

**HISTORIC-CULTURAL MONUMENT  
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

**IDENTIFICATION**

1. NAME OF PROPOSED MONUMENT Presburger House
2. STREET ADDRESS 4255 Agnes Avenue  
CITY Studio City ZIP CODE 91604 COUNCIL DISTRICT 2
3. ASSESSOR'S PARCEL NO. 2368-015-032
4. COMPLETE LEGAL DESCRIPTION: TRACT 10132  
BLOCK \_\_\_\_\_ LOT(S) 103 ARB. NO. \_\_\_\_\_
5. RANGE OF ADDRESSES ON PROPERTY N/A
6. PRESENT OWNER Chris Culliton & Amy Schulenberg  
STREET ADDRESS 4255 Agnes Avenue E-MAIL ADDRESS: aeschulenberg@yahoo.com  
CITY Studio City STATE CA ZIP CODE 91604 PHONE (323) 854-3995  
OWNERSHIP: PRIVATE Yes PUBLIC \_\_\_\_\_
7. PRESENT USE Private Residence ORIGINAL USE Private Residence

**DESCRIPTION**

8. ARCHITECTURAL STYLE California Modern  
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET, 1 PAGE MAXIMUM)  
Please see attached sheet.
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**HISTORIC-CULTURAL MONUMENT  
APPLICATION**

**NAME OF PROPOSED MONUMENT** Presburger House

10. CONSTRUCTION DATE: 1945-1947 FACTUAL:  ESTIMATED:

11. ARCHITECT, DESIGNER, OR ENGINEER Rudolph Michael Schindler

12. CONTRACTOR OR OTHER BUILDER Rudolph Michael Schindler

13. DATES OF ENCLOSED PHOTOGRAPHS 1947, 2009, 2010  
(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 See attached sheet

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)

See attached sheet

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) See attached sheet

20. DATE FORM PREPARED 02/11/2010 PREPARER'S NAME Amy Schulenberg

ORGANIZATION owner STREET ADDRESS 4255 Agnes Avenue

CITY Studio City STATE CA ZIP CODE 91604 PHONE (323) 854-3995

E-MAIL ADDRESS: aeschulenberg@yahoo.com

# DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

THE Presburger House IS A 1 -STORY,  
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

California Modern, 4.L.Shape PLAN residence  
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (Click to See Chart) STRUCTURE USE (RESIDENCE, ETC.)

WITH A stucco FINISH AND wood TRIM.  
MATERIAL (WOOD SLIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.) MATERIAL (WOOD, METAL, ETC.)

IT'S 26.Shed ROOF IS single-ply rolled roof Glass,  
ROOF SHAPE (Click to See Chart) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.) WINDOW MATERIAL

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

THE ENTRY FEATURES A slightly recessed  
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

6. Single Panel DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS  
ENTRY DOOR STYLE (Click to See Chart)

OF THE STRUCTURE ARE asymmetrical broken gable, 2 large overhangs, clerestory windows, trapezoidal windows,  
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

tongue-and-groove Douglas Fir plank roof/ceiling structure with an unique pattern, pale grey stain on the wood,  
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

flying roof rafters, wood-framed walls with stucco cladding, a fireplace, plywood built-ins.  
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 garage and art studio.  
IDENTIFY GARAGE, GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE vaulted gable with flying roof rafters, connected interior space above door-height  
IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS;

datum, north-facing clerestory windows, variable ceiling heights, built-in closets and storage, recessed light boxes  
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

IMPORTANT LANDSCAPING INCLUDES Avocado tree, Pittosporum trees, box hedge  
IDENTIFY NOTABLE MATURE TREES AND SHRUBS

## 9. Physical Description

*An interesting plainness is the most difficult and most precious thing to achieve. R.M. Schindler*<sup>1</sup>

The Presburger House, designed by architect R.M. Schindler, is a 1,424 square-foot, single-family home located in Studio City at 4255 Agnes Avenue. It sits on a flat, 50' by 130' lot just north of the Los Angeles River. It has three bedrooms and 1 and ¾ baths. Built in 1947, it is wood-frame construction with a stucco finish. The house is, roughly, L-shaped with a shed roof jutting up from a flat roof. A north-facing clerestory runs from the east to the west end of the house.

