about him in *Five California Architects* and subsequently through the writings of David Gebhard that he found recognition.

11. Contractors and Builders

I have not been able to locate the name of the contractors/builders, but as I mentioned earlier, R.M. Schindler had degrees in both engineering and architecture and most likely oversaw the project from start to finish, which he was known to do, and given that this house was built during the depression he most likely didn't hire a company to help him.

In addition, the very gifted Eric Lammers, who has worked on a number of R.M. Schindler renovations, was the key person during the 2008-2009 restoration.

12. Photographic Documentation

Please see envelope and disc containing photos of the main façade with visible elevations, significant interiors, architectural details and the site and setting.

In addition, there are fantastic photographs by Julius Shulman for which Getty has the copyright and the link to Steve Waller's 3D rendering of the guesthouse is below (bottom of page):

<http://steve-wallar.blogspot.com/2008/07/schindlers-mcalmon-guest-house-part-1.html>

13. Condition

Good - When Larry purchased the house; it was "Structurally sound." (14) The appraisal report by Jaime Murakami of Ebert Appraisal service deems most of the condition to be

average, but as Larry mentioned in Katya Levich's story, it is clear that the previous owners loved the house and kept it intact though this does not mean that the house doesn't need work and maintenance.

Notes:

14. Katya Levich "Lautner, Schindler, Wright and I" Mark No 22. Pages 138-141

<<http://katvatylevich.com/pdf/lautner.pdf>>

14. Alterations

I don't have any information on changes (if any were) made by Victoria McAlmon. The drawings for the house have some features that most likely never made it to the final design, while others were added and never made it to the drawings.

Don and Shirley Johnson hired Emmet Wemple a landscape architect. Citrus trees were planted in the sunken garden and Agaves along with other plants were brought in.

In 1981 Justyn Alexander Rowinski Builders were hired to build the garden shed and lattice fence structure in the garden between the houses, and I believe they put down some brickwork as well.

The Kitchen was remodeled in 1988. Tile was brought in and kitchen counters were changed out along with the sink and faucet. I don't know if a kitchen cabinet was repurposed, but I have found receipts for cabinet drawers. There was also some window repair done in 1988. I don't know exactly where.

In 1993 the guesthouse was waterproofed, the driveway was re-poured and part of the retaining wall was rebuilt. At some point a fence was put on top of a short concrete wall.

In 1996, they added the staircase with the ramp and the gate (painted red). Up until then, there had only been step stones all the way to the garden gate and a staircase from there.

The Johnsons' also renovated the roof on the main house and the drainage system on both. They most likely had the exterior and interior of the house painted white at some point and the same with some of the built in furniture and cabinets. I don't know if they or Ms. McAlmon took out the cabinet for the dining room table, but it is gone.

In the spring and summer of 2009 Larry Schaffer and Eric Lammers initiated a major renovation, mainly performed by Eric, who has worked on a number of Schindler renovations. The wood floors in the guesthouse were refurbished, whereas new ones were laid in the main house bedroom area. New linoleum went into the guest bathroom and into the guesthouse. The original woodwork and plywood were restored to museum quality. Closets, paneling and furniture were repainted with the translucent gray tone and doors were replaced. Several of the sliding windows were replaced with custom made, functioning windows. This required re-plastering some of the overhangs while other places including the living room were patched up. The bedroom in the main house was re-

plastered and new, but period appropriate, toilets were installed in the bathrooms. Era-specific knobs, fixtures, sinks and toilets were added. Dorian La Padura came in and helped pick colors for the doors, the guestroom and the bedroom ceiling and walls that are all about propelling the visible plane.

Spring 2011- the tool shed and lattice wall, added by the Johnsons', was demolished along with brickwork that most likely wasn't original. The hedge that ran alongside the inside of the fence in the sunken garden was taken out. New concrete steps, leading to the original concrete terrace were added. Michael Boyd, who has worked on a number of Schindler houses, did the demo and hardscape design. This has opened up the space and the view of the main house.

15. THREATS TO SITE

NONE KNOWN Other than natural threats linked to the region (brushfires, earthquakes and landslides of which the latter is highly unlikely, there are none known to us.

16. IS IT ON ITS SITE

Yes, the house sits on the lot it was originally built on.

17. SIGNIFICANCE

The significance of the McAlmon house relates to all five of the Cultural Heritage Ordinance criteria for local designation, some of which you already have an understanding of from the previous questions and three that I will go into in more detail.

The broad cultural, economic, or social history of the nation, State or community is reflected or exemplified by the cultural and historic shift in the notion of what architecture was and whom it was for. This house was built in the aftermath of the crash of 1929 where the owner utilized the Housing Act of 1934 to afford it. This depression era house was built with less expensive, machine made materials, and preceded the case study houses by ten years. This was one of 5-6 commissions R.M. Schindler received during the depression, making it difficult to not take it, but I also think there was a shift in clientele, changing from the rich to people who were curious and interested in architecture and living as well as a response to the need for more housing. In addition, the community of Silver Lake, which grew dramatically with the arrival of several film studios including Walt Disney on Hyperion and Tom Mix nearby, and became home to the various employees ranging from actors to artisans, who did not have enough money to live in the Hollywood Hills, became an enclave where a number of American and émigré architects were commissioned to build houses, making Silver Lake a "Petri dish for modern architectural experiments" (15), and over time a distinguished architectural trove that added Los Angeles as one of the important places for modernist architecture in the world.

The house is identified with historic personages in who the owner was, what she was involved with and who came to visit her. Victoria McAlmon (1879-1969) was an extraordinary person. Born in Dresden, Ontario, Canada and graduated with a Ph.B. in

1912 from University of Chicago at Minneapolis Minnesota within the field of teaching. She did graduate work at Columbia and University of Minnesota. By the time the house was built, she had a job as a vocational and Placement secretary at Los Angeles Junior College. More importantly though, Victoria McAlmon was according to a DailyKos (16) reader "a real rabble rouser ~ first woman Pres of the MN Woman's Trade Union League, Vice Pres of Alice Paul's National Federation of Women, VP of the MN Working People's League among other things and advocate for Free Speech." Apparently, Victoria had gotten involved in politics on a local level, in Minnesota, probably before women gained the right to vote nationally. She was on the ballot for the Farmer-labor Union, involved in women's league of voters and a propagator for feminism, free speech and education. Carolyn Johnston writes "Genevieve Taggard, Victoria McAlmon, and Crystal Eastman were socialists who envisioned revolutionary changes in the economic system as necessary for achieving sexual equality," and continues that she along with two others "...stayed single all their lives. These modern women differed from previous feminists in their insistence on the right to fulfillment in both public life and in relationships with men." (17), explaining that they had hoped to combine vocation and family.

Most likely following her mother's footsteps, Victoria moved to Los Angeles where her interest in education took over and although her job may not have been glamorous, she was highly involved in education and the community of Los Angeles where she wrote and spoke on the subject as well as functioned as an AFT organizer, and was a member of the advisory council of the State Employment Service.

On a personal level, she was close with her family and more importantly her brother, Robert McAlmon, a writer, poet and publisher, who never found his footing in the U.S. Openly gay, he moved from California to Chicago then New York's West Village where he co-founded a literary magazine called Contact together with his best friend, the poet, William Carlos Williams. He went to Paris, where he was associated with Shakespeare and Company, wrote his first book, and established his own publishing company, Contact Editions, which published early works of Gertrude Stein and Ernest Hemingway. Sylvia Beach, the founder of Shakespeare and Company, mentions meeting Victoria, the only family member Robert ever introduced her to, presumably in Paris, and that Robert was very fond of his sister (18).

I think of Victoria as a fiscally responsible bohemian to whom politics, literature, art and people were very important. It is worth noting that this house was specifically built to serve her lifestyle, containing spaces for writing and entertaining. The house is shielded from the street, there are a number of workstations, but the living room possesses an incredible sense of movement that makes you want to entertain. Laura Massimo Smith writes that Eleanor Roosevelt and Diego Rivera (19) were among Victoria's visitors, which makes sense based on Victoria's work in education and her involvement in politics, art and culture. Laura also told me that the previous owners mentioned a visit from Anais Nin, most likely someone Robert befriended in Paris.

In terms of events and main currents of national, state and local history, I'd like to reiterate Victoria McAlmon's association with politics, social activism, American literature and one of the bohemians who chose to be part of putting Silver Lake on the architectural map. Victoria McAlmon was part of the women's movement, the labor movement, and the country's push for education. She was the first female president of Minnesota's Trade Union's League and on the ballot for a clerk position at the Supreme Court. Through her close relationship with her brother, she got to experience Paris in between the wars and the writers and artists that flourished out of that time, as well as the people that later became forces within 20th century art and literature, some who would visit her. The house can be linked to the Housing Act of 1934, and moreover, to the shift from only rich people commissioning houses, to democratization with the middleclass becoming part of pushing architectural ideas forward. This house is part of the surge of early modern architecture in Silver Lake. It has been studied and it appears in numerous books and publications including James Steele's, *R.M. Schindler*, California Arts and Architecture, *The Illustrated Guide to the Houses of America*, edited by Richard M. Ballinger and Herman York, *Architecture of the Sun: Los Angeles Modernism 1900-1970* by Thomas S. Hines, and David Gebhard's catalogue for his exhibition of the architecture of R.M. Schindler at UC Santa Barbara to name a few.

One can argue that this house embodies the characteristics of the International Style, though I think it exemplifies R.M. Schindler's Space Architecture. It blends International Style, de Stijl and some Bauhaus ideas with his own "Space Architecture," creating a more 3-dimensional style that caters to the climate and client of Southern California, as well as to the architects' ideas about living and the regions need for less expensive but durable housing. This house has an interesting shell, but the interior is just as important if not more. It is all about the molding of space, especially the inside, and I think of it as a lesson in directing its inhabitants to fully experience and enjoy the space. The plaster-skin frame that precedes the "Schindler frame" is worth studying, as are the materials used, and the construction of the cantilevers, with their support systems for they provide an alternate way to build. This house presents an opportunity to look at a sliding window mechanism that shows engineering skills and allows the indoor and outdoor space to merge. It provides numerous examples of his furniture, the utilization of his module, how he directed light, played with space appropriation and diffused the walls between indoors and outdoors. It is also an example of depression era architecture, utilizing an existing bungalow, brilliant techniques and inexpensive mass produced materials (plaster/plywood) to create a beautiful, modern and fully intact example of an architects' refusal to compromise his ideas and style for lack of an abundant budget.

The house shares many similarities with the Buck House, built in 1934, and surprisingly a number of details look almost like exact copies, but the Buck House is more contained, consisting of one structure on flat ground instead of two separate structures from different origin and my understanding is that The Buck house utilized more funds. The McAlmon House is an example of Schindler merging styles to present his own. It is possibly a shifting point, and an interesting example of his earlier and less expensive work, as he later

ventured into more personalized structures that often were hard to care for; hence many have been destroyed or are in terrible shape.

The master builder Rudolph M. Schindler was one of the pioneers and a major influence on Los Angeles Architecture and even more specifically Silver Lake Architecture. Along with Richard Neutra, Raphael Soriano, John Lautner and Gregory Ain, he was part of revitalizing the neighborhood and ultimately making Los Angeles a go-to destination for architecture. These hills had mostly Spanish Colonial Style houses and bungalows, and these architects, among them R.M. Schindler, brought in a new look and concept. The McAlmon House is not the finest or most important commissions, but it is a very specific and inventive example of depression era housing by R.M. Schindler, who generated his own style and language to offer more natural living. Wikipedia writes, "His inventive use of complex three-dimensional forms, warm materials, and striking colors, as well as his ability to work successfully within tight budgets, however, have placed him as one of the true mavericks of early twentieth century architecture."

Notes:

15. Regina Kolbe "Building modernism: How Architects Influenced Mid-Century American Design. October 2008 http://www.antiquesjournal.com/Pages04/Monthly_pages/oct08/modernism.html

16. Victoria McAlmon mention in DailyKos, December 27-28 2009

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17. Carolyn Johnston "Sexual power: Feminism and the Family in America (University of Alabama Press, 1992) page 138-139 Retrieved from Google books by searching under Victoria McAlmon

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18. Sylvia Beach *Shakespeare and Company* (New York: Harcourt Press, 1959) page 25. Retrieved from Google Books

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Correspondence between Victoria McAlmon and Rudolf M. Schindler

Conversations with Laura Massino Smith and Larry Schaffer (current owner)

A box of paperwork left behind by Don and Shirley Johnson (second owners)

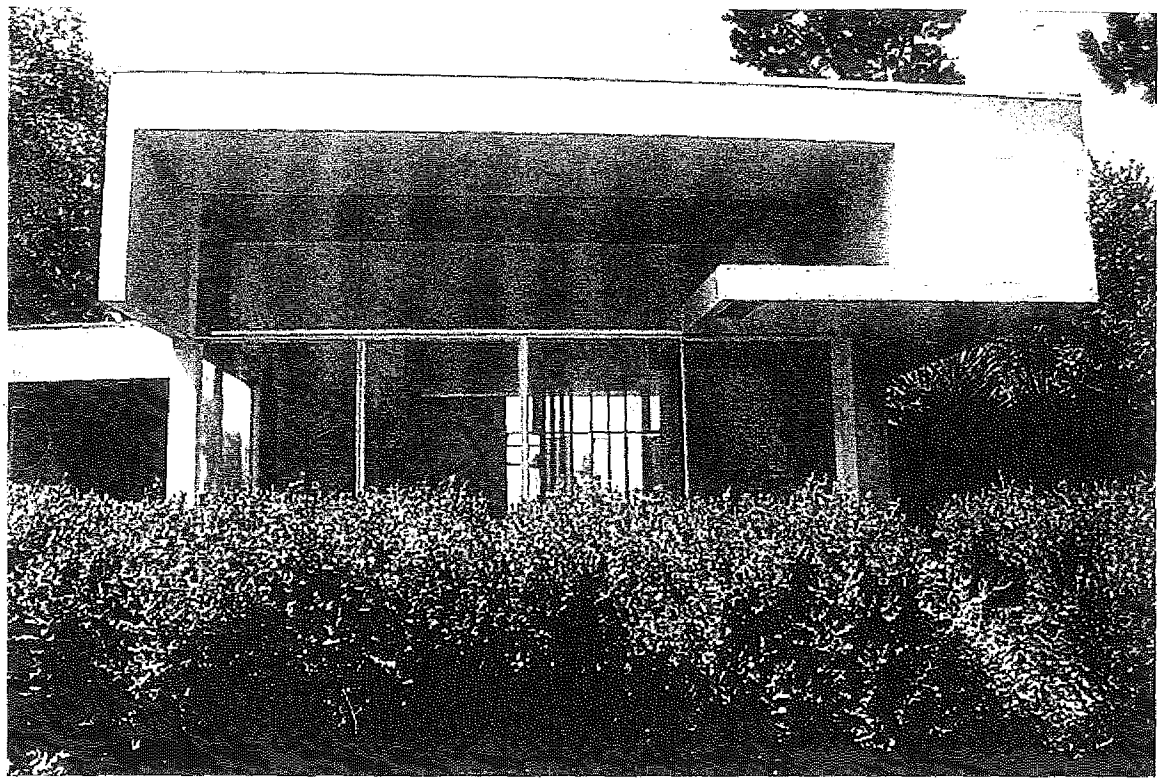
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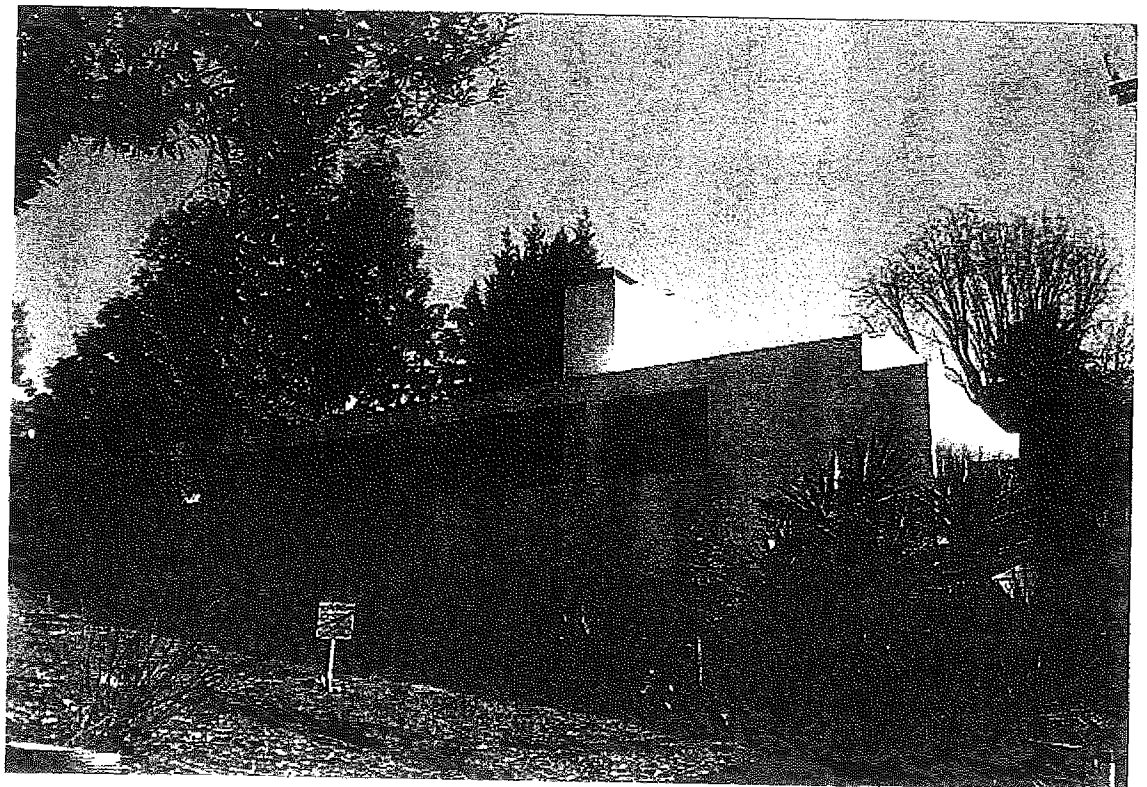
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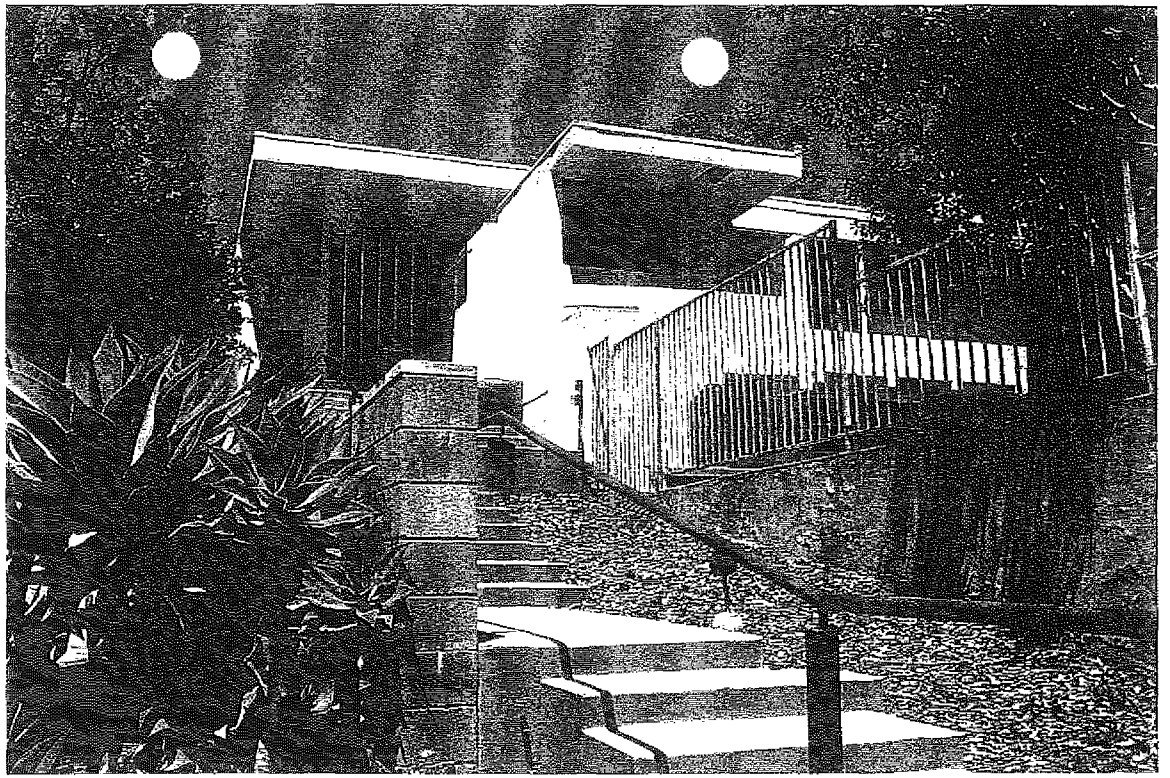


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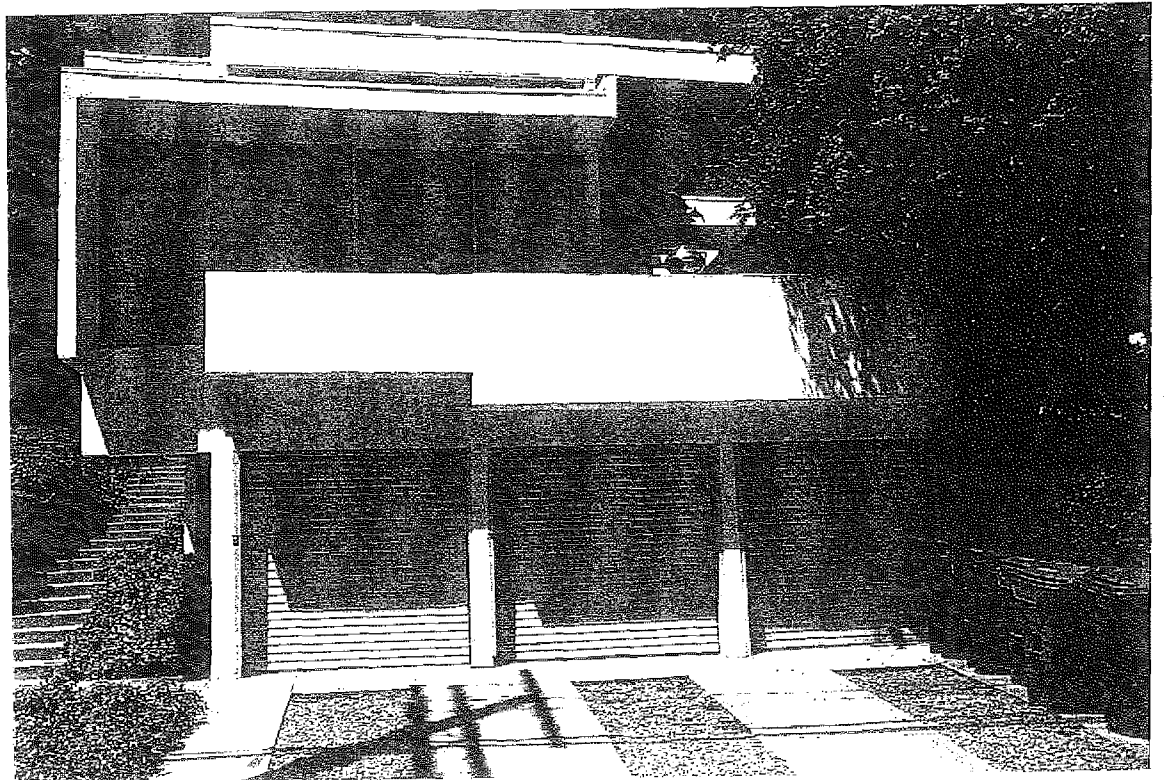


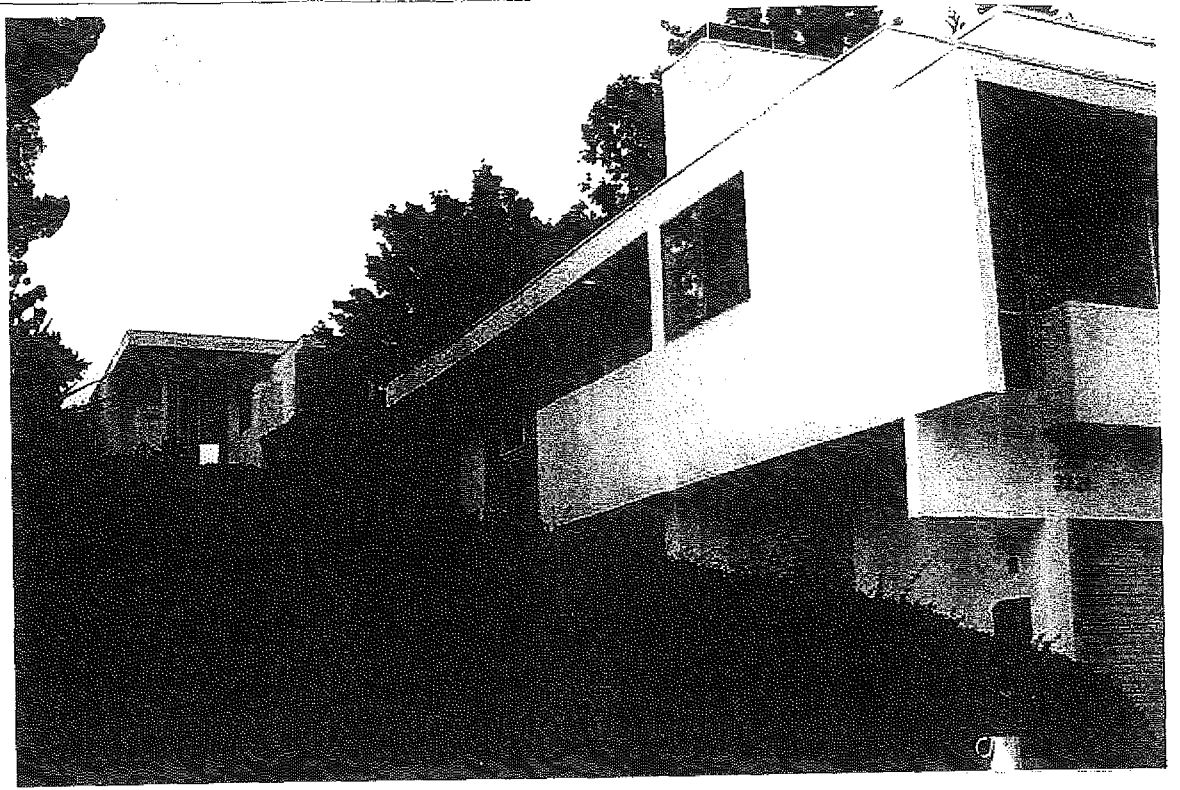
FACADE & MAIN ELEVATIONS
The McAlmon House



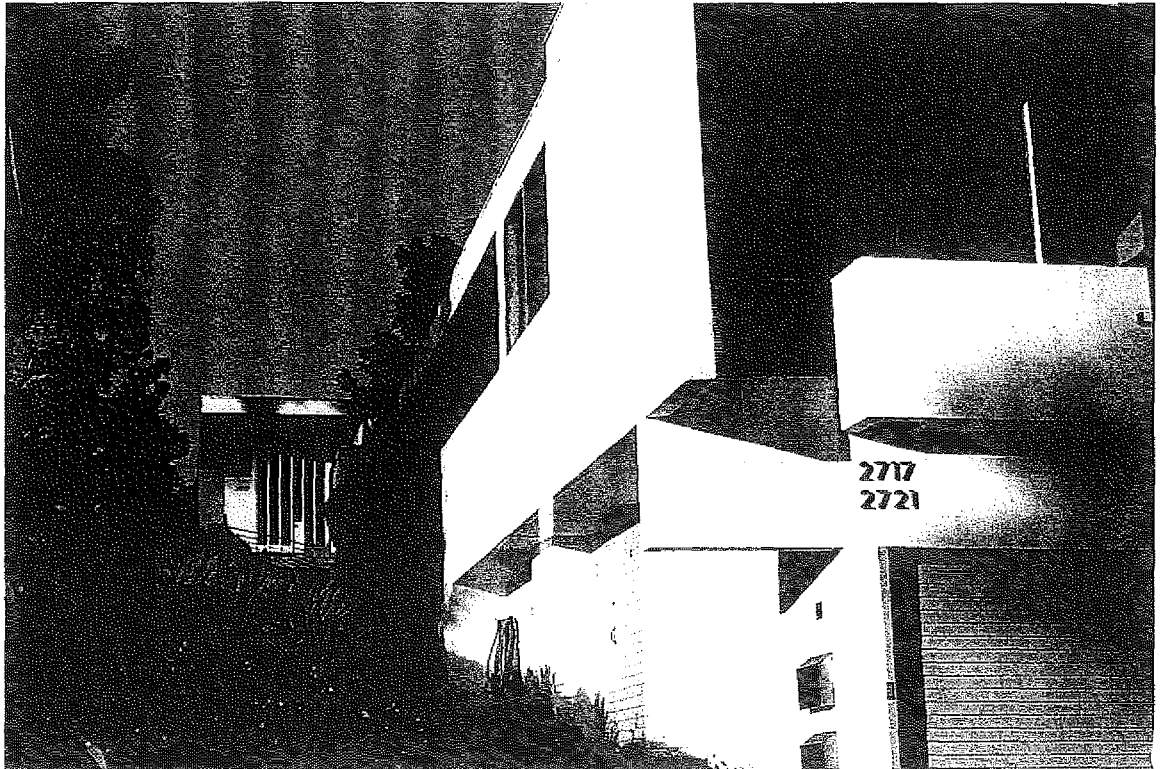


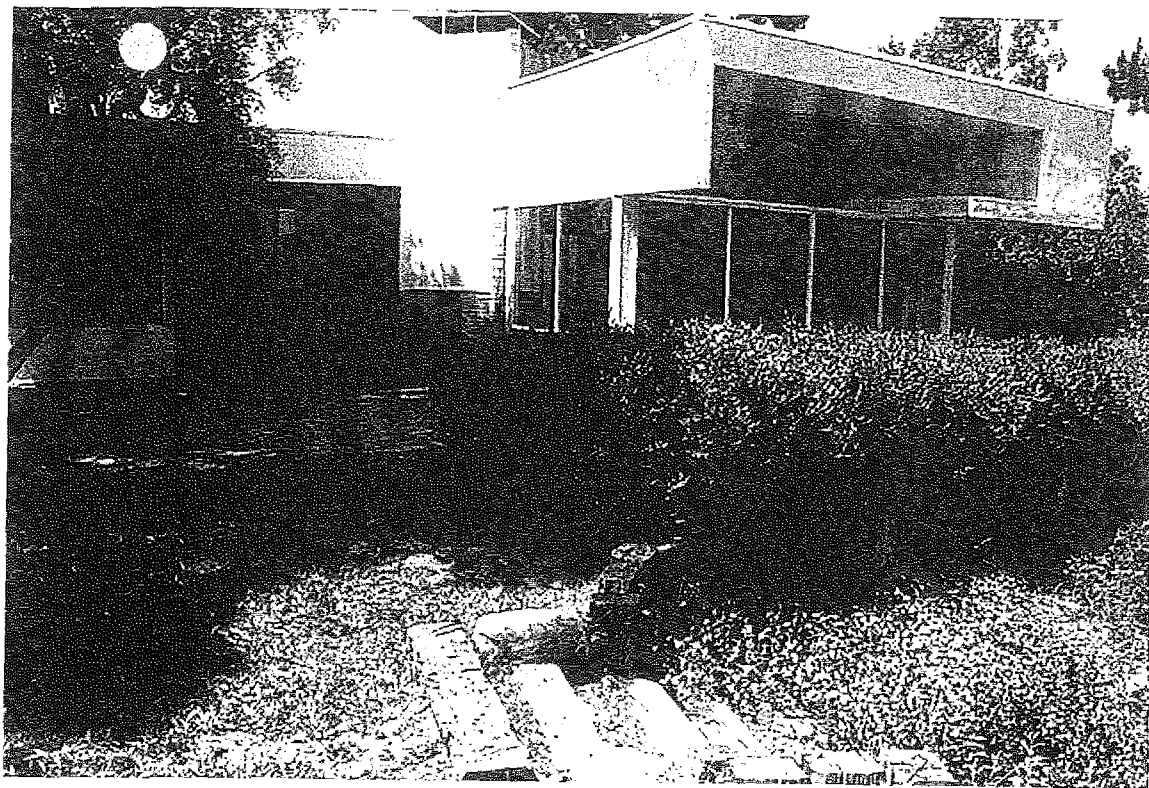
FACADE & MAIN HOUSE ELEVATION
The McAlmon House





Facade & Main House Elevation
The McAlmon House

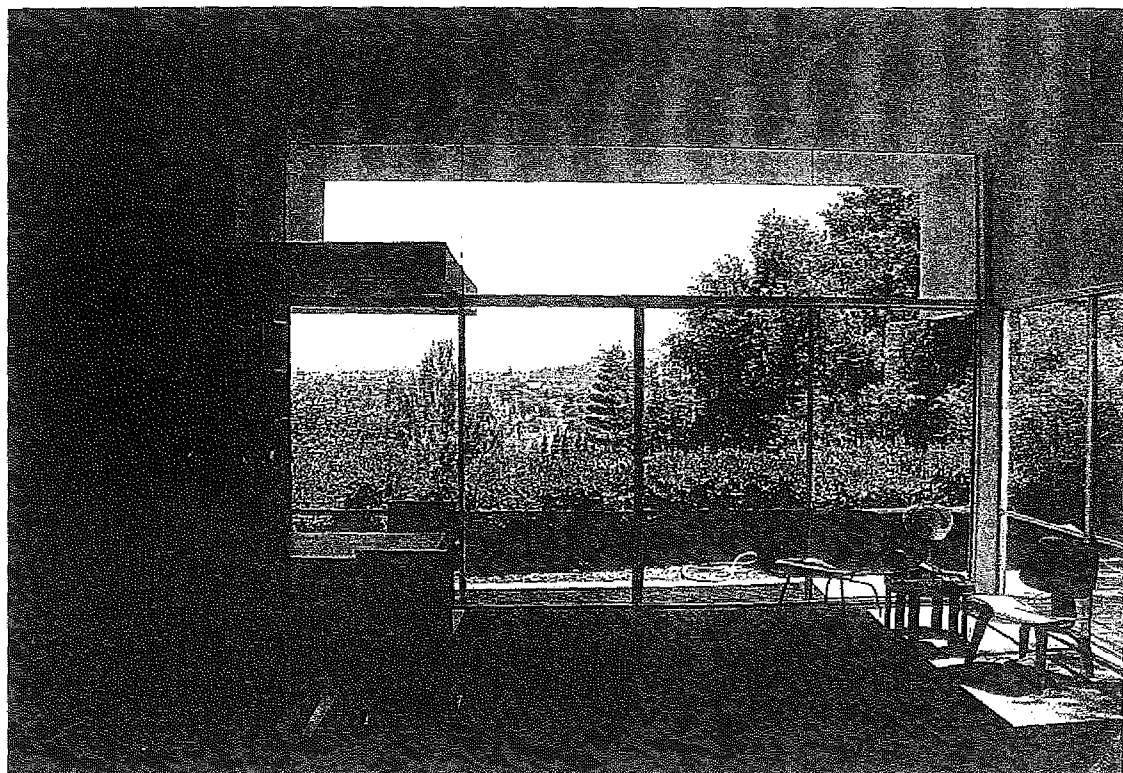


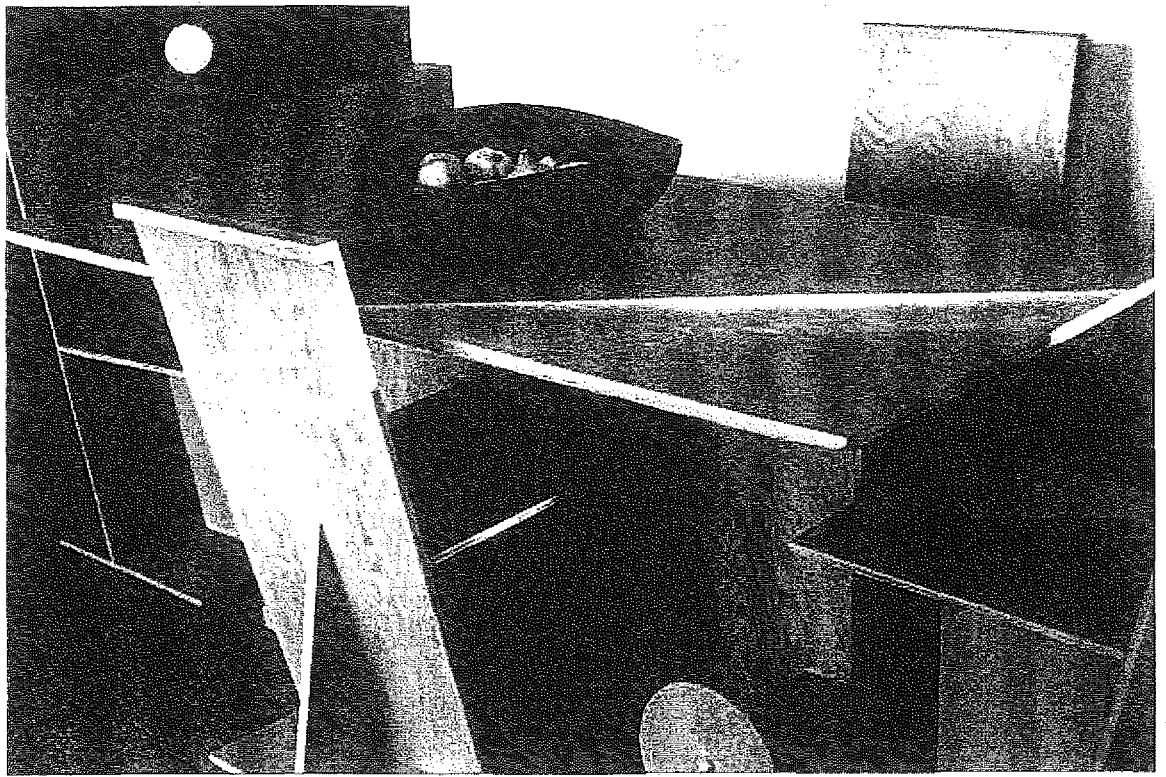


Facade and Main House Elevations ↑

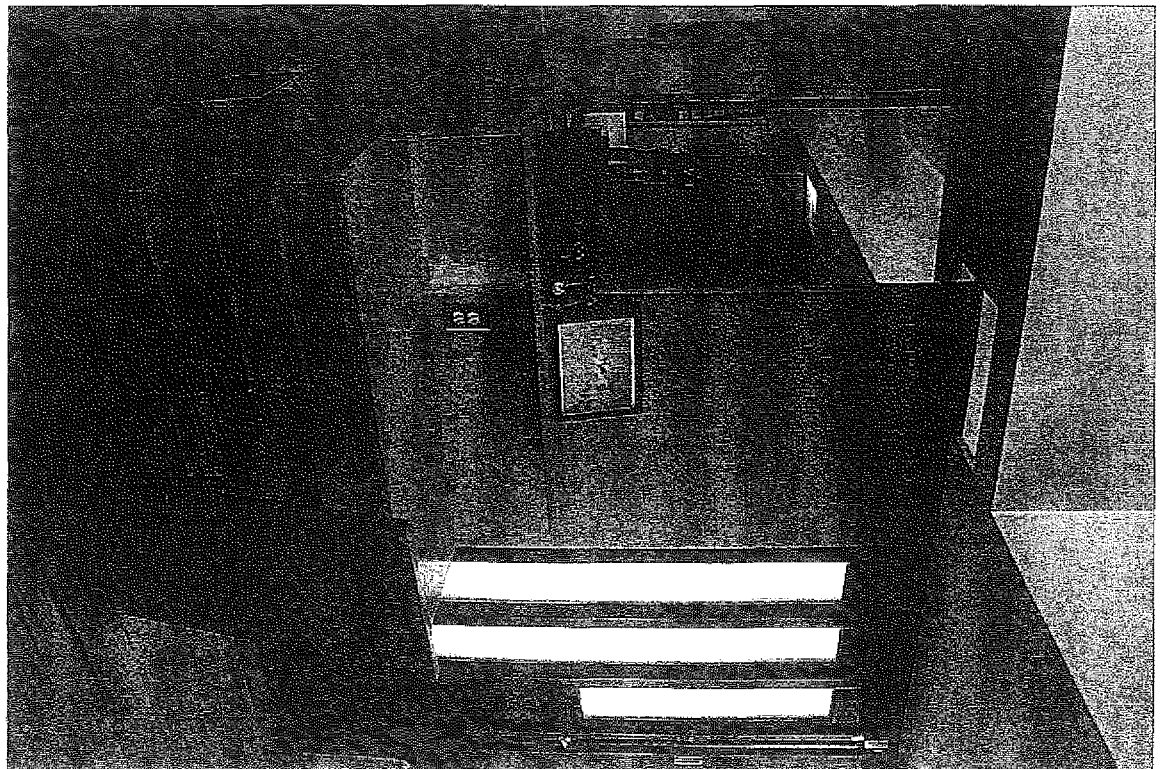
The McAlmon House

Significant Interiors ↓ Main House



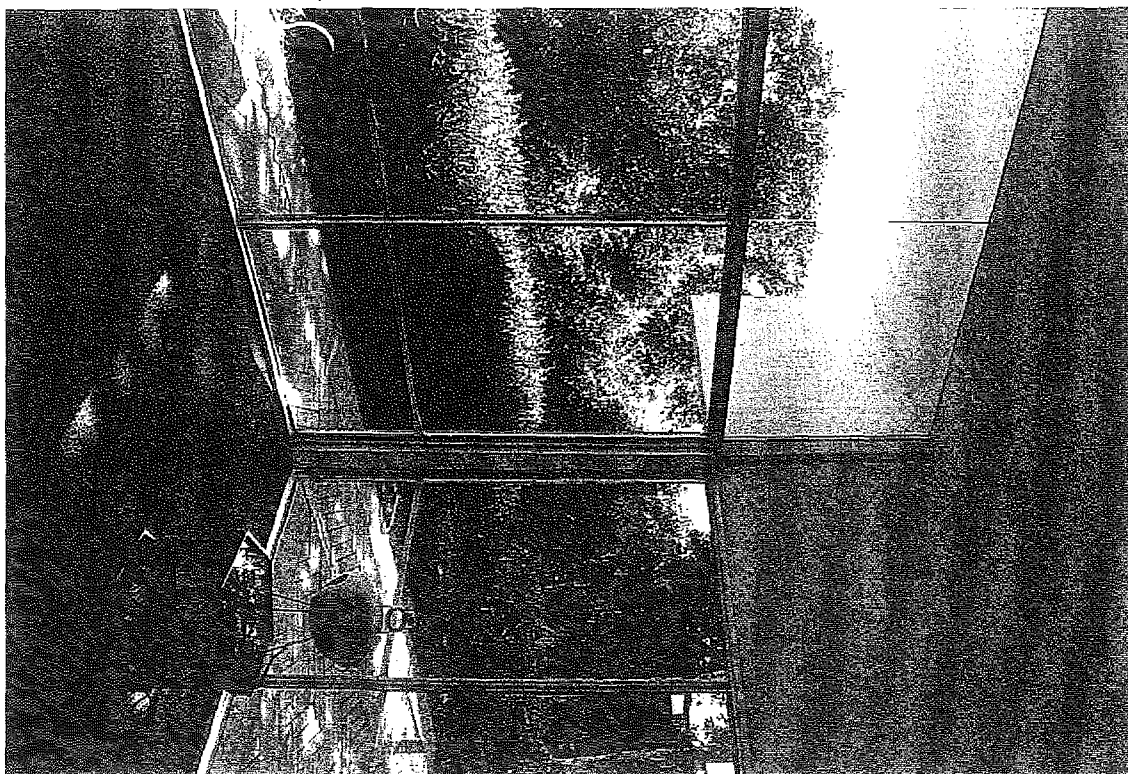


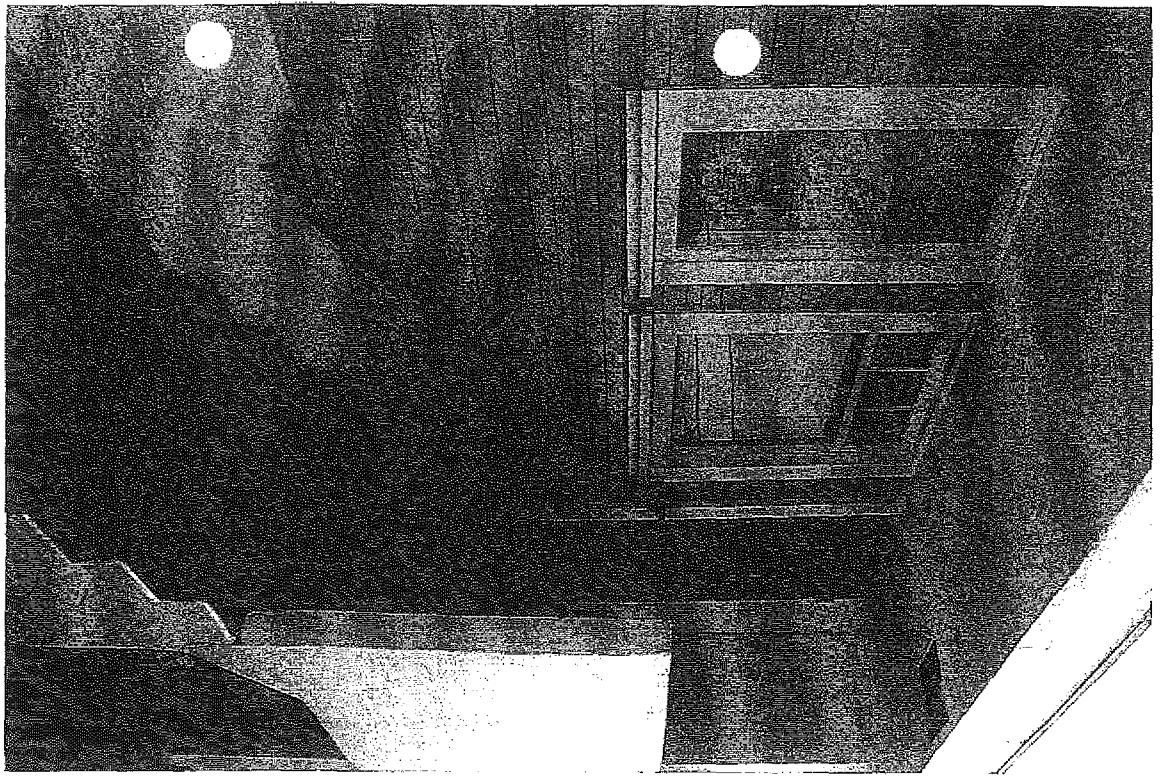
The McAlmon House
Architectural Details



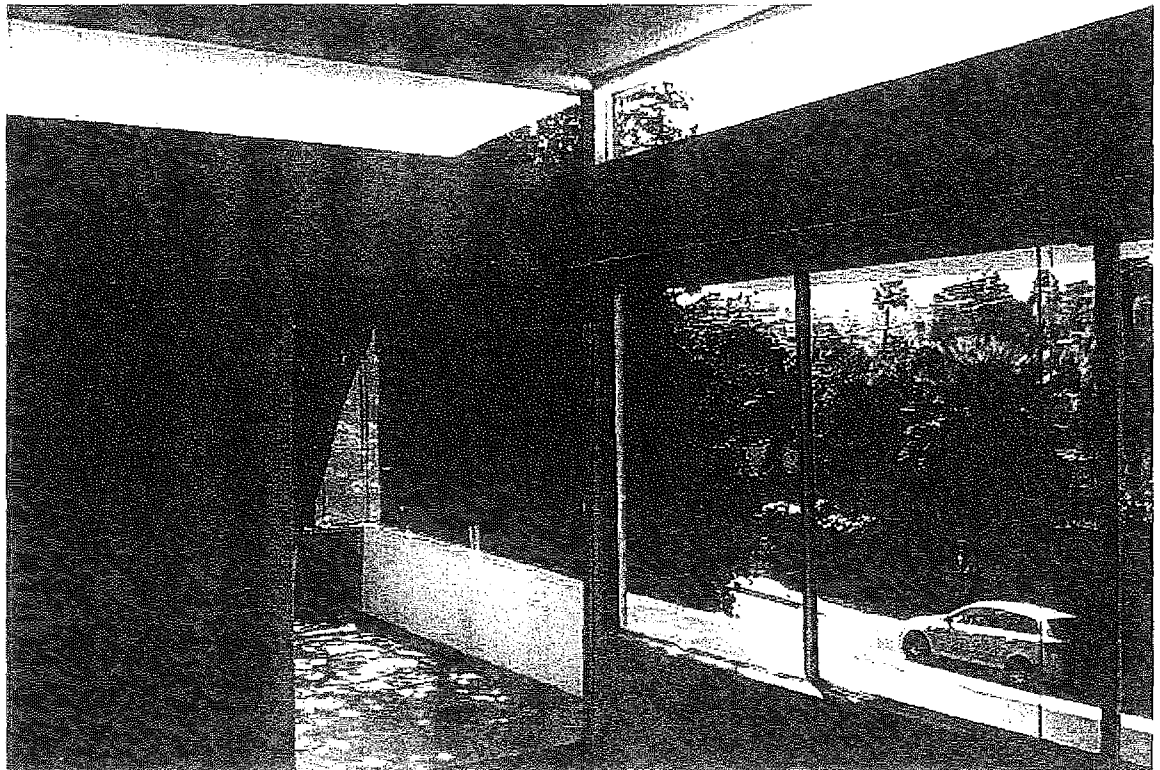


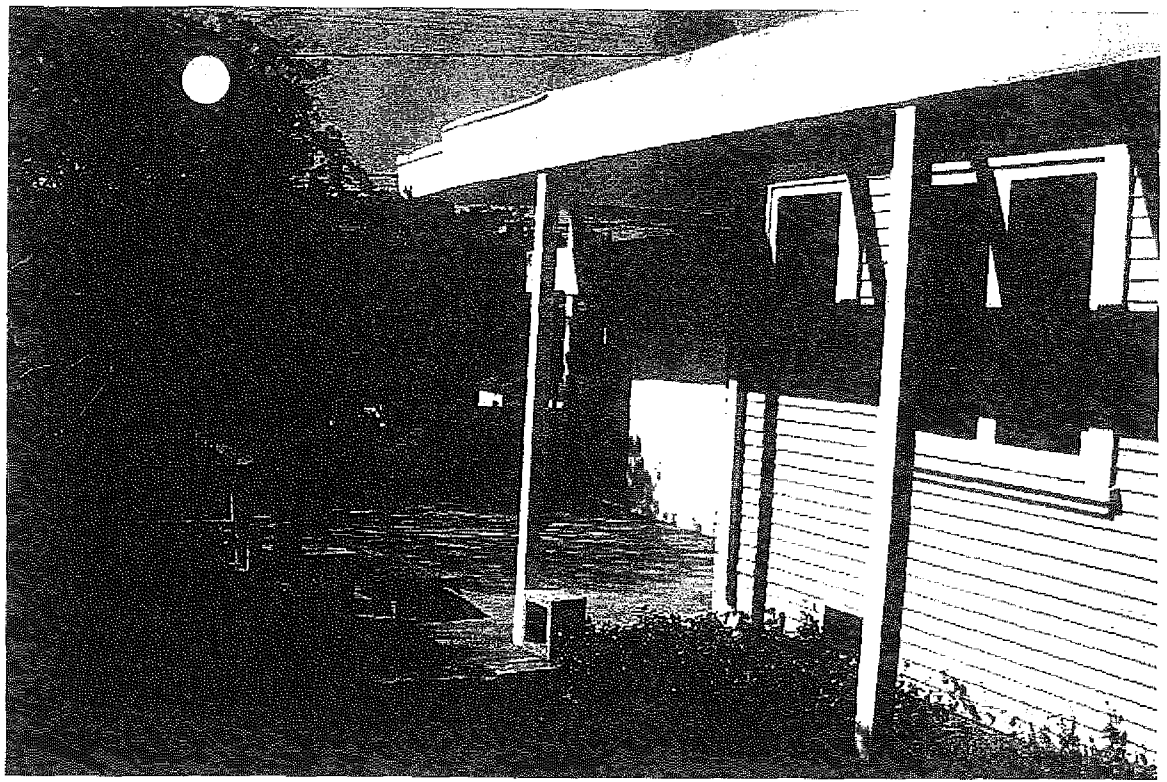
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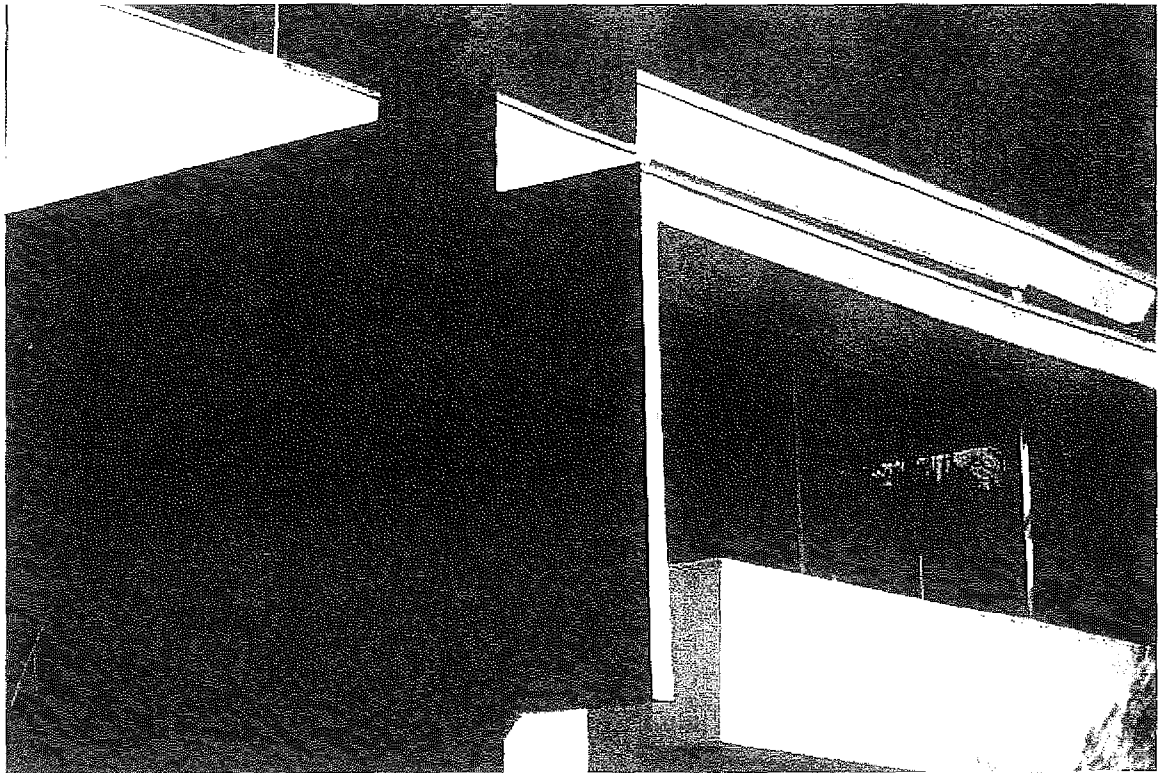


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Architectural Details



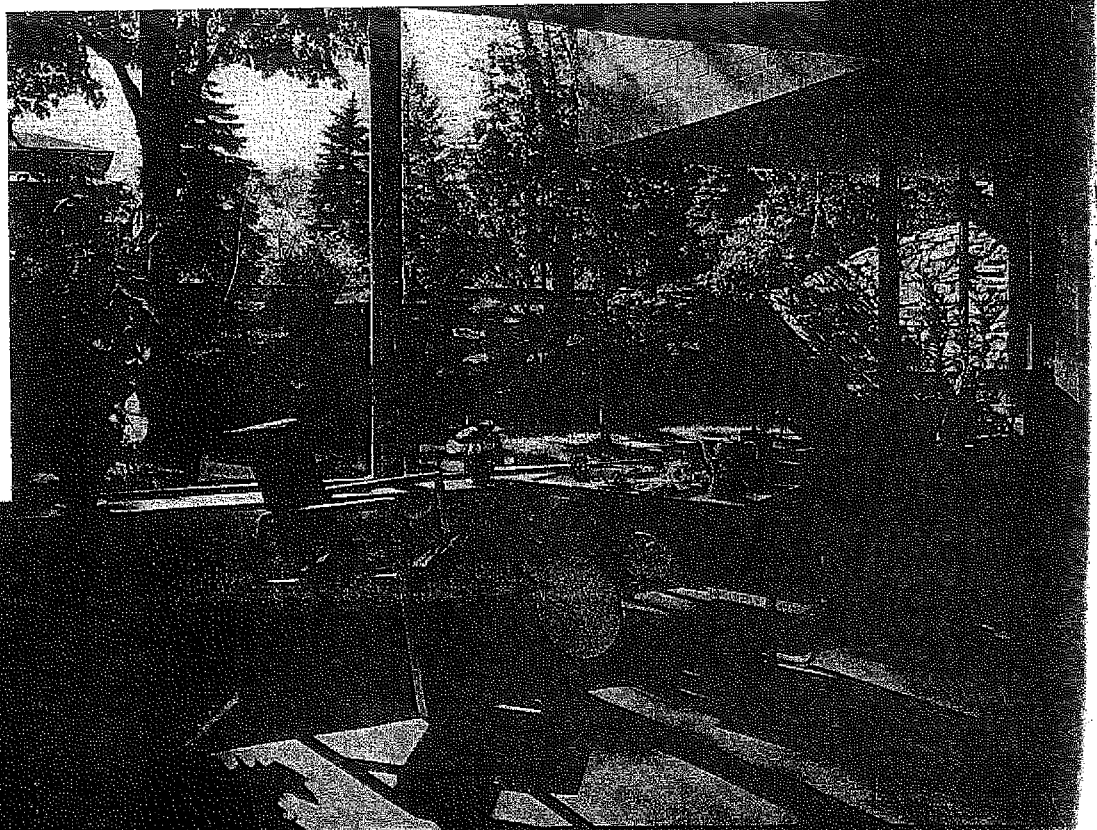


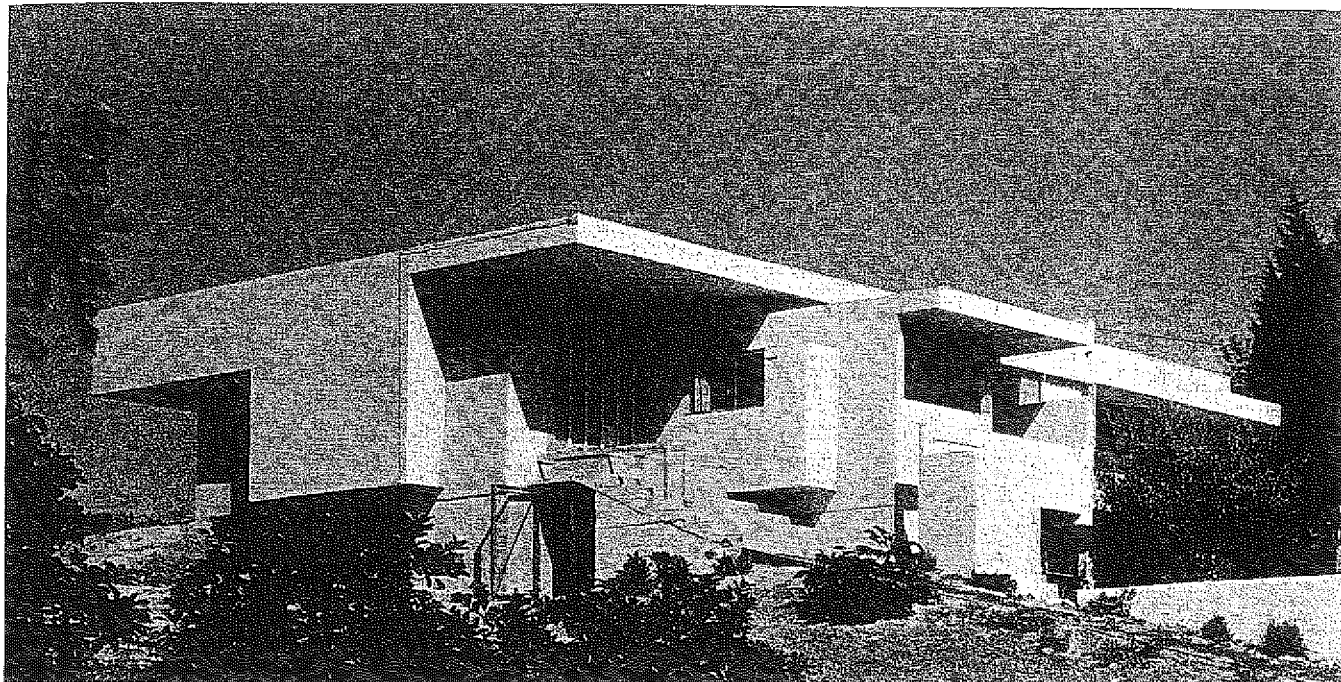
The McAlmon House
Architectural Details



THE MODERN HOUSE IN AMERICA

by
JAMES FORD
AND KATHERINE
MORROW FORD





AU Photos: Julius Schulman

HOUSE FOR V. McALMON, LOS ANGELES, 1936

Requirements. Old house to be modernized for rental purposes. New residence to be built for owner.

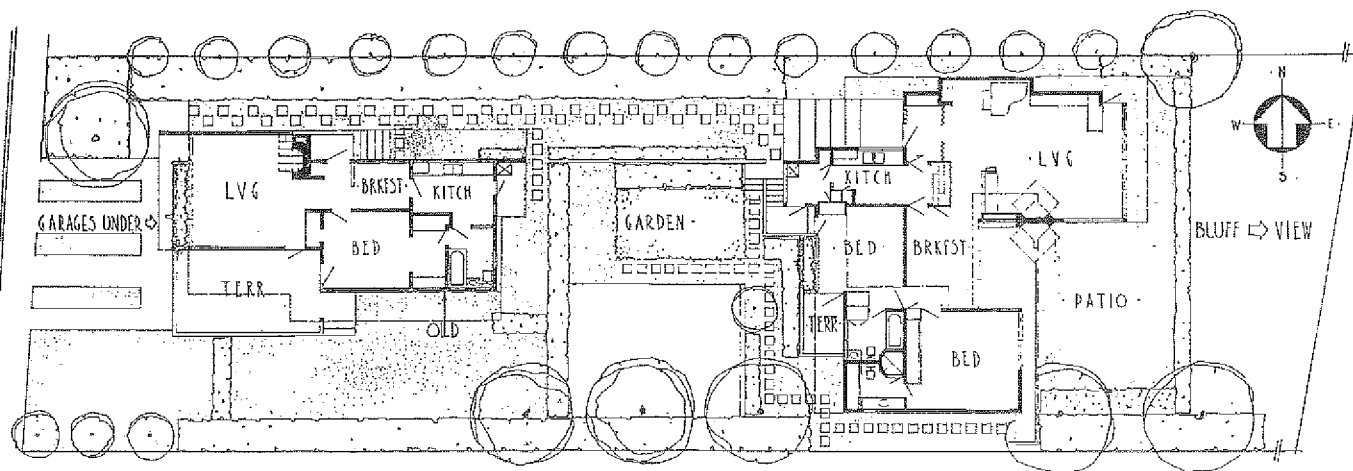
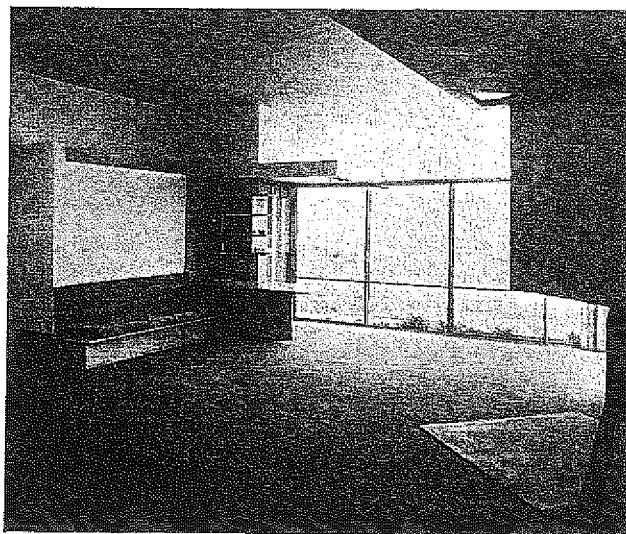
Site. Located on hill with steep bluff in rear, which affords a good outlook towards mountains. A small old dwelling and garages were already on the property.

Construction. Concrete basement including first floor joists of reinforced concrete. Upper structure of wood frame. Stucco finish outside and inside. Composition roofing. Deck construction: concrete floor. Sliding sash of sheet metal, special design.

Interior. Walls: yellow. Stained woodwork. Rugs: beige in various shades.

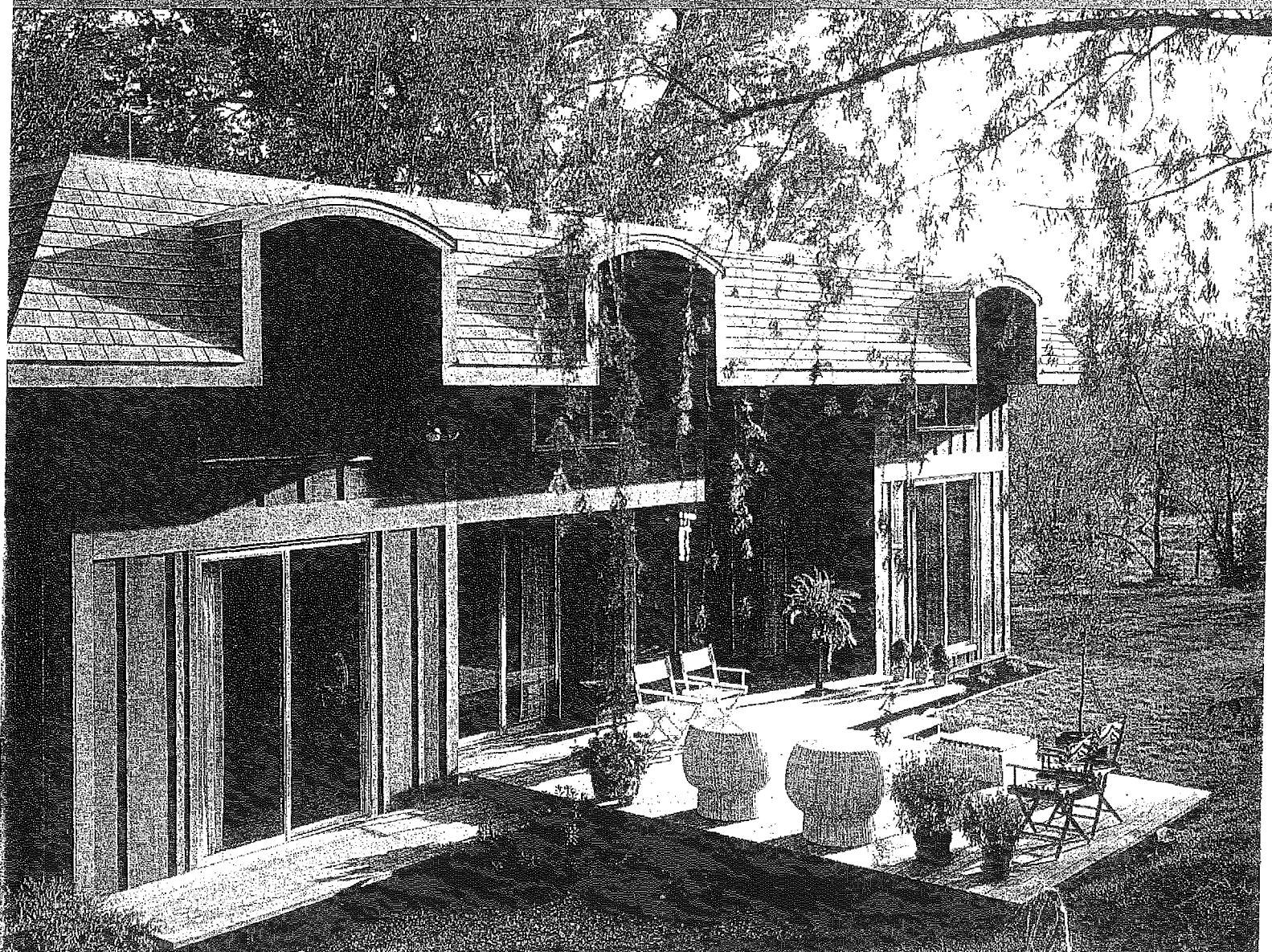
Layout. Garages and old house occupy front of lot. New living room enlarges house and serves to mask the old front. Renter has private garden. New building is placed at back of lot in order to face mountains. Instead of typical dining room the kitchen is provided with a pantry-like extension in which a dining table on wheels may be set for use in any part of the house or patio.

Comments. "Architectural scheme: the sloping roof of the old house was masked by addition of eaves which at the same time provide for the extension of life into the out-of-doors. Main building is indicated as such by means of more pronounced overhangs (13') and the featuring of the entrance at end of a long hedged approach."



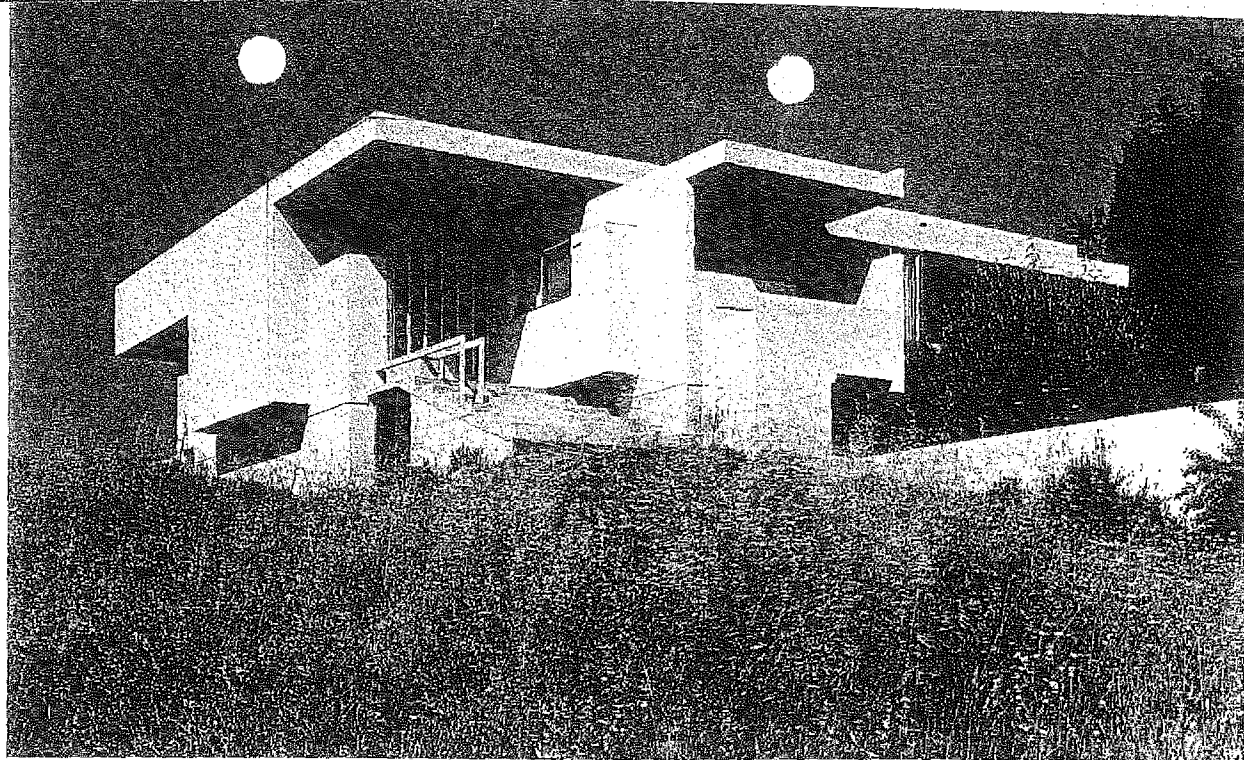
THE ILLUSTRATED GUIDE TO THE HOUSES OF AMERICA

A region-by-region survey of contemporary
and traditional residential houses



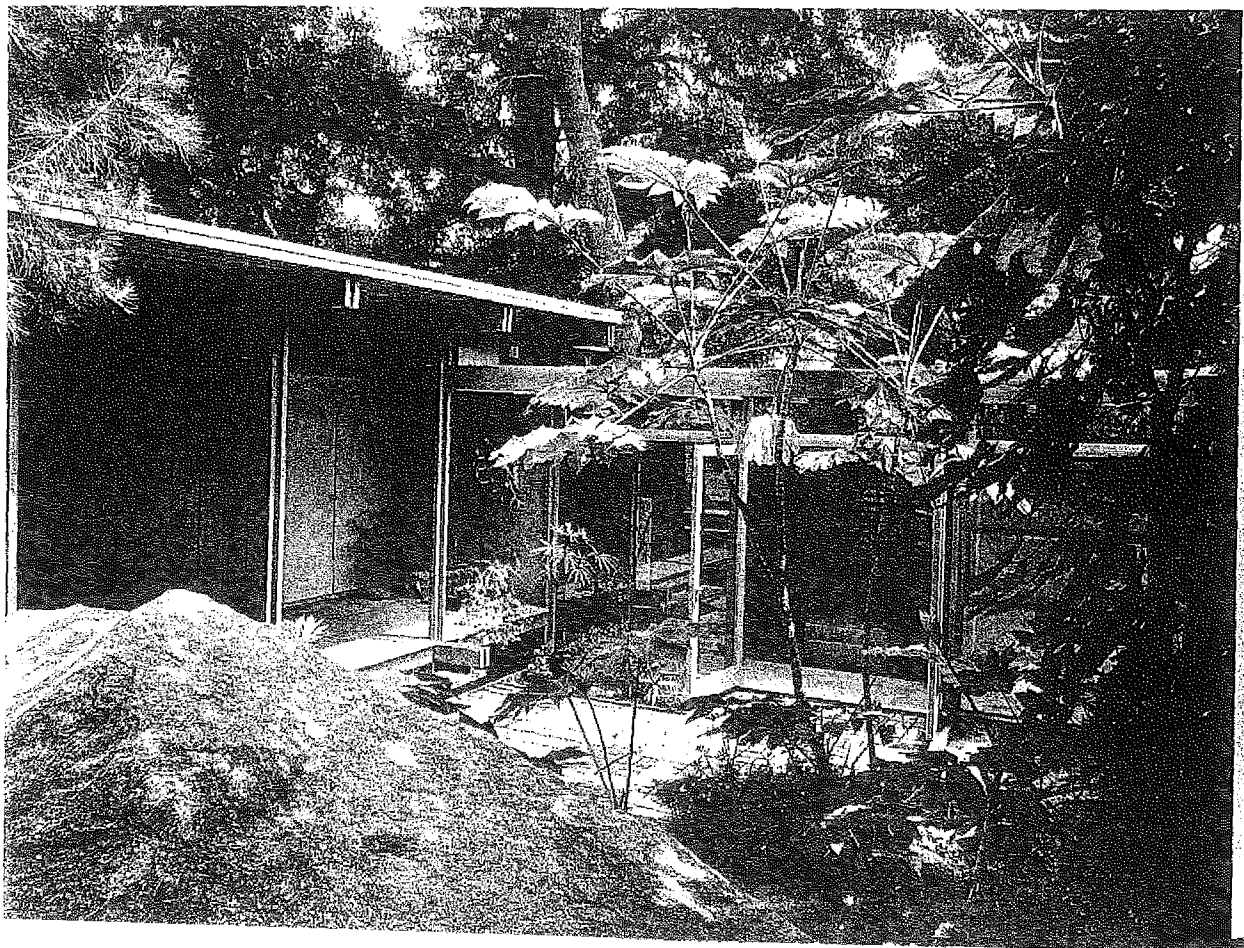
EDITED by RICHARD M. BALLINGER & HERMAN YORKE

With contributions by Henry D. Norris, John Anderson, Richard R. Leitch,
John D. Bloodgood and Rudard A. Jones



140. An example of an all-concrete-and-steel house built in Los Angeles in 1936.

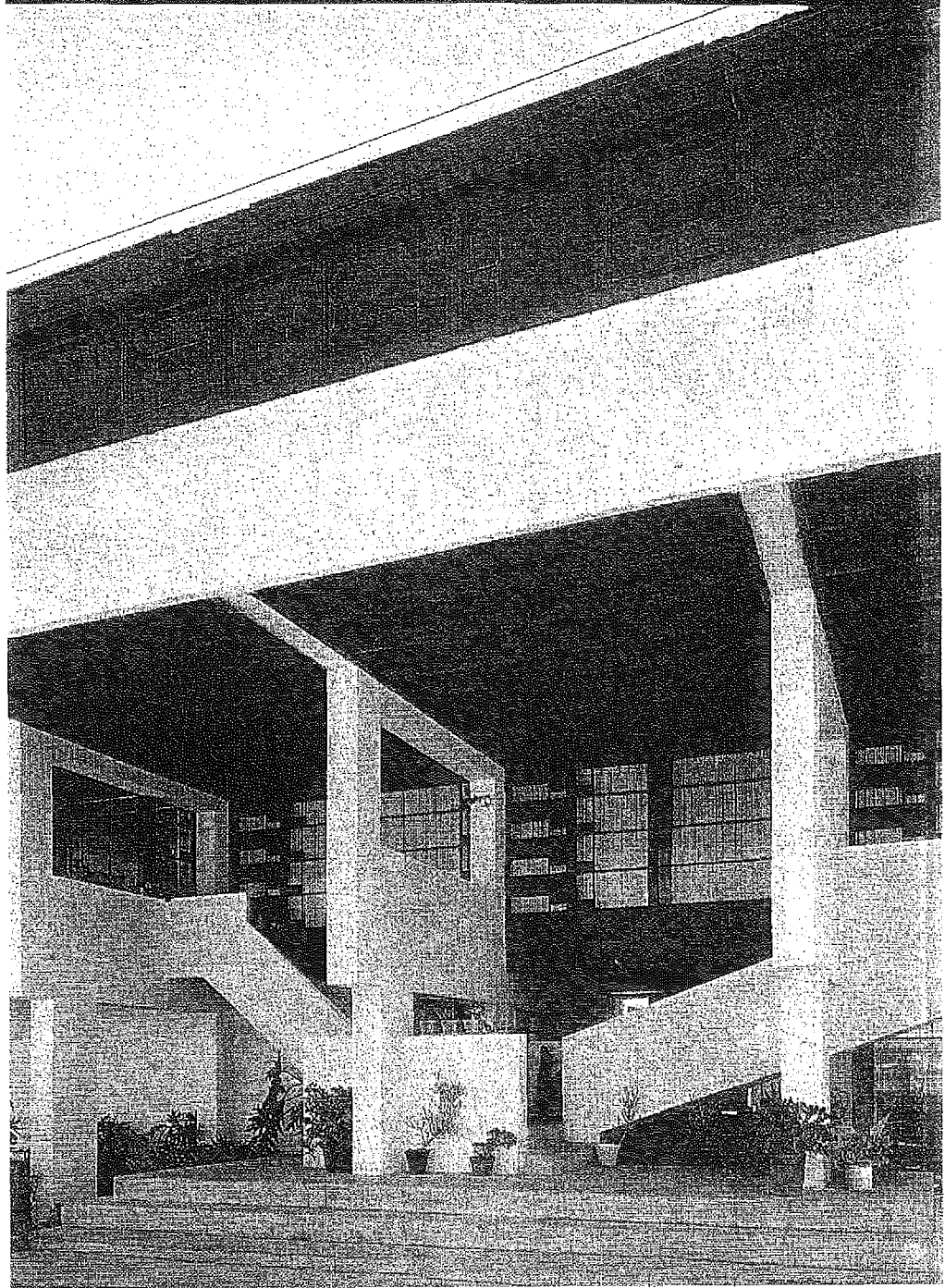
141. Post and beam construction consists of a flat-roofed structure spanning great distances so that no interior bearing walls are necessary. This award-winning home illustrates the open planning made possible by this style of construction. This photograph shows the front entry area.



DAVID
BHARD

SCHINDLER

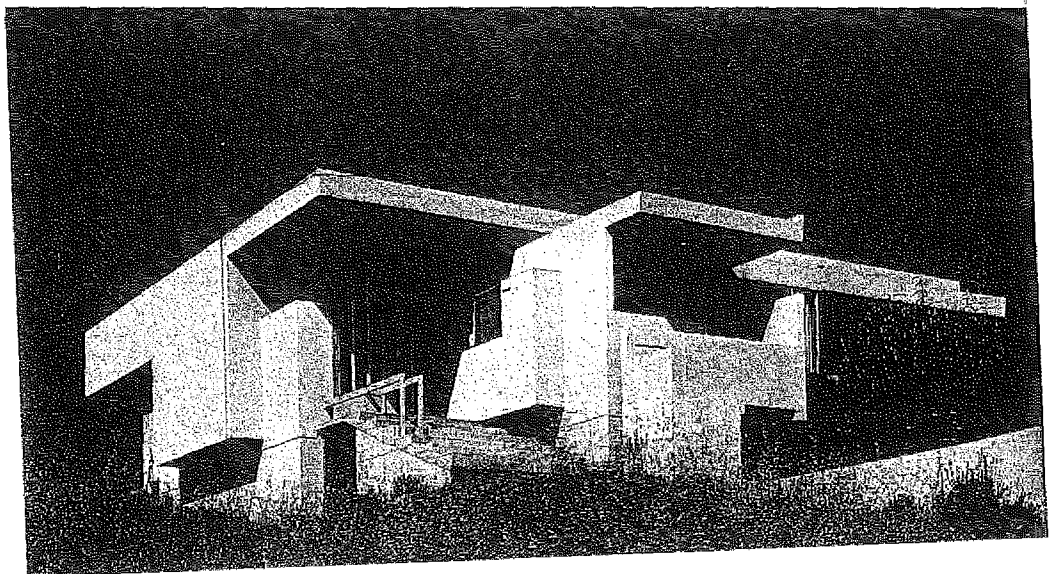
Preface by Henry-Russell Hitchcock

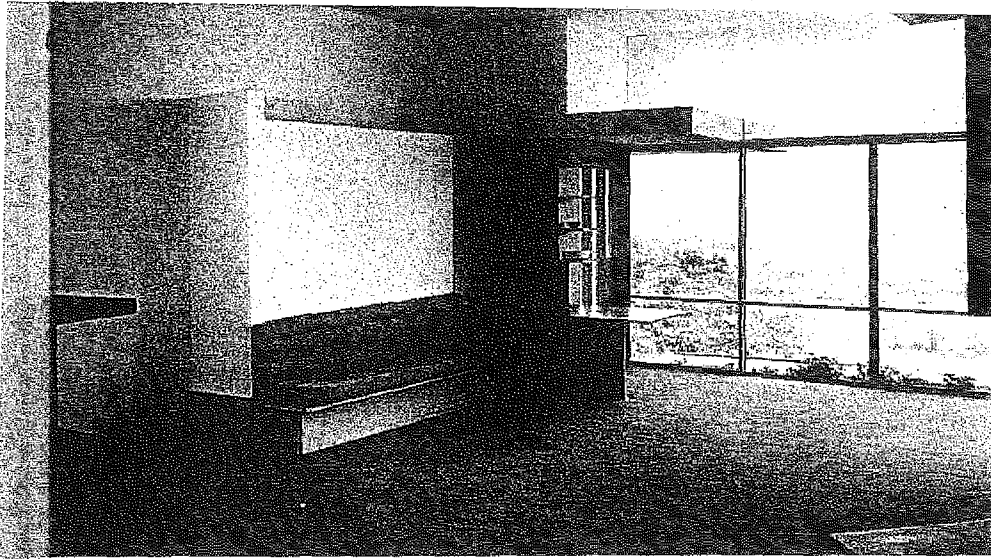


As a piece of architectural sculpture, embracing the full range of his de Stijl aesthetic, Schindler's great work of the mid-thirties was the house for Victoria McAlmon at Los Angeles (1935-6). Here out of a single L-shaped volume he projected secondary volumes, interlocked key motifs and slab roofs, all carefully connected by the contrasting volumes. Every projecting wall, roof slab and window opening was treated as an element in the total design. In some sections of the house, such as the entrance and the rear dining porch, exterior spaces penetrate within; in other instances closed and open interior space projects outward.

Yet, for all its intense concern with aesthetics, there is no sense of compromise in the plan of the McAlmon house. The long, narrow site sloped gently from the street and then folded sharply up and over the ridge. Schindler moved an existing bungalow to the front of the property, placed a garage under it and clothed it in a de Stijl shell. The new main house was then situated on top of the ridge, with all the major rooms opening out to the view.

117 House for Victoria McAlmon, Los Angeles, 1935: street front





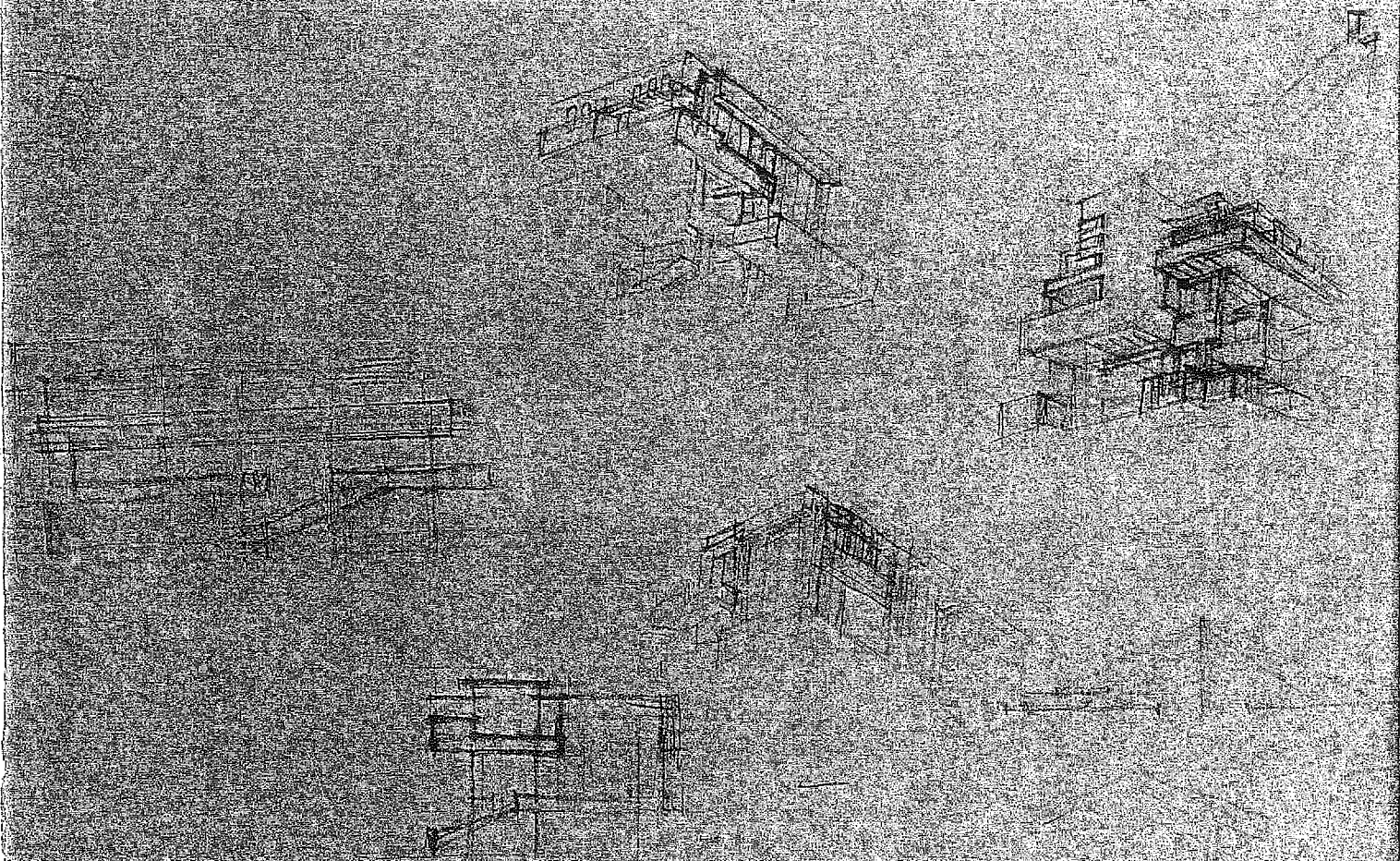
118 House for Victoria McAlmon, Los Angeles, 1935: living room

Equally de Stijl is the C. C. Fitzpatrick house at Los Angeles 111
(1936), but here the layers of horizontal roof slabs are stronger
than the volumes below. This house was meant to be theatrical,
for it was built as a come-on for new speculative land develop-
ment at the top of the Hollywood hills.

The four years from 1936 to 1939 mark the high point of
Southern California's first adventures in the International Style.
Neutra produced his metal-clad Von Sternberg house at
Northridge in 1936 and his Miller house at Palm Springs in 12
1938. The younger Soriano designed the Ross house at Los
Angeles in 1938 and the Kimpson-Nixon house at Long Beach 12
in 1939. Even H. H. Harris turned Internationalist in his house
at Pacific Palisades (1937) for John Entenza, the editor and
publisher of *Arts and Architecture*.

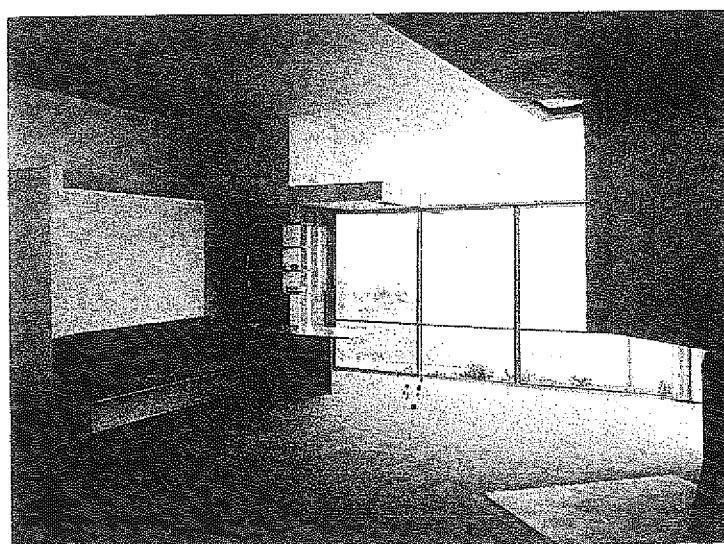
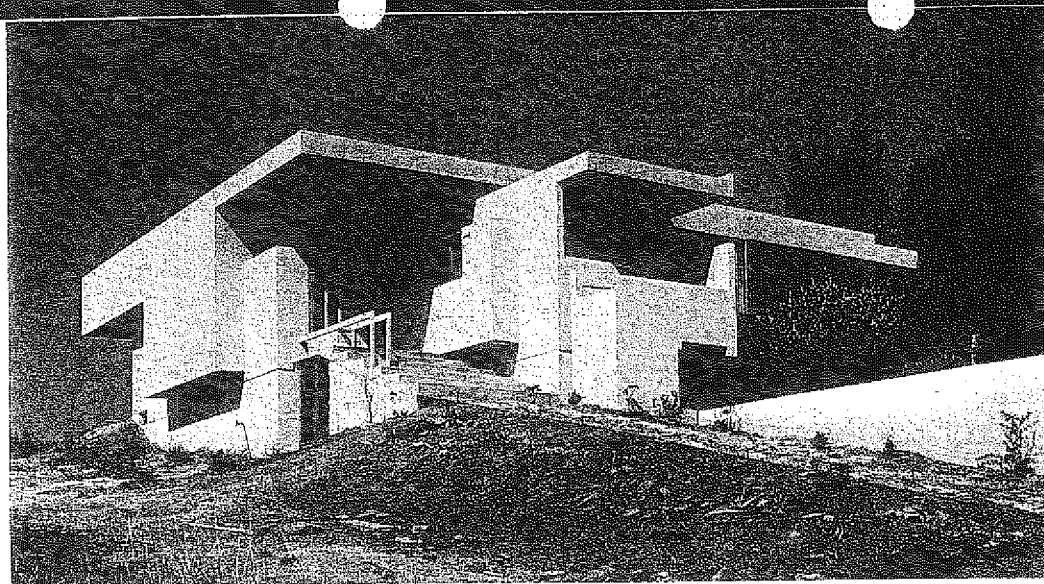
Equally modern, if not Moderne, were the stores, offices and
private houses of J. R. Davidson (for example his Stothart house 12
of 1937 in Santa Monica), and of Kern Weber (see the Wede-
meyer house at Altadena, also of 1937). These in turn were 12
followed after the war by Entenza's impressive case-study house
programme.

An exhibition of
The Architecture
of R. M. Schindler
at Chase Feb 1967
org. by D. Gehlbach

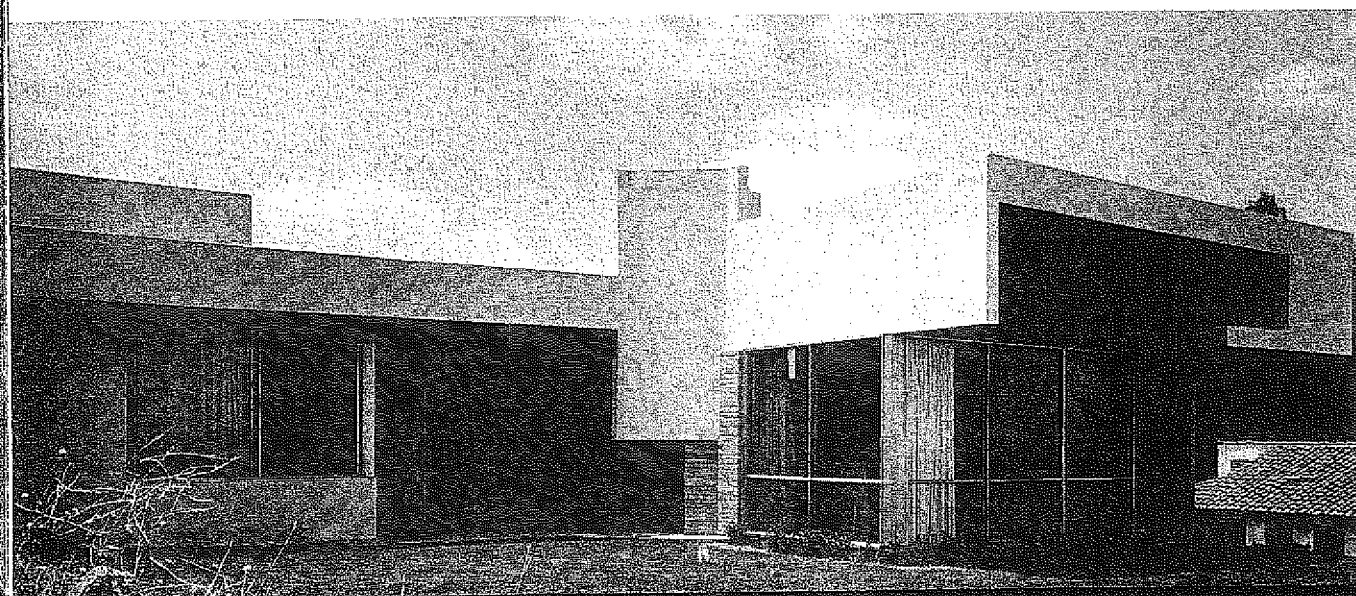


R. M. SCHINDLER - ARCHITECT



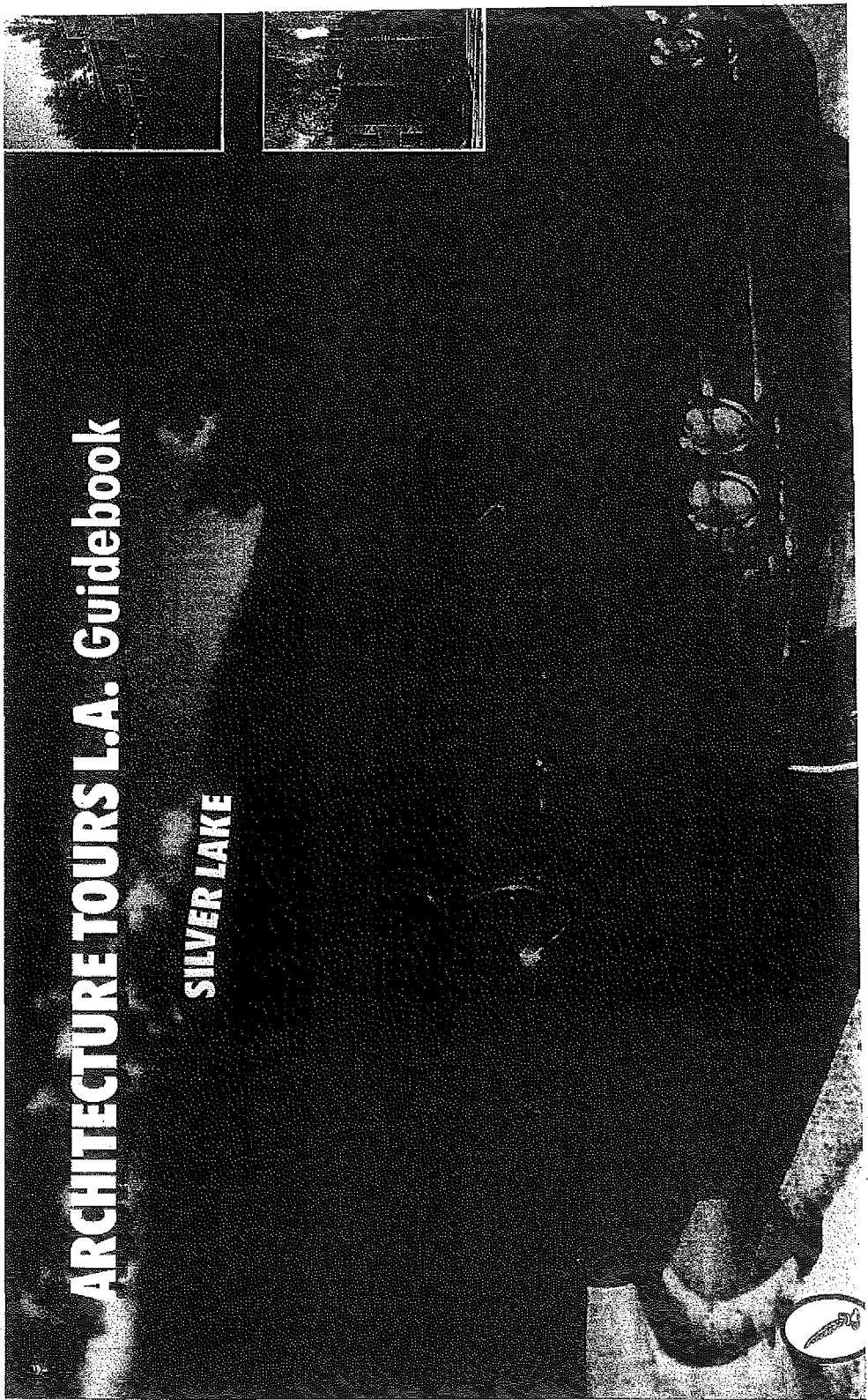


House for Miss V. McAlmon,
Los Angeles, 1935
street front — above;
living room — center;
garden front — below
(photos: J. Shulman)



ARCHITECTURE TOURS L.A. Guidebook

SILVER LAKE

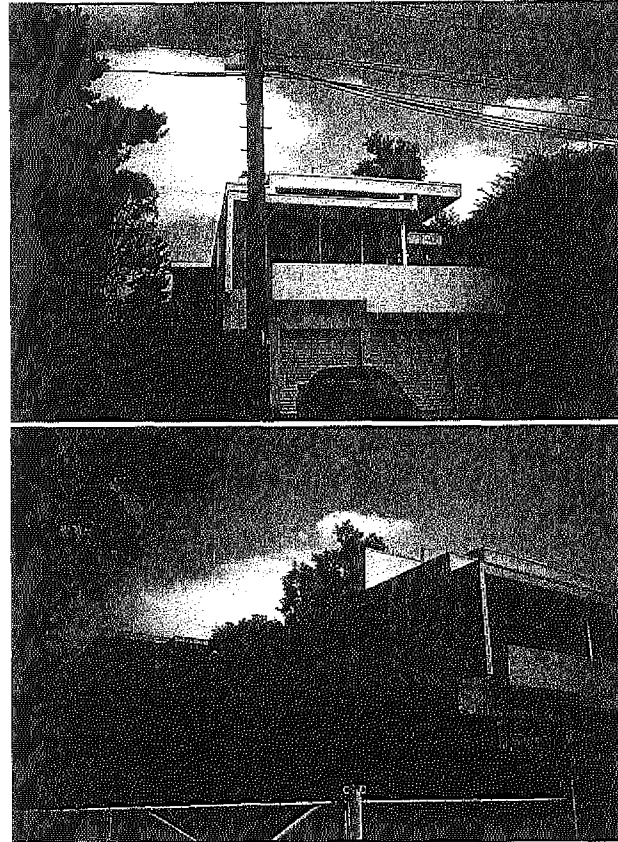




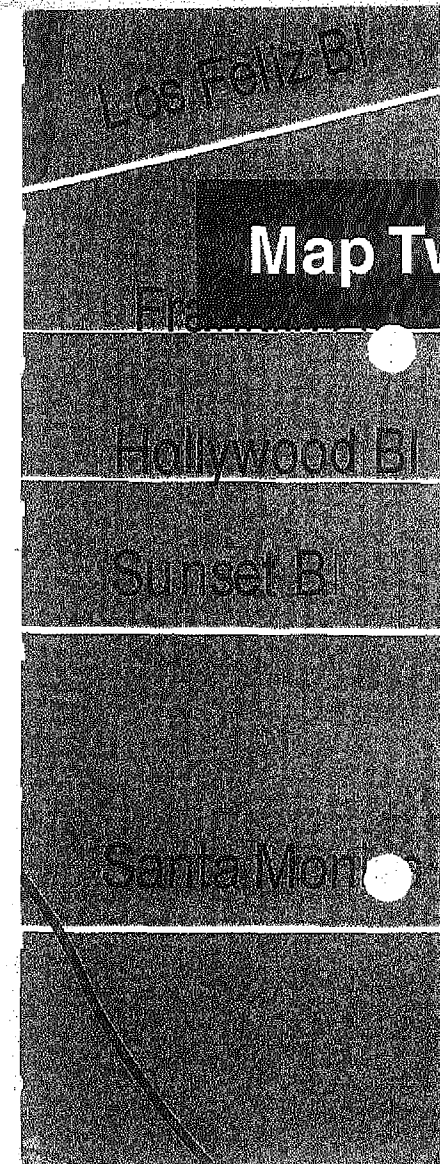
Exit out of Astro's parking lot
 Right onto Silver Ridge Avenue
 Cross intersection and the street becomes
 Glendale Boulevard
 Stay in right lane and turn
 Right on Farwell Avenue
 Left on Waverly Drive

LOOK TO THE RIGHT!

7) Designed for Victoria McAlmon, who worked at Los Angeles City College, the house was originally designed as two units. The one-bedroom apartment in front incorporated the original wood-sided bungalow built years earlier in 1923, which was moved forward from the center of the front yard. The two-bedroom, two-bathroom house, with full, ten-foot, floor-to-ceiling sliding glass window walls in back, is on the crest of a hill and has views of Glendale's skyline, the San Gabriel Mountains, the Los Angeles River, and the Golden State Freeway. Schindler was concerned with spatial relationships and the play of shadows and light. Notice the back house's flat, overhanging roofline with a large picture window underneath it, which creates a dynamic interior where light changes throughout the day. Victoria McAlmon was active in the League of Women Voters, and entertained very important guests here, including Eleanor Roosevelt, Frank Lloyd Wright, and Mexican artist Diego Rivera. The current residents, the Johnson Family, bought the house in 1966.

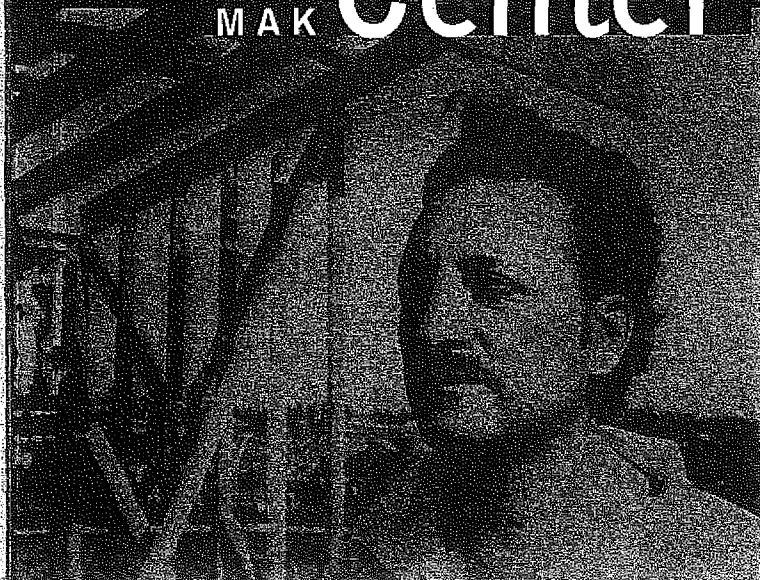


7) McAlmon Residence, 1936, R.M. Schindler, 2717-2721
 WAVERLY DRIVE



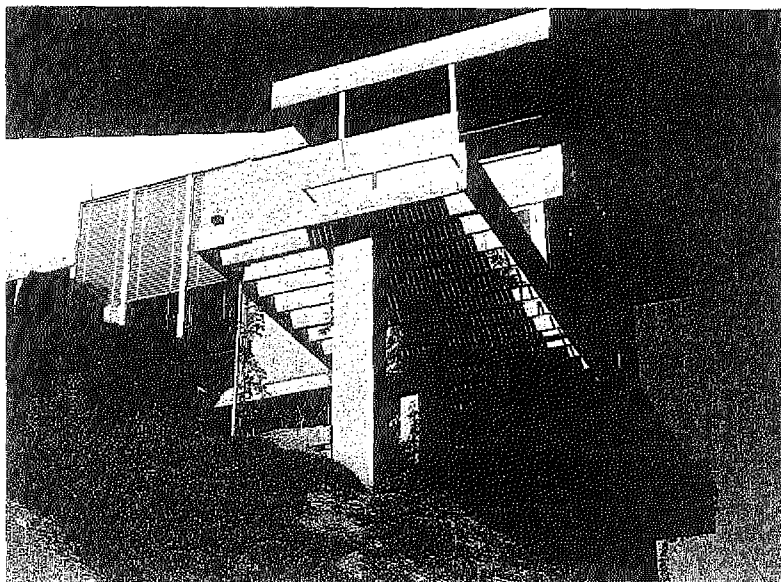
FOR ART AND ARCHITECTURE

L.A.
MAK Center



RUDOLF M SCHINDLER

Residence for R. G. Walker, 1935–1936
2100 Kenilworth Avenue, Los Angeles (Silverlake area)

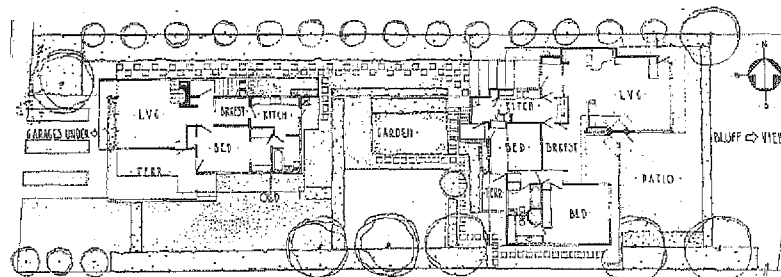


View of the downhill facade of Walker House, 1937–1938

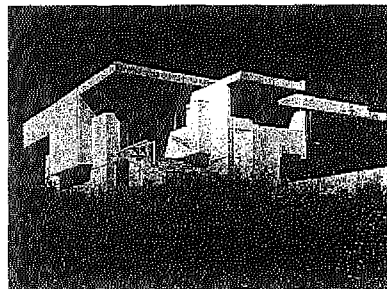
Schindler describes three different 'form schemes' for the hillside houses: "balancing above the hill, cascading down with the slope, and rising up in a counter motion."¹⁰ While the Van Patten House illustrates the third category, the Walker House exemplifies the second. Typical of Schindler's downhill designs, the street elevation is kept low while the house expands to the maximum on the downhill side and takes full advantage of the view. A long clerestory window detaches the roof plane from the volumes housing the garage and the maid's quarters on the street side. Shielded behind them, the main living area, organized around a core formed by the fireplace and the kitchen, is fully open to the view; the bedrooms and a playroom occupy the lower level. The location of the stairs along a large window on the side facade makes one constantly aware of living on a steep slope. This feeling is reinforced by the sloping ceiling of the living room and its complex geometry, which follows the topography of the hillside. The roof canopy is further lifted from the wall, allowing clerestory light into the space.

The articulated base of the building is one of its best-known features. A row of eight concrete columns elevates the volume of the house while creating a porch underneath it. The trellis, which cantilevers from this structure, expands on the side to become an overhanging balcony for one of the bedrooms. Views are framed in sensitive ways, giving each room a different relationship to the outside: some open widely onto outdoor terraces while others are closed up, barely lit by clerestory light. The house is simultaneously introverted and in harmony with the surrounding natural and urban environment.

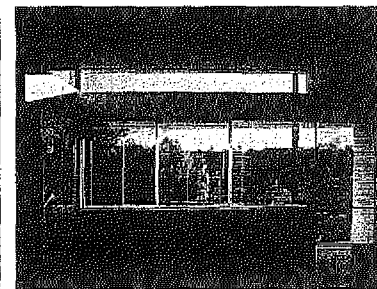
Residence for Victoria McAlmon, 1935
2717-2721 Waverly Drive, Los Angeles (Silverlake area)



The McAlmon House is one of the most sculptural pieces of architecture Schindler ever produced. The intensely articulated body of the main house is set on a hilltop, like a sculpture on a pedestal, in a precarious state of balance. Rather than using a 'tabula rasa' approach, Schindler took advantage of an existing bungalow, located on the street, and remodeled it as a prelude to the main house above. He wrapped the existing structure in his vocabulary of space-forms, with the exception of the original pitched roof, which emerges like a reminder of a past life. The asymmetrical street facade of the bungalow focuses the viewer's attention to the side, where the walkway leading to the main house is located. A skillfully calculated distance separates the two structures. Climbing up the hill, along the side wall of the bungalow, one experiences Schindler's ability to articulate the house so that it responds to the visitor's approach: the volume of the kitchen, detached from the roof plane, projects out to reinforce the reading of an adjacent recess which is used as an entrance porch. This counter movement, pulled-out vs. pushed-in, engages the visitor with the composition while terminating the carefully controlled axis of the approach. Once inside, the procession has come to an end, and now the goal of 'space architecture' is to provide a place for human life. The interior space, subtly articulated on two different levels to differentiate day and night activities, is calm in comparison with the dramatic sequence of entry, suggesting a sense of settlement. The main living area, organized around an outdoor breakfast room, opens up to the backyard and enjoys a magnificent view of the Los Angeles River Valley.



View of the front facade, 1933–37

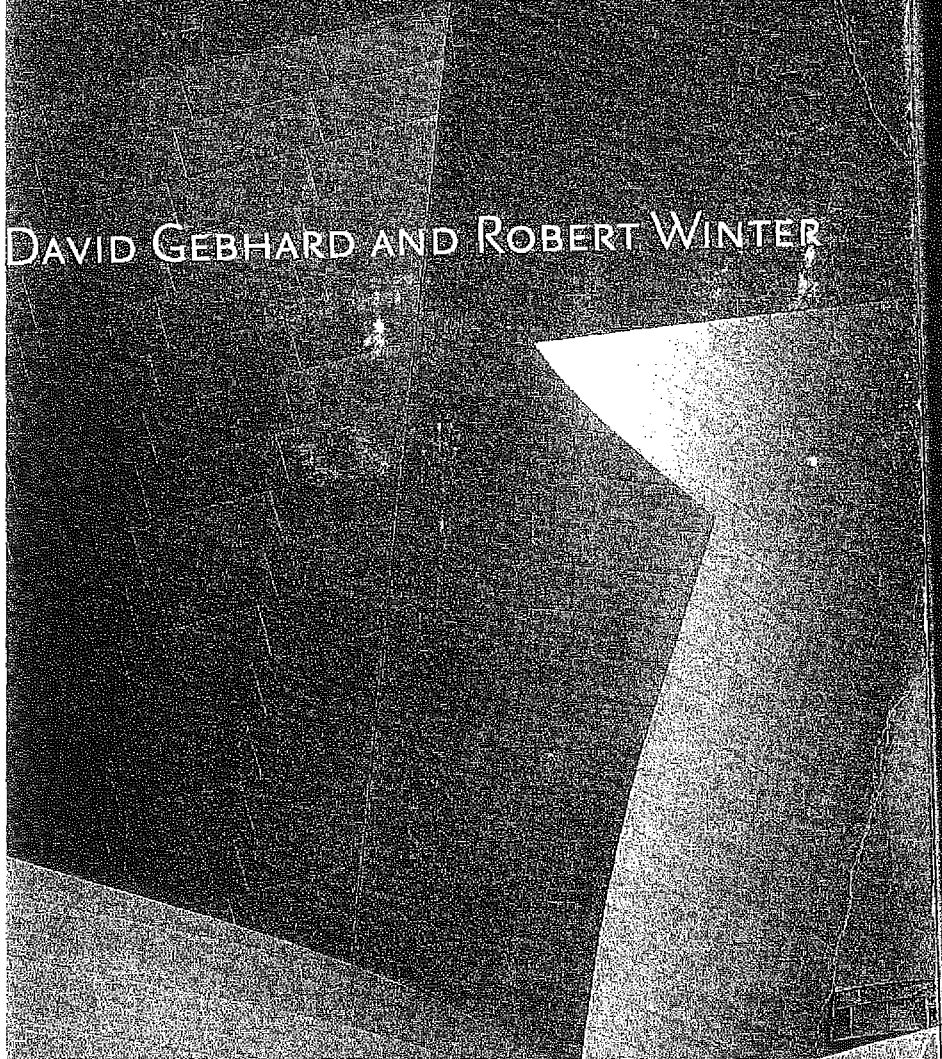


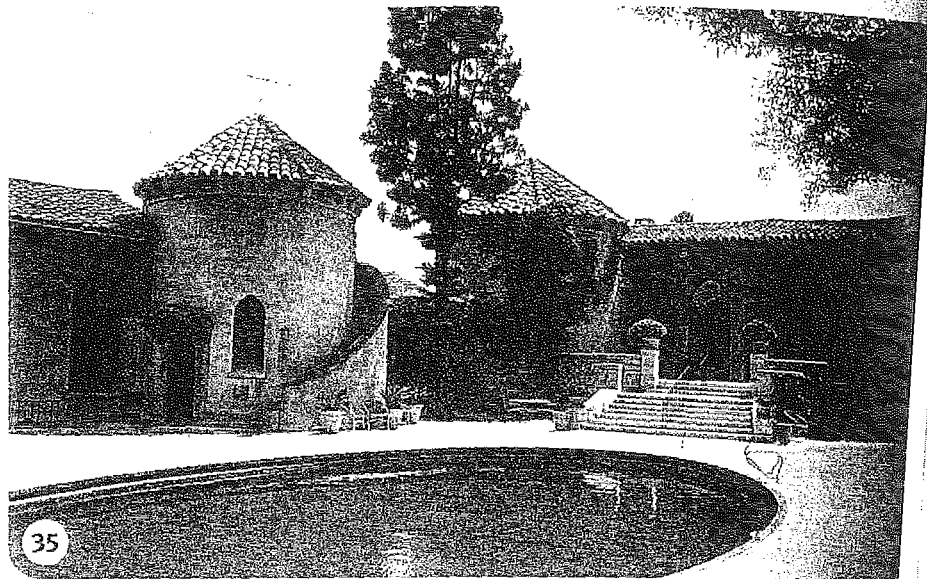
View of the living room, 1930s

ARCHITECTURAL GUIDEBOOK TO

LOS ANGELES

DAVID GEBHARD AND ROBERT WINTER





35. Carr House, 1925
Lloyd Wright

Southeast corner of Lowry Road and Rowena Avenue

Originally, this still-unusual house had a tent room at the side (overlooking Rowena) and a bent pattern of fine canvas awnings, which provided privacy and kept the west sun off the side of the house. Portions of the exterior stucco walls were stenciled to suggest an ornamented concrete-block pattern.

36. Anthony House, 1927
Bernard Maybeck;
Mark Daniels,
landscape architect;
1956-66
Lutah M. Riggs

3431 Waverly Drive

Now a Roman Catholic retreat, this is almost impossible to see unless you want to retreat, which might be a good idea. We include it because it is the only well-

authenticated building by Maybeck in the Los Angeles area. It is one of the architect's most romantic houses, which is saying a lot. The general effect is Medieval, but of course Maybeck thought nothing of bringing in elements of other styles in order to get desired effects. It is fascinating to compare Maybeck's spatial explosions with Frank Lloyd Wright's equally dramatic but more integrated volumes. Between 1956 and 1966 impressive formal gardens and walled terraces were laid out by Lutah M. Riggs (she also added a Studio Building in 1967). These landscape additions represent the most extensive formal gardens realized in Southern California in the post-World War II years.

37. McAlmon House, 1935-36
R. M. Schindler
2721 Waverly Drive

The house is a piece of architectural sculpture embracing the complete range of Schindler's

de Stijl aesthetic. Actually you get two for the price of one: The house, with garage at street level, is an old bungalow that Schindler moved down the hill and dressed in modern dress.

38. Schapiro House, 1935
J. R. Davidson
Northwest corner of Waverly Drive and Maxwell Street

Almost all of Davidson's houses are hard to see; butchers' marks of the jutting roof is worth making your trip worthwhile.

39. Bungalow Court, circa 1925
2906-2912 Griffith Boulevard

Each of these eight is a miniature Norman house. A marching tower at the rear to give variety. Certainly this is one of the outstanding bungalows in the Los Angeles area.

3

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 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 19
Block 2
Tract Ivanhoe

Lot _____
Tract _____

Present location of building } 2717 Waverly
(House Number and Street)
New location of building } 2717 Waverly Dr
(House Number and Street)
Between what cross streets } Glendale Blvd. & Fairwell

Approved by
City Engineer
R. P. [Signature]
Date _____

- Purpose of PRESENT building RESIDENTIAL GARAGE Families 1 Rooms 2
(Store, Residence, Apartment House, Hotel, or any other purpose)
- Use of building AFTER alteration or moving RESIDENTIAL Families 1 Rooms 2
- OWNER (Print Name) VIRGINIA McALMON Phone _____
- Owner's Address 762 HELIOTROP
- Certificated Architect R. A. SCHINDLER State License No. C19 Phone W 4 9011
- Licensed Engineer _____ State License No. _____ Phone _____
- Contractor OWNER State License No. _____ Phone _____
- Contractor's Address _____
- VALUATION OF PROPOSED WORK 1000
(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)
- State how many buildings NOW on lot and give use of each. NONE
(Residence, Hotel, Apartment House, or any other purpose)
- Size of existing building 18 x 22 Number of stories high ONE Height to highest point 20
- Class of building R D Material of existing walls FRAME Exterior framework WOOD
(Wood or Steel)

Describe briefly and fully all proposed construction and work:

MOVE BUILDING TO NEW LOCATION & ADD ONE ROOM & ONE GARAGE

Fill in Application on other Side and Sign Statement

(OVER)

PERMIT NO. 18787	FOR DEPARTMENT USE ONLY			Fee <u>1.00</u>
	Field Ins. Application checked <u>[Signature]</u>	Exam. Fee <u>1.00</u>	Per. District <u>[Signature]</u>	
<u>[Signature]</u>	City Engineer <u>[Signature]</u>	City Clerk <u>[Signature]</u>	City Treasurer <u>[Signature]</u>	Stamp here when Permit is issued <u>6/1 1935</u>
	[Other stamps and signatures]			

PLANS, SPECIFICATIONS, and other data must be () if required.

NEW CONSTRUCTION

Size of Addition 16 x 24 Size of Lot 52 x 77 Number of Stories when complete Two
Material of Foundation concrete Width of Footing 21 Depth of footing below ground 12
Width Foundation Wall 12 Size of Redwood Sill 3 x 7 Material Exterior Walls stone
Size of Exterior Studs 2 x 8 Size of Interior Bearing Studs 2 x 7
Joists: First Floor 2 x 8 Second Floor π Rafters 2 x 8 Roofing Material shingles

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

Sign Here.....

John J. ...
(Owner or Authorized Agent)

By

FOR DEPARTMENT USE ONLY

Application <u>72</u>	Fire District <u>7</u>	Bldg. Line <u>1</u>	Termite Inspection
Construction <u>72</u>	Zoning <u>1</u>	Street Widening	Forced Draft Ventil.

(1)

REINFORCED CONCRETE

Barrels of Cement.....
Tons of Reinforcing Steel.....

(2)

The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from

..... Street

Sign Here.....

(Owner or Authorized Agent)

(3)

No required windows will be obstructed.

Sign Here.....

(Owner or Authorized Agent)

(4)

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

Sign Here.....

(Owner or Authorized Agent)

REMARKS:

COPIES OF THIS APPLICATION, APPROVED

OTHER SIDE OF THIS APPLICATION

FILED IN

John J. ...
(Owner or Authorized Agent)

3

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 granting 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

2717 - Waverly

(House Number and Street)

New location of building

(House Number and Street)

Between what cross streets

Approved by
City Engineer

Deputy

1. Purpose of PRESENT building. Residence Families Rooms

(Store, Residence, Apartment House, Hotel, or any other purpose)

2. Use of building AFTER alteration or moving Families Rooms

3. Owner (Print Name) R. M. Schmidt Phone4. Owner's Address 255 No Kings Rd -

5. Certificated Architect State License No. Phone

6. Licensed Engineer State License No. Phone

7. Contractor W. J. Schmitz Inc. State License No. 3014 Phone Or 57018. Contractor's Address 586 2nd St - Title Setting Ord. Fee \$1.00

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) \$ Contractors

10. State how many buildings NOW on lot and give use of each. Reg. No.

(Residence, Hotel, Apartment House, or any other purpose)

11. Size of existing building Number of stories high Height to highest point

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

Describe briefly and fully all proposed construction and work:

Interior Tile

Fill in Application on other Side and Sign Statement

(OVER)

FOR DEPARTMENT USE ONLY

PERMIT NO.

Plans and Specifications checked

Zone

Fire District

Fee

Return with Check
Permit is issued

01112

Corrections verified

Bldg. Line

Street Widening

Plans, Specifications and Applications
checked and approved

Application checked and approved

PLANS

Per Plans Fee

Paid with

Required Valuation included

SPRINKLER

Specified Fee

Inspector

Rec'd

PLANS, SPECIFICATIONS, and other data must be filed if required.

NEW CONSTRUCTION

Size of Addition x Size of Lot x Number of Stories when complete
Material of Foundation Width of Footing Depth of Footing to ground
Width Foundation Wall Size of Redwood Sill x Material Exterior Walls
Size of Exterior Studs x Size of Interior Bearing Studs x
Joists: First Floor x Second Floor x Rafters x Roofing Material

I have carefully examined and read both sides of this complete Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not. Also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State Laws.

Sign Here

By

FOR DEPARTMENT USE ONLY

Application	Fire District	Bldg. Line	Termite Inspection
Construction	Zoning	Street Widening	Forced Draft Ventil.
(1) REINFORCED CONCRETE Barrels of Cement Tons of Reinforcing Steel		(2) The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from Street Sign Here	
(3) No required windows will be obstructed. Sign Here		(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width. Sign Here	

REMARKS:

LOS ANGELES CITY JUNIOR COLLEGE DISTRICT

Los Angeles Junior College

835 NORTH VERMONT AVENUE
LOS ANGELES, CALIFORNIA

FRANK A. BOUELLE
SUPERINTENDENT OF SCHOOLS

WILLARD S. FORD
CHIEF DEPUTY SUPERINTENDENT

ROSCO CHANDLER INGALLS
DIRECTOR

March 21, 1935.

Mr. R. M. Schindler
835 Kings Road
Los Angeles, California

Dear Mr. Schindler:

Because I have so little money and no experience in building I am afraid to sign the cost plus contract you sent me.

Instead I propose the following:

That I pay you a straight fee for your drawings. Will you please let me know how much this will be?

That you estimate the cost at six thousand dollars this to include your fee and the price of the drawings. I will pay separately for the survey of the property.

Please tell me also what cash on hand I should need before I can depend upon the Housing Act money. Will the \$1200 I have be sufficient? I shall need to buy a stove and some furniture. \$6000 on the mortgage plus \$1200 in cash is all I have or shall have.

Yours very sincerely,

Victoria McAlmon

Victoria McAlmon
Vocational and Placement
Secretary

VMCA/JB

Los Angeles Junior College

855 NORTH VERMONT AVENUE
LOS ANGELES, CALIFORNIA

FRANK A. BOUELLE
SUPERINTENDENT OF SCHOOLS

WILLARD S. FORD
CHIEF DEPUTY SUPERINTENDENT

MOSCO CHANDLER INGALLS
DIRECTOR

March 11, 1935

Mr. R. M. Schindler
835 North Kings Road
Los Angeles, California

MC Almon

Dear Mr. Schindler:

I am now definitely engaging you as my architect if you will do for me this very pleasant thing. Shall I have my grounds surveyed before you make tentative plans or not? The gentleman who sold me my place tells me that a Mr. Herman has recently surveyed all that land any way and because of that it might be well to use him. I have been unable to get in touch with him by telephone today so I am writing him a note to find out what his terms will be.

What I want for my part of the house is as large a living room as possible with a fireplace, two studies, a bathroom, a dressing room, and a kitchen. I want all the built-in furniture that I can have and I want the kind of table that can be set in the kitchen and rolled into the living room as you suggested. My husband and I went to see Mr. Sack's place the Sunday after you and I had seen it. Mr. Sack was very generous in showing us about. I like his book case and his table very much. Also I want a ^{an} ~~South~~ door living room in which I plan to spend most of my Saturdays and Sundays. I think I'll have wild flowers on the slope leading to the Pacific Electric Railroad. I want to see as little of my neighbor's property as I may. I will take your advice and have three garages, and if you think you can use the old house for the tenant I should like that of course, because of the saving of expense.

I should get my deed this week, but I think you can start the plans as soon as possible. You can call me here, Olympia 1941 or at my home, Olympia 2585. I will go to Bullocks to look at up-to-date kitchens and I will go any place else you tell me to.

If it weren't too expensive I would like to have two baths in my house, one being a shower ~~only~~ and the other a tub ~~only~~. When one has a guest it is pleasant to give them the privacy of a bathroom. I suspect that you cannot do much to economize plumbing.

I should like to have my place built as soon as possible because I am dying to live in it.

How should I proceed as regards liens? The business part, of course, I must learn from the beginning. Maybe the Government in its Housing Act takes care of that?

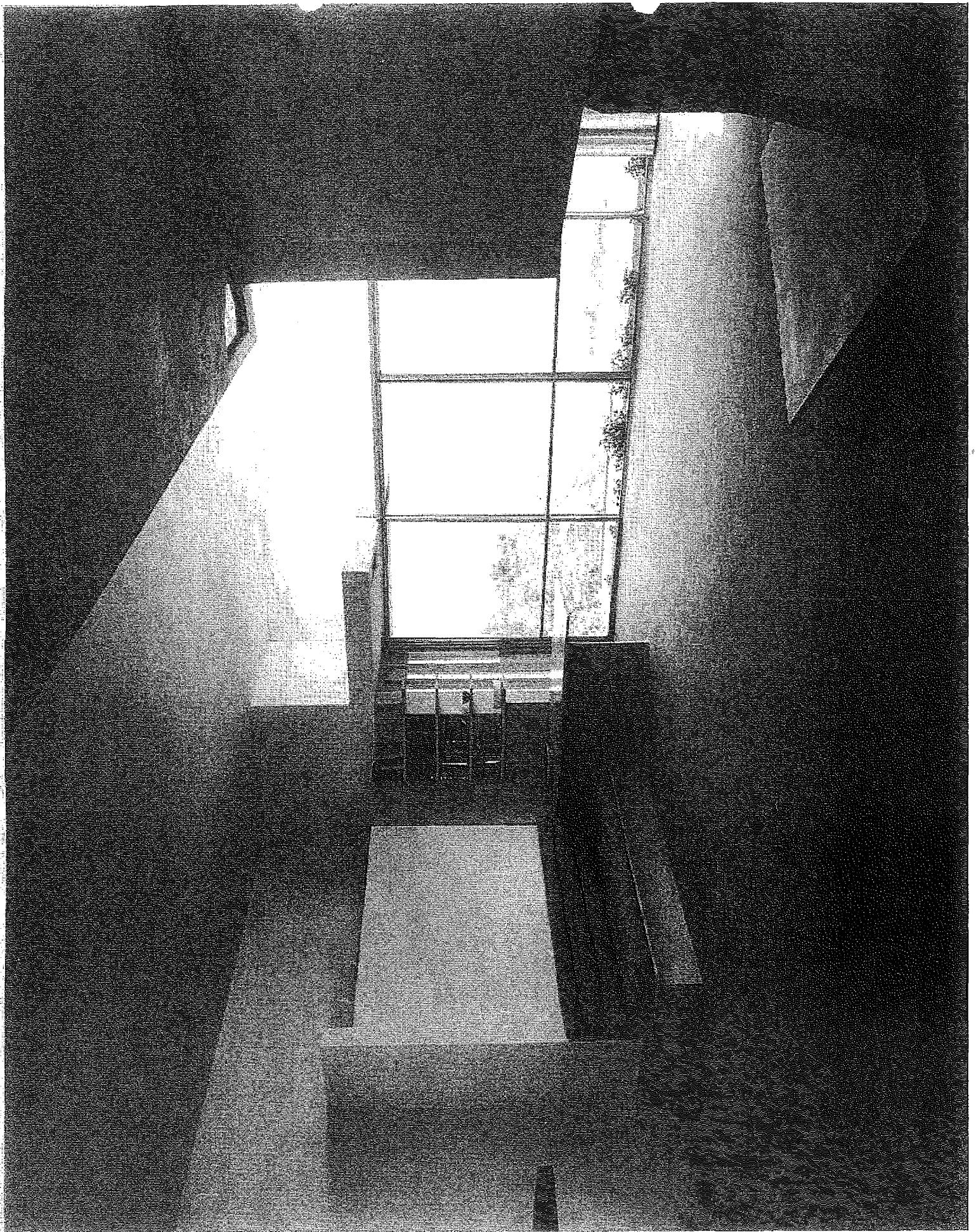
Can you catch any South light for me in my place? Could I have an upstairs room? If I had an upstairs room to the East and my tenant had an upstairs room to the West we could both have all the views. I will constantly tell you what I want and you will then tell me what I may have. My total expense cannot be more than \$6000 because I dare not assume a payment under the Housing Act of more than \$60 a month. We could build in such a fashion that additional rooms might be added later on.

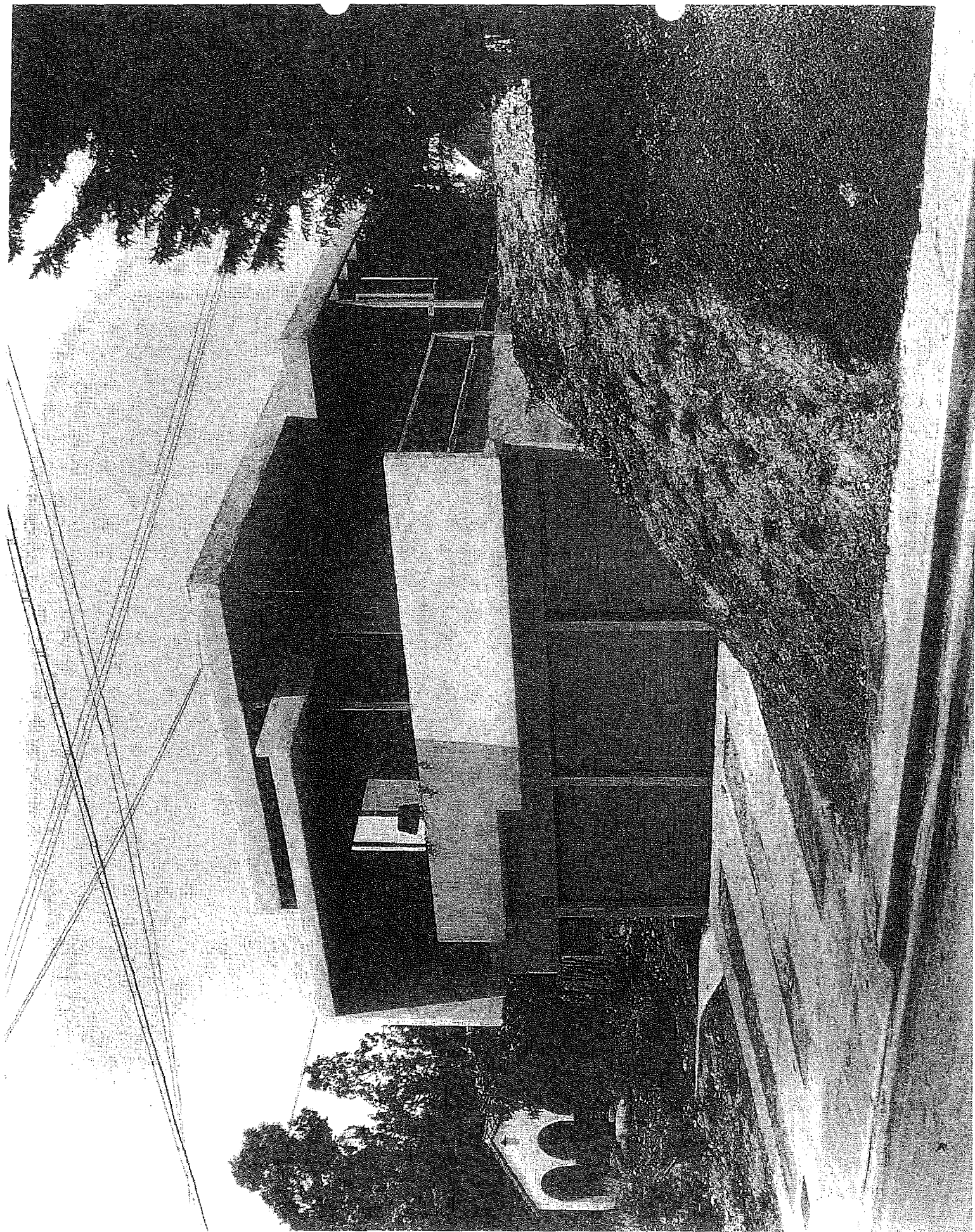
Yours very truly,

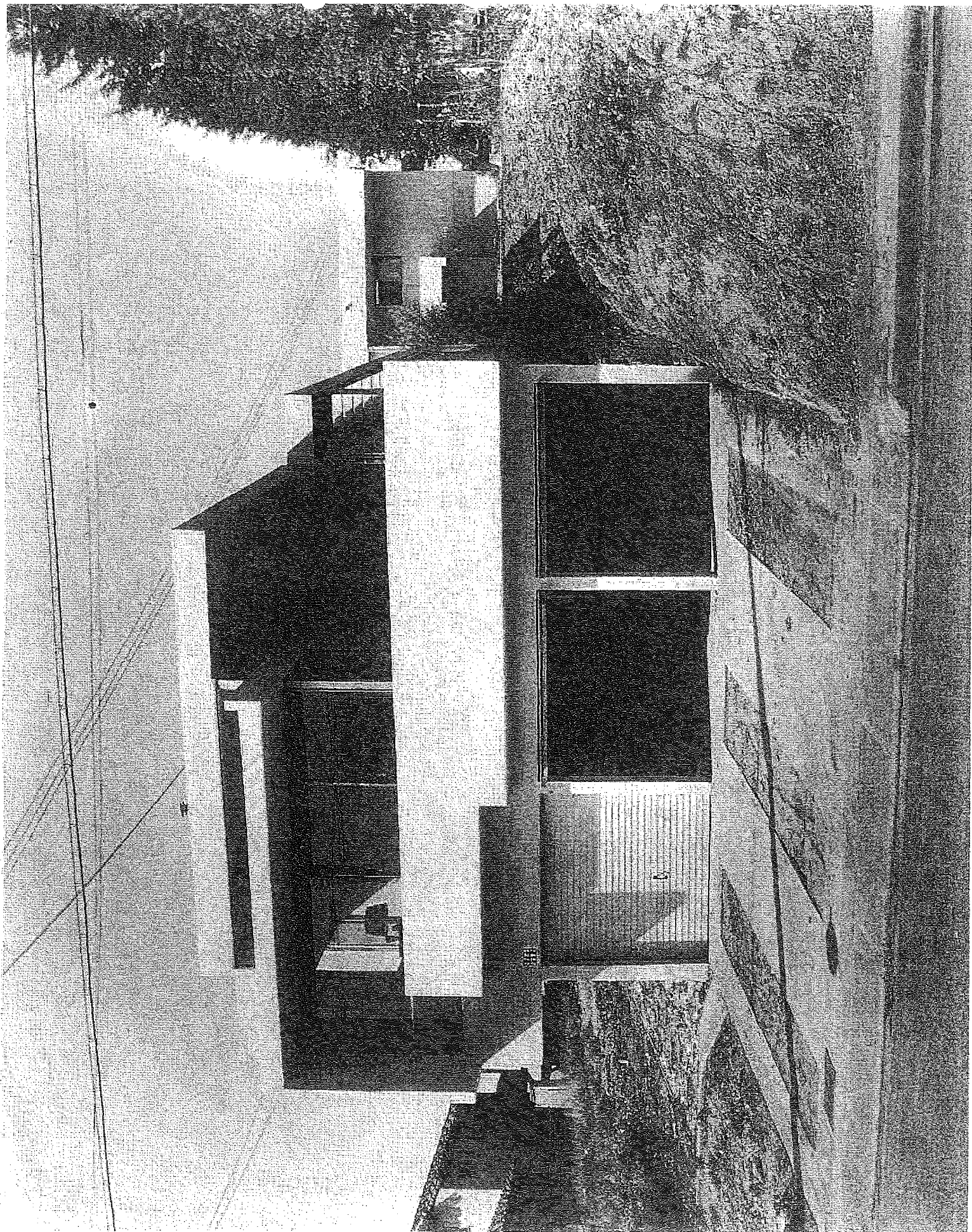
Victoria McAlmon

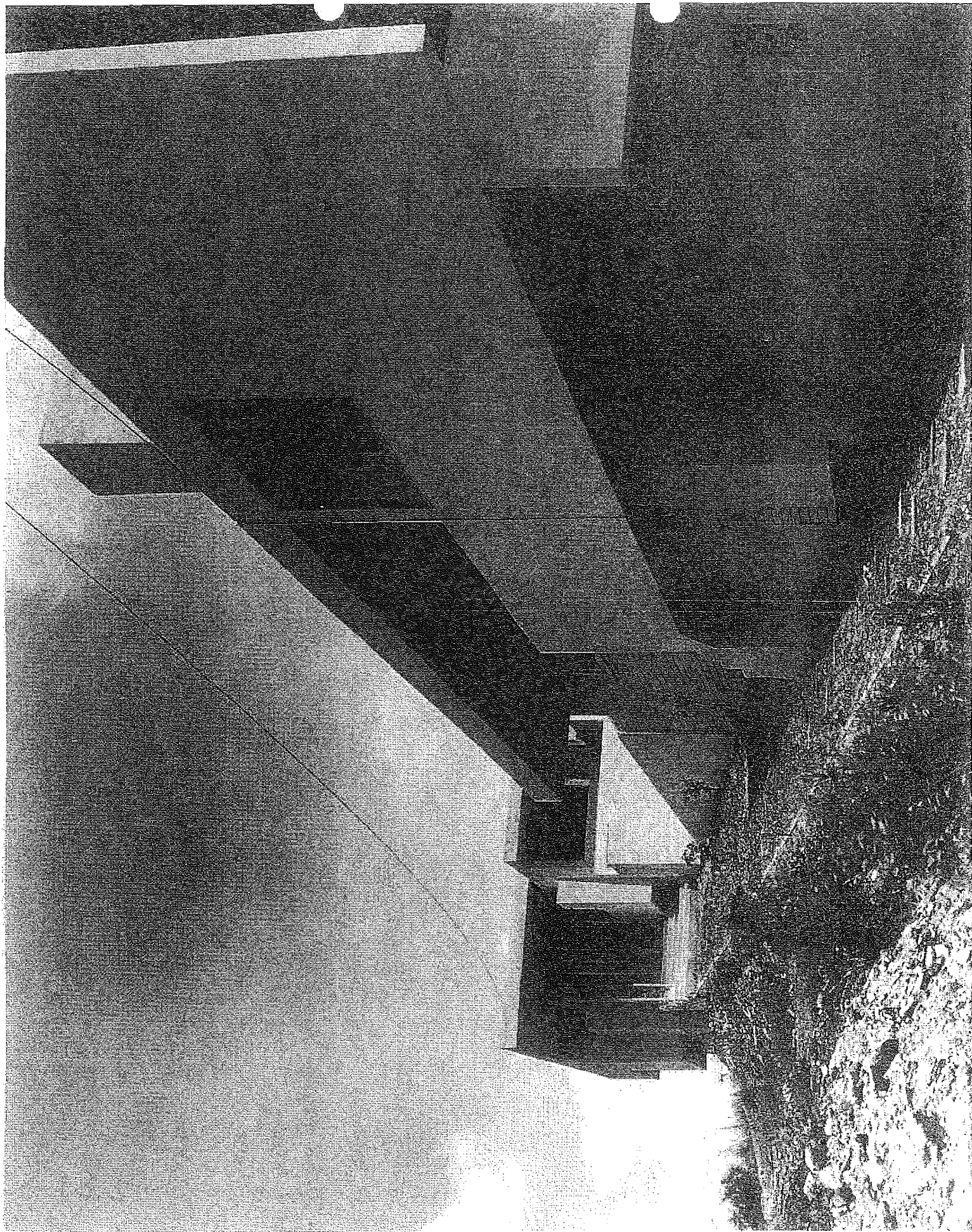
Victoria McAlmon

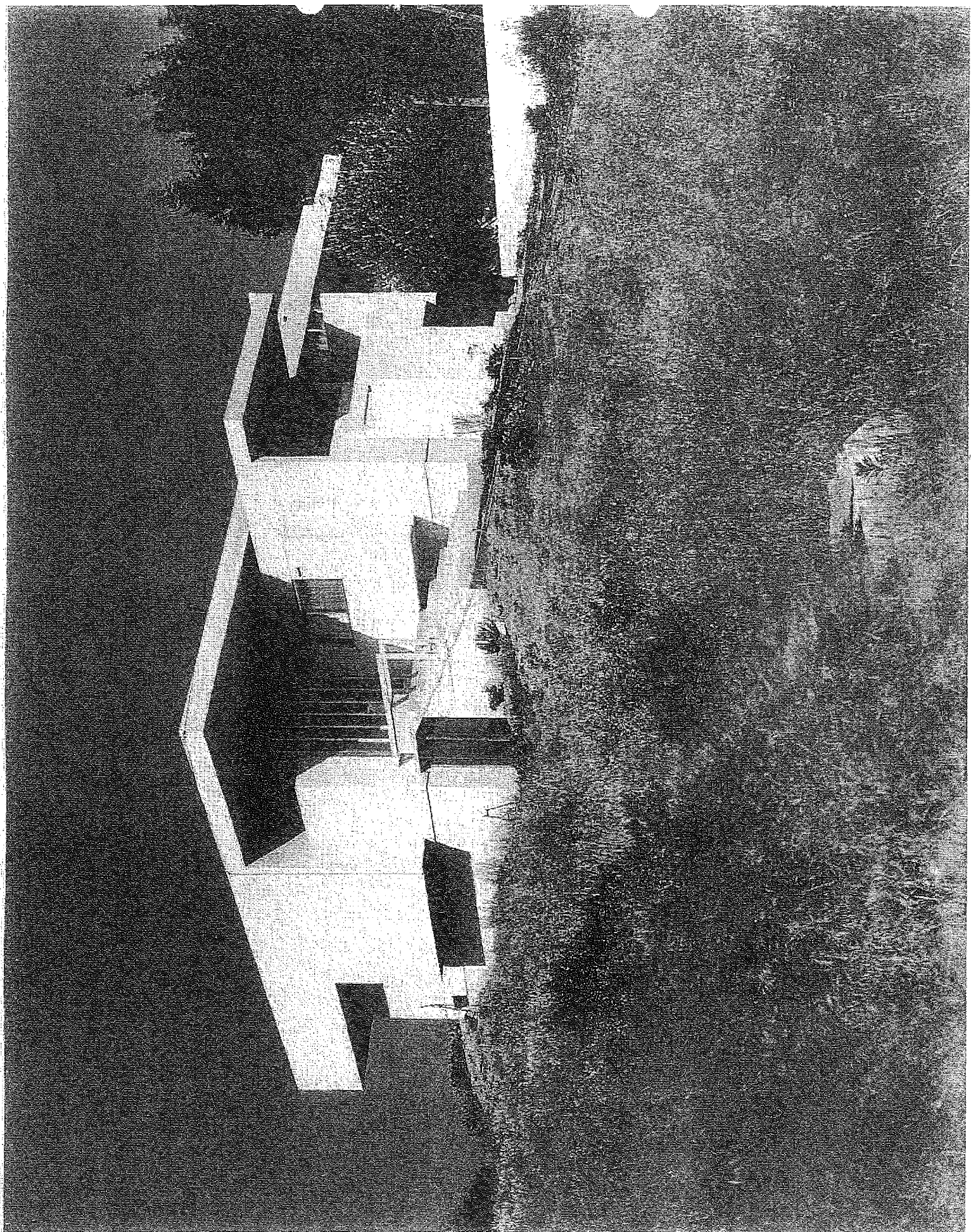
VMCA/HW

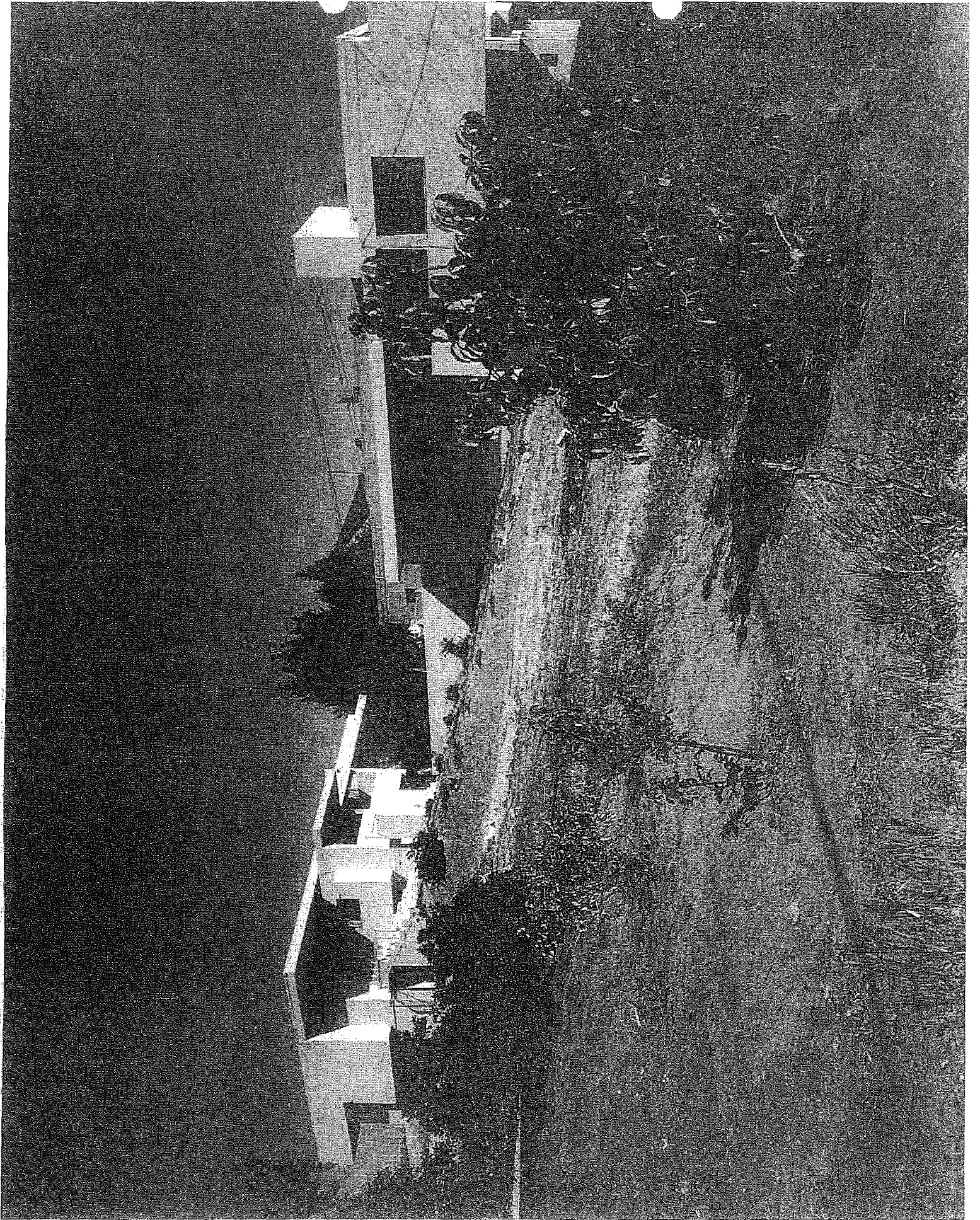


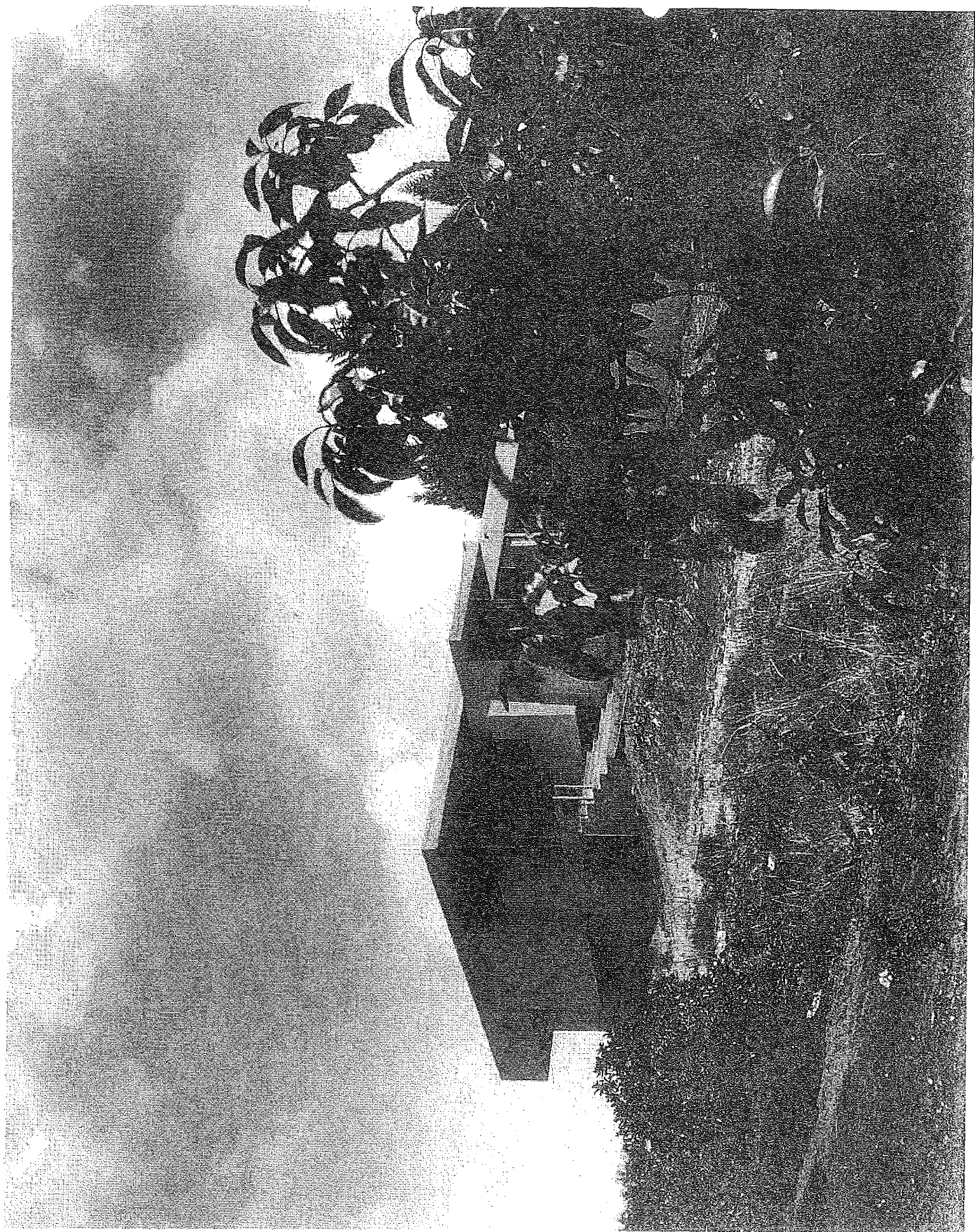


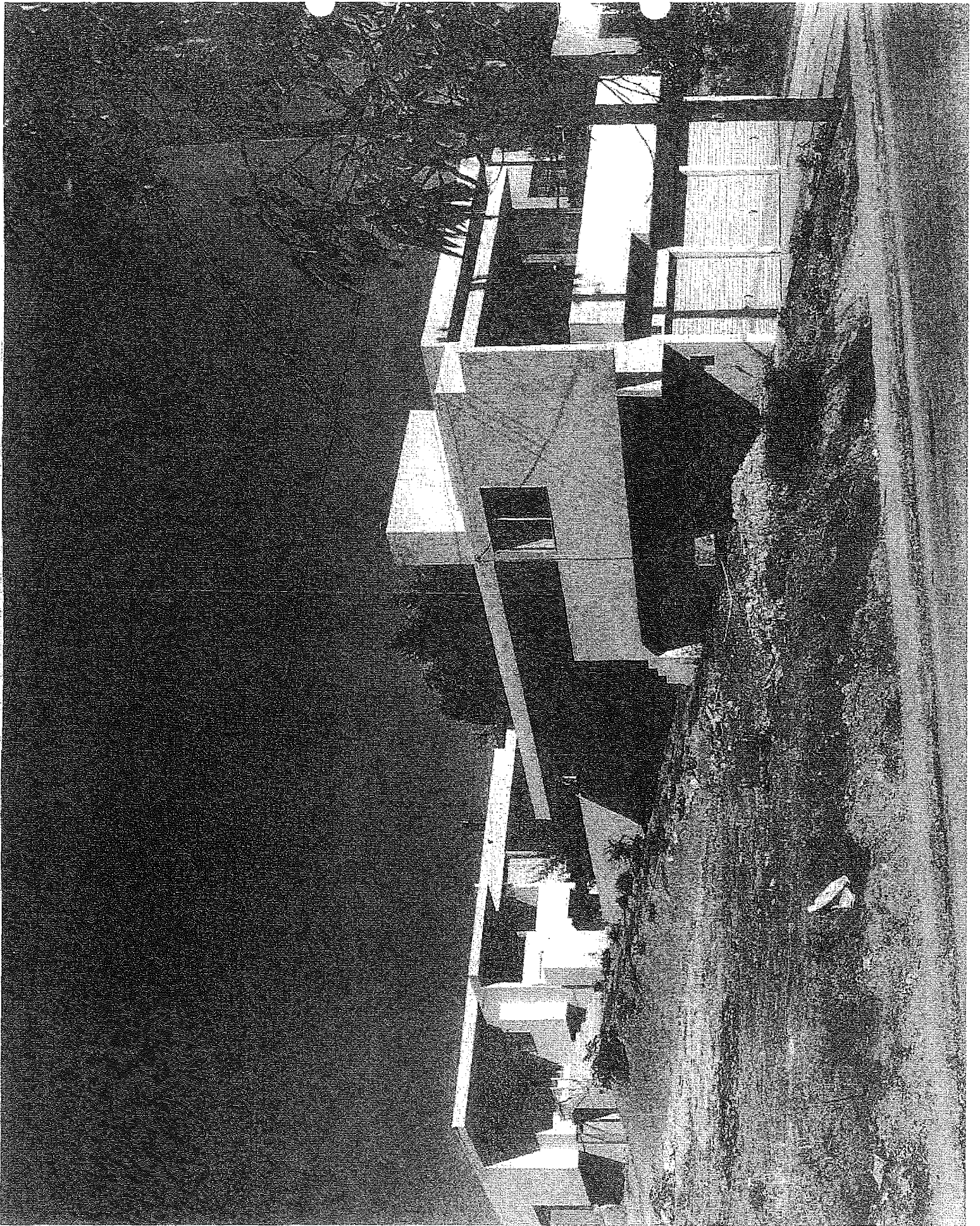














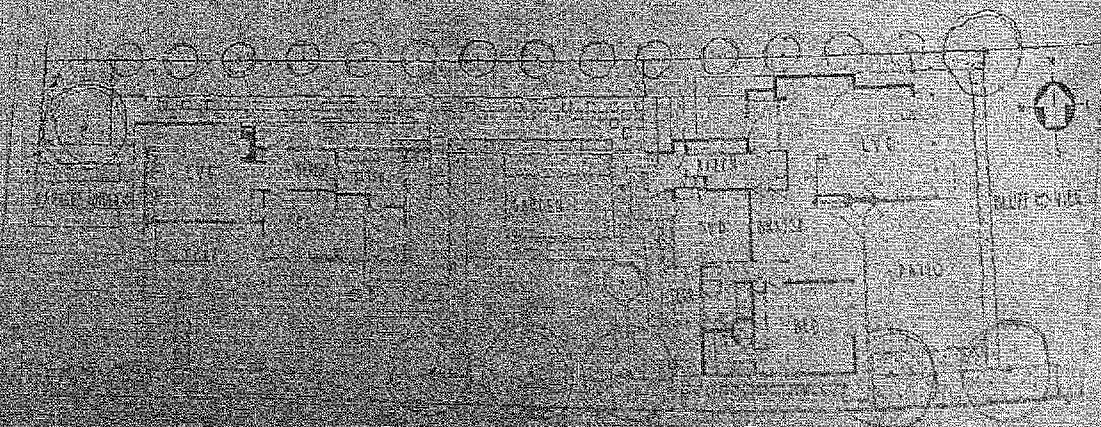
THE ESTABLISHMENT OF
MISS VIRGINIA MALMON
Los Angeles, California

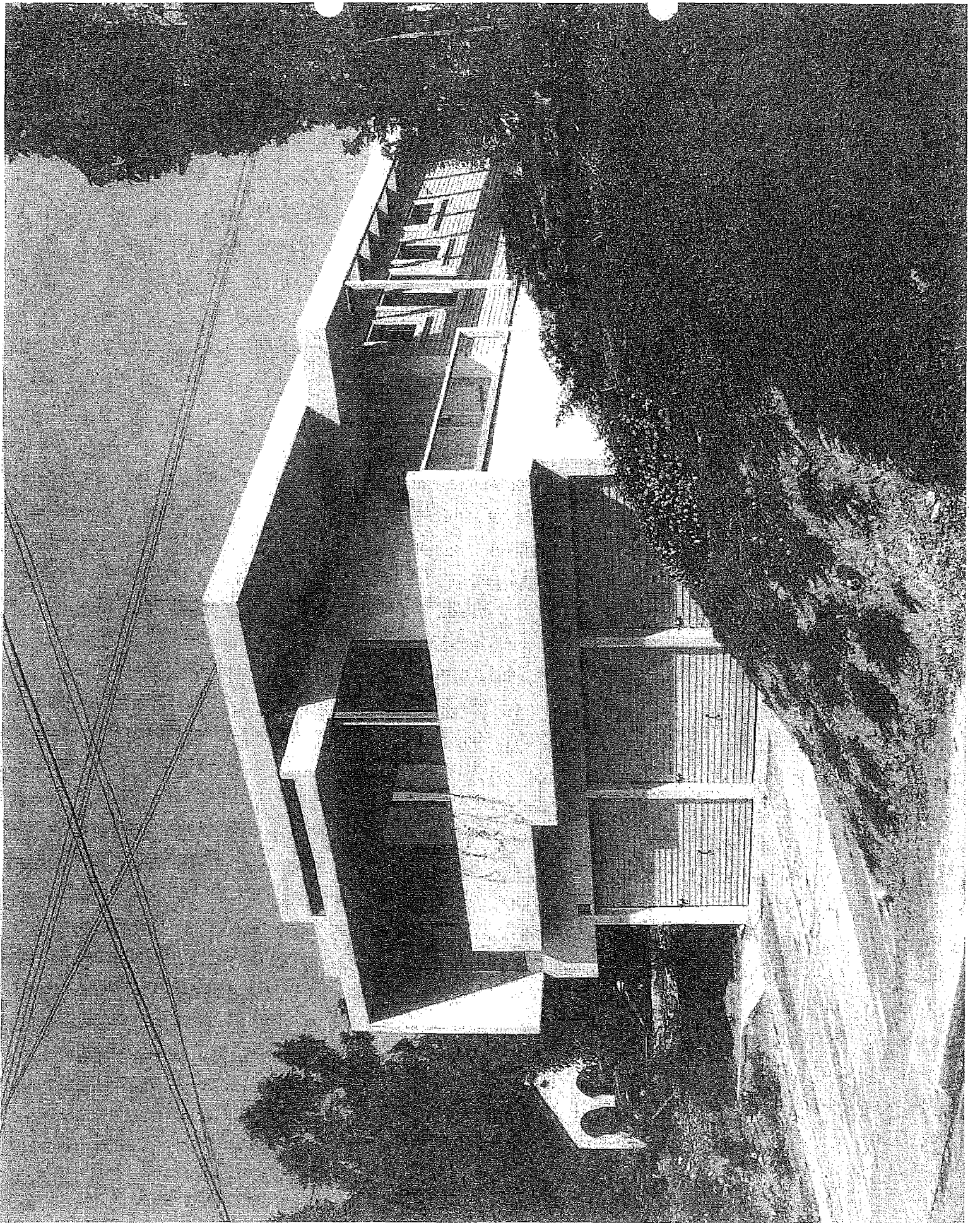
B. M. SCHINDLER
Architect

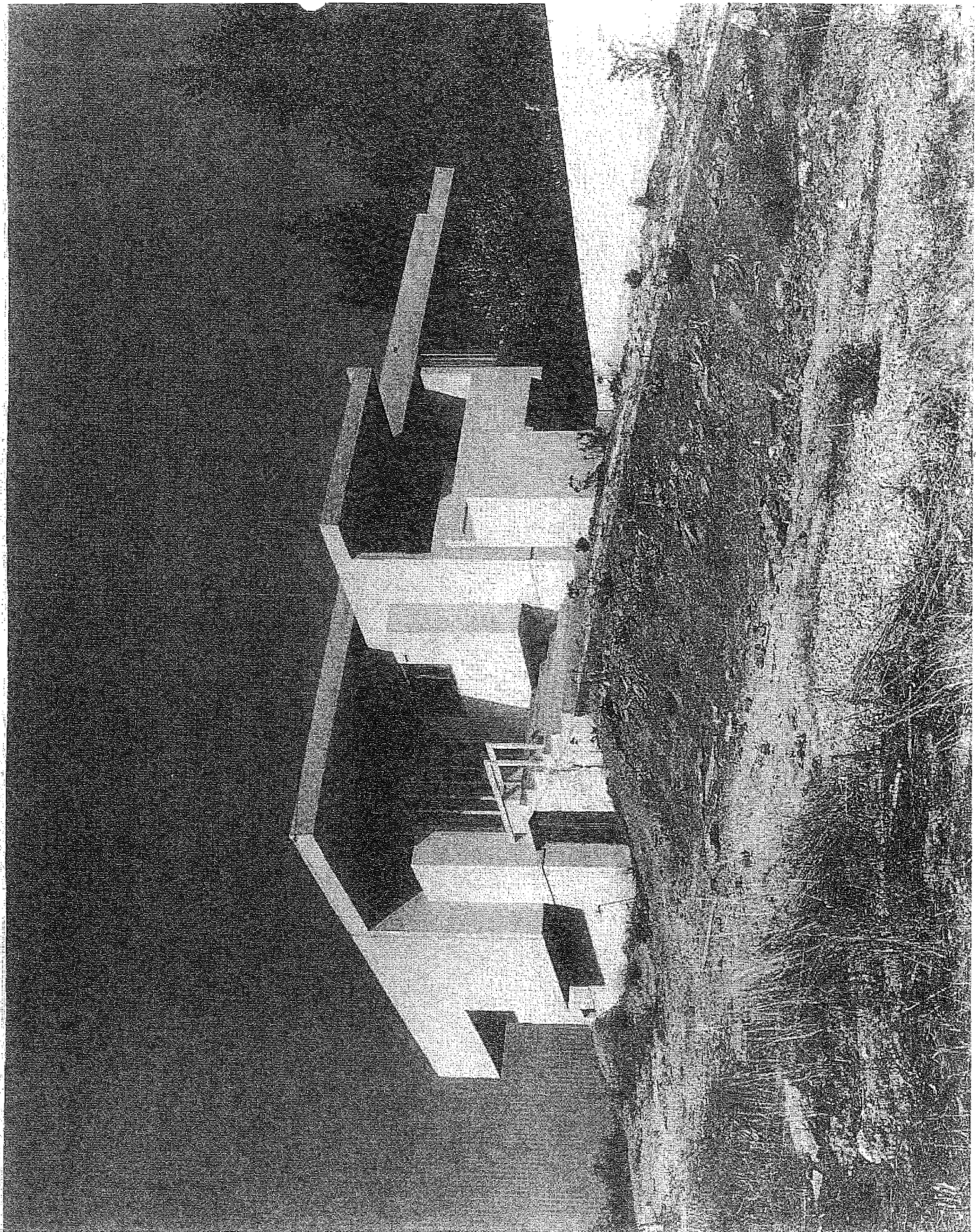
Two houses: the old house modernized for rental purposes, the new house a residence for the owner. The garage and old house occupied the front of the lot; a new living room was added to enlarge the quarters and also meet the old front. The sloping roof of the old house was drained by the addition of eaves which extend over the terraces and provide for outdoor living.

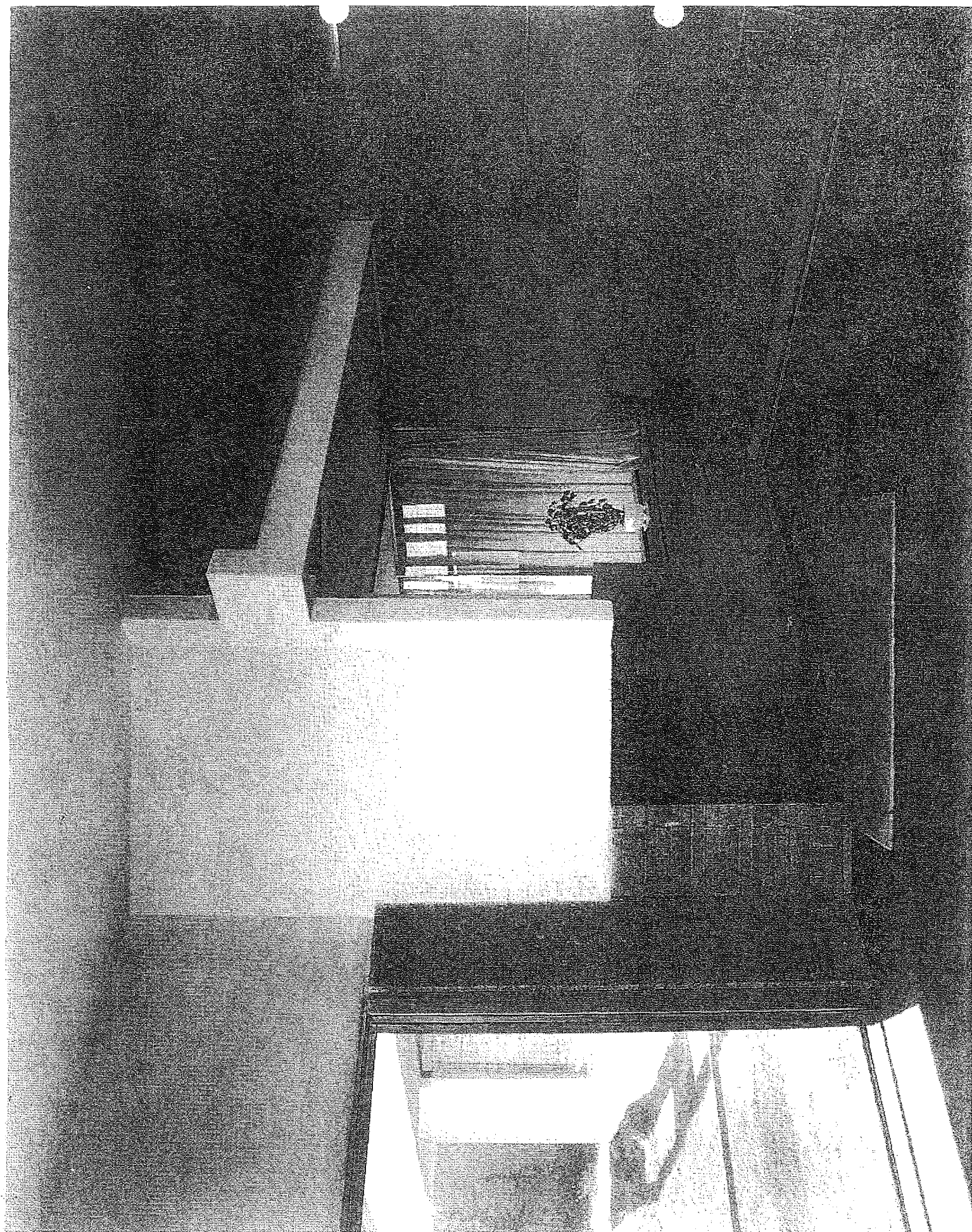
The new house is located at the back of the lot taking advantage of the view toward the mountains and is reached by a long walk protected by a hedge. Instead of a dining room, the kitchen has a canty-like extension in which a dining table on wheels may be set and rolled to any part of the house or patio.

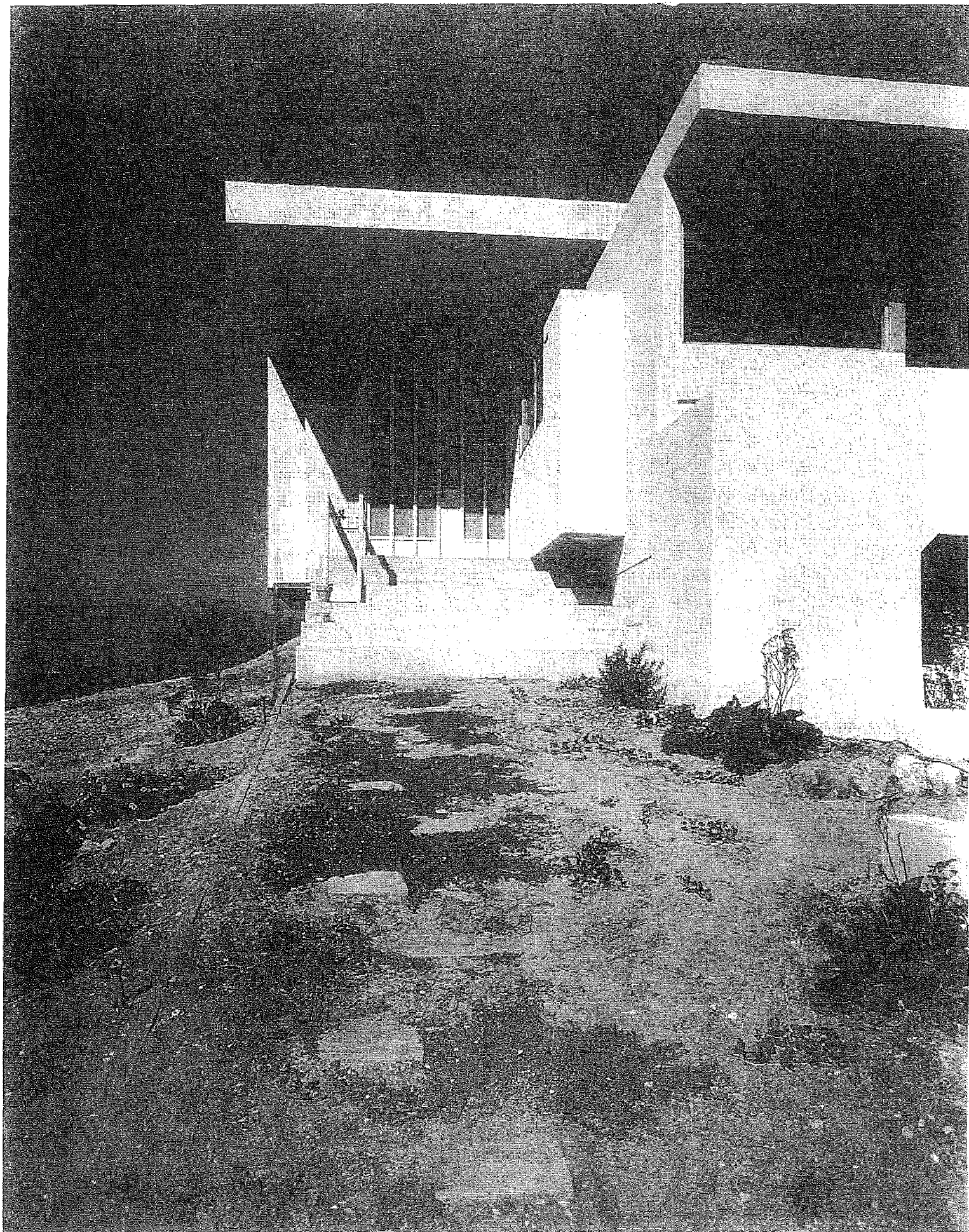
The lower view is of the living room in the new house. A part of the fireplace can be seen in the foreground. The walls are a pale yellow, the woodwork is stained and the rug is beige. The fourth wall is entirely of glass and looks out over the bluff. The sliding sash of sheetmetal are designed and copyrighted by the architect.

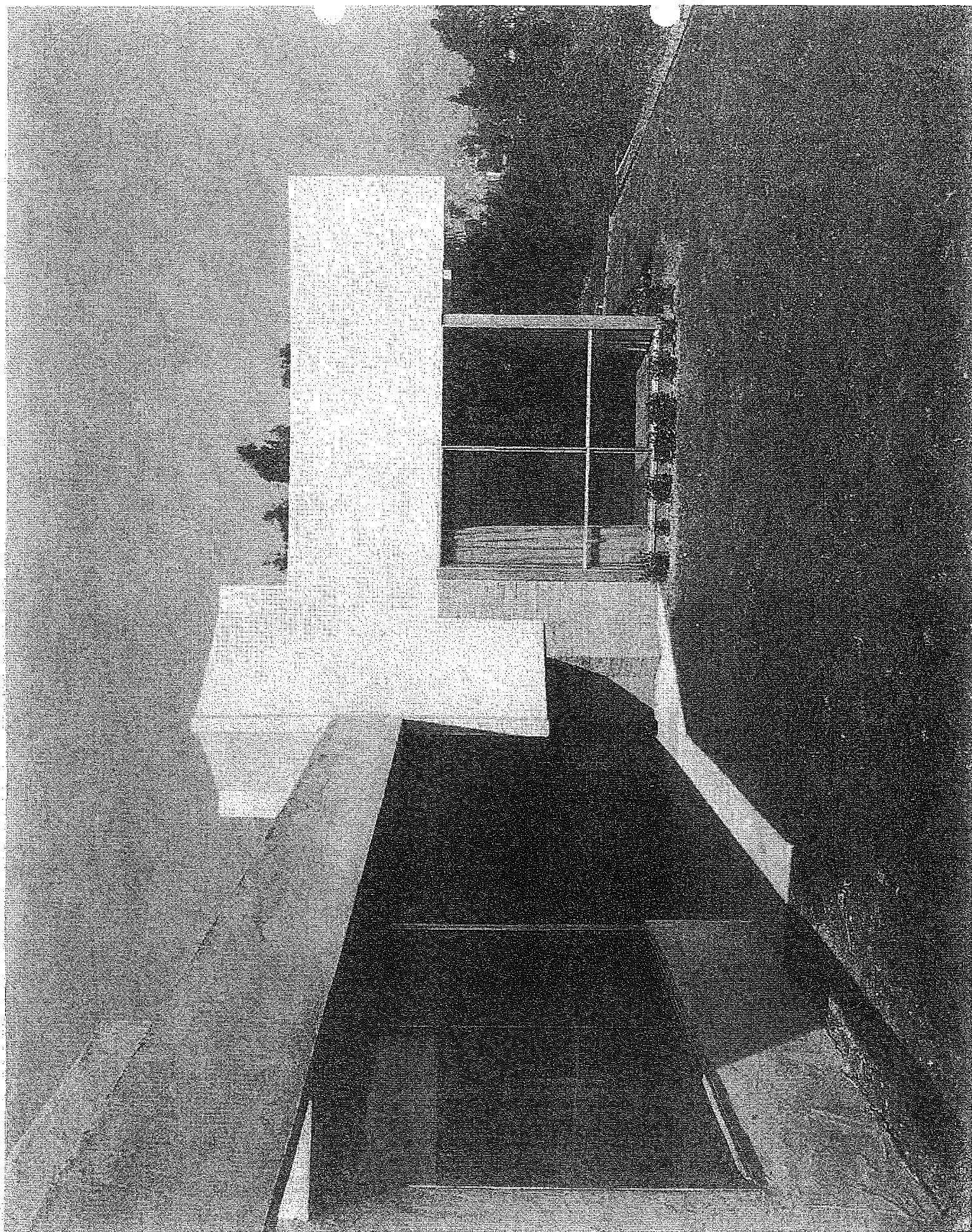


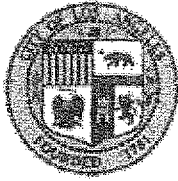
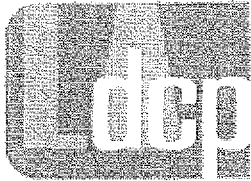












City of Los Angeles Department of City Planning

8/23/2011

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

2717 W WAVERLY DR

ZIP CODES

90039

RECENT ACTIVITY

CHC-2011-2197-HCM

ENV-2011-2198-CE

CASE NUMBERS

CPC-2007-3036-CA

CPC-2006-48-ICO

CPC-1986-30-ZC

CPC-1986-255

ORD-165167-SA70

ORD-162812

ZAI-2177

ENV-2007-3037-MND

ND-86-165-ZC

Address/Legal Information

PIN Number	151-5A207 117
Lot/Parcel Area (Calculated)	14,344.3 (sq ft)
Thomas Brothers Grid	PAGE 594 - GRID D3
Assessor Parcel No. (APN)	5438024014
Tract	IVANHOE
Map Reference	M R 17-65/68
Block	2
Lot	19
Arb (Lot Cut Reference)	3
Map Sheet	151-5A207

Jurisdictional Information

Community Plan Area	Silver Lake - Echo Park - Elysian Valley
Area Planning Commission	East Los Angeles
Neighborhood Council	Silver Lake
Council District	CD 4 - Tom LaBonge
Census Tract #	1873.00
LADBS District Office	Los Angeles Meiro

Planning and Zoning Information

Special Notes	None
Zoning	RD2-1VL
Zoning Information (ZI)	None
General Plan Land Use	Low Medium II Residential
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	Yes
Baseline Hillside Ordinance	No
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	No

Assessor Information

Assessor Parcel No. (APN)	5438024014
Ownership (Assessor)	SCHAFFER, LAWRENCE A 2717 WAVERLY DR LOS ANGELES CA 90039
Ownership (City Clerk)	SCHAFFER, LAWRENCE A. 2717 WAVERLY DR LOS ANGELES CA 90039
APN Area (Co. Public Works)*	0.336 (ac)
Use Code	0200 - 2 units (4 stories or less)
Assessed Land Val.	\$836,523
Assessed Improvement Val.	\$394,141
Last Owner Change	07/23/09
Last Sale Amount	\$9
Tax Rate Area	13
Deed Ref No. (City Clerk)	5-111 1811051 1638082 1114827

Building 1

Year Built	1923
Building Class	D65B
Number of Units	1
Number of Bedrooms	1
Number of Bathrooms	1
Building Square Footage	720.0 (sq ft)

Building 2

Year Built	1936
Building Class	D65C
Number of Units	1
Number of Bedrooms	2
Number of Bathrooms	2
Building Square Footage	1,368.0 (sq ft)

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
Alquist-Priolo Fault Zone	No
Distance to Nearest Fault	0.82060 (km)
Landslide	Yes
Liquefaction	No

Economic Development Areas

Business Improvement District	None
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Federal Empowerment Zone	None
Renewal Community	No
Revitalization Zone	None
State Enterprise Zone	None
Targeted Neighborhood Initiative	None

Public Safety

Police Information

Bureau	Central
Division / Station	Northeast
Reporting District	1145

Fire Information

Division	3
Battalion	5
District / Fire Station	56
Red Flag Restricted Parking	No

CASE SUMMARIES

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

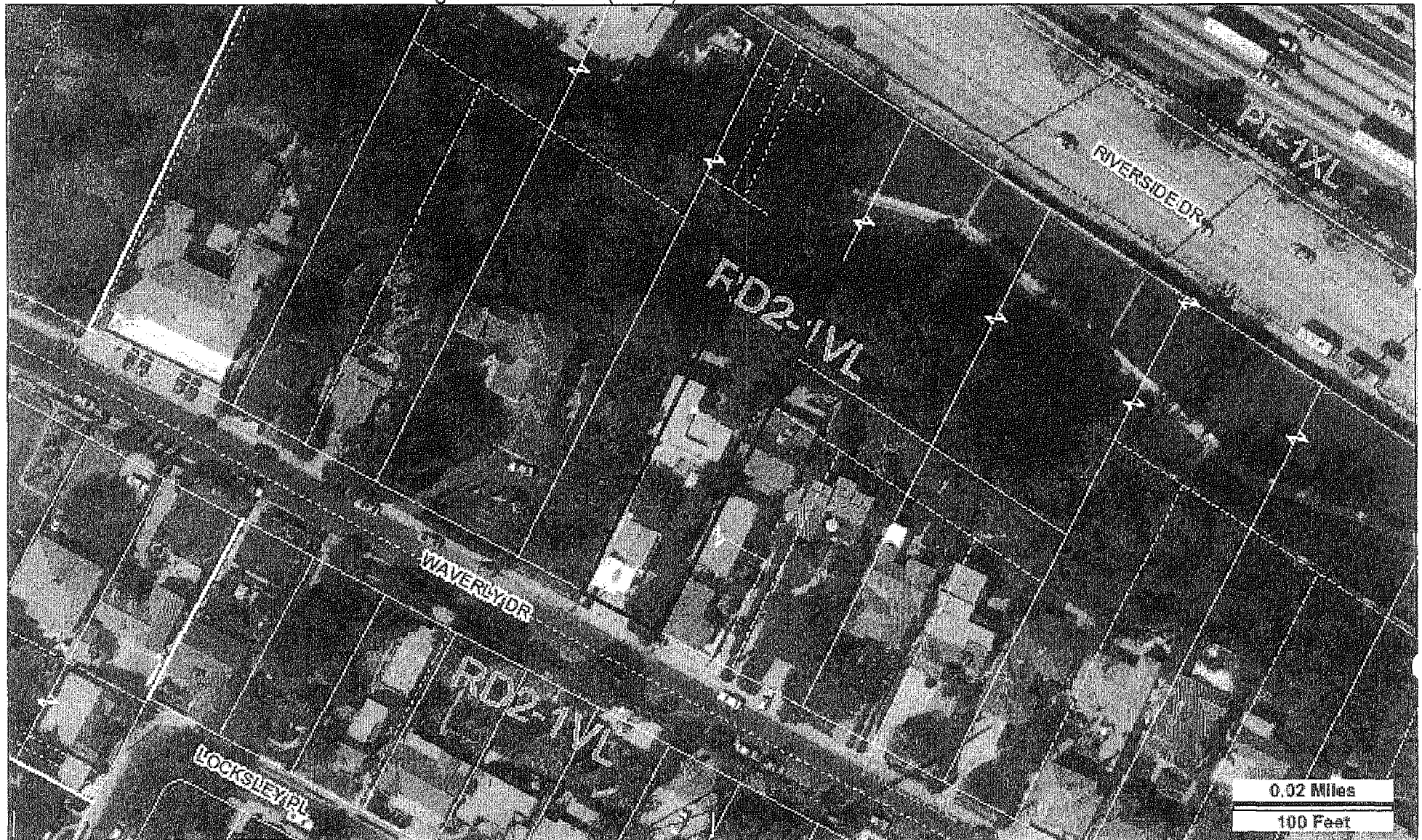
Case Number:	CPC-2007-3036-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	THE ESTABLISHMENT OF AN ORDINANCE THAT FACILITATES DEVELOPMENT WITHIN THE LA-RIO BOUNDARIES TO ENHANCE THE WATERSHED, URBAN DESIGN AND MOBILITY OF THE AREA. THESE BOUNDARIES ARE ADJACENT TO, NOT INSIDE, THE LOS ANGELES RIVER ON LAND ALREADY ZONED FOR DEVELOPMENT.
Case Number:	CPC-2006-48-ICO
Required Action(s):	ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s):	AN INTERIM CONTROL ORDINANCE REQUIRING A PROJECT PERMIT IN ORDER TO ISSUE A BUILDING PERMIT FOR PROPERTIES ALONG THE LOS ANGELES RIVER, IN THREE SECTIONS WITH WIDTHS OF 300 FEET, 500 FEET AND 1,000 FEET.
Case Number:	CPC-1986-30-ZC
Required Action(s):	ZC-ZONE CHANGE
Project Descriptions(s):	ZONE CHANGE FROM R3-1 AND C2-1 TO RD2-1 FOR AN AREA GENERALLY BOUNDED BY GLENDALE BL, RIVERSIDE DRIVE AND FLETCHER DR
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
Case Number:	ENV-2007-3037-MND
Required Action(s):	MND-MITIGATED NEGATIVE DECLARATION
Project Descriptions(s):	THE ESTABLISHMENT OF AN ORDINANCE THAT FACILITATES DEVELOPMENT WITHIN THE LA-RIO BOUNDARIES TO ENHANCE THE WATERSHED, URBAN DESIGN AND MOBILITY OF THE AREA. THESE BOUNDARIES ARE ADJACENT TO, NOT INSIDE, THE LOS ANGELES RIVER ON LAND ALREADY ZONED FOR DEVELOPMENT.
Case Number:	ND-86-165-ZC
Required Action(s):	ZC-ZONE CHANGE
Project Descriptions(s):	Data Not Available

DATA NOT AVAILABLE

ORD-165167-SA70

ORD-162812

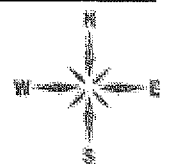
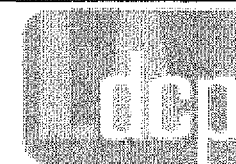
ZAI-2177



Address: 2717 W WAVERLY DR
APN: 5438024014
PIN #: 151-5A207 117

Tract: IVANHOE
Block: 2
Lot: 19
Arb: 3

Zoning: RD2-1VL
General Plan: Low Medium II Residential



Case Number:
CHC-2011-2197-HCM
Declaration Letter Mailing List
MAILING DATE: Nov. 16, 2011

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