Judith Sheine, the noted Schindler historian, describes the Presburger House as:

This small one-story house on a flat lot steps out and in to define a series of porches and gardens. The living room and den form an L facing the enclosed front patio, the master bedroom and bath form another L defining a porch and facing its own garden, and the kitchen and nursery form a third L wrapping around a porch and facing a playground. The building is another combination of pitched and flat roofs. An asymmetrical broken gable, glazed at the ends, rises over the middle section of the house, spatially connecting the living space with the master bedroom and dining nook above the door-height datum. Other roofs are flat and vary in height. Inside the gable reveals flying roof rafters and large north-facing clerestory running its length. The house is entered past the massive fireplace wall and into a door-height hall, which leads to the corner of the living space, facing a diagonal view through the corner glazing to the patio.<sup>2</sup>

## EXTERIOR SPACE

*Since a composition in space deals with the out-of-doors as its raw material, it is obvious that the building should melt into its surroundings and that these define the character of the interior as well. R.M. Schindler*<sup>3</sup>

The Presburger House was built in a grove of Eucalyptus trees in what was then considered a rather small, urban lot in 1947. It is one of the few homes Schindler built on a flat lot. As one enters the lot off the street, there is a small lawn area boxed in by a hedge. Moving past the single-story house, there is more outdoor leisure space in the back, then finally a garage at the rear of the lot. Unlike most Schindler houses, the living space faces the front yard rather than the rear of the lot.

Originally, the exterior walls were a grey-green with a bluish tint. The trim was a milky, French grey. The color scheme is consistent with the Schindler philosophy

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<sup>1</sup> R.M. Schindler, "About Furniture". *Los Angeles Times*. 1926. Featured article within the "Care of the Body" column, edited by Phillip M. Lovell.

<sup>2</sup> Sheine, Judith. *R.M. Schindler Works and Projects*. Barcelona:Ingoprint, SA-Barcelona, 1998.

<sup>3</sup> March, Lionel and Judith Sheine, eds. *RM Schindler, Composition and Construction*. New York: St. Martin's Press, 1995., pg. 65

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2014-2860-HCM  
ENV-2014-2861-CE

**HEARING DATE:** October 16, 2014  
**TIME:** 10:00 AM  
**PLACE:** City Hall, Room 1010  
200 N. Spring Street  
Los Angeles, CA  
90012

Location: 4255 Agnes Avenue  
Council District: 2  
Community Plan Area: Studio City  
Area Planning Commission: South Valley  
Neighborhood Council: Studio City  
Legal Description: Lot 103, TR 10132

**PROJECT:** Historic-Cultural Monument Application for the  
PRESBURGER HOUSE

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

**APPLICANT/  
OWNER:** Amy Schulenberg and Chris Culliton  
4255 Agnes Avenue  
Los Angeles, CA 91604

**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 staff report and findings.

MICHAEL J. LOGRANDE  
Director of Planning



Ken Bernstein, AICP, Manager  
Office of Historic Resources



Lambert M. Giessinger, Preservation Architect  
Office of Historic Resources

Nels Young bong  
for

Attachments:      Historic-Cultural Monument Application



## **FINDINGS**

- 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 the Mid-Century Modern residential style.
- The building is “a notable work of a master builder, designer or architect whose individual genius influenced his age” as a work by master architect Rudolph Schindler.

## **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 1945, this one-story, single-family residence in Studio City exhibits character-defining features of the Mid-Century Modern style. The subject building has a square floor plan, multiple clerestory windows, and a combination of a shed and flat roofs. The recessed entrance is located on the north side of the façade. To the left of the entrance is a front lawn enclosed by a row of box hedges. The living room and a bedroom open onto this outdoor area. The south and north sides of the house contain horizontal windows, which are organized by a fixed window over a sliding window, and the north façade has a long clerestory running the length of the house. The west façade faces the back yard and pool area. The master bedroom, kitchen and a bedroom open onto the back yard. In the back yard, there is a garage that is also a part of the original construction.

The interior of the house is largely open and lit by the multiple clerestory windows and French doors wrapping the house. The roof rafters and beams are exposed. At the entrance, there is a small foyer with a built-in coat closet that opens into the living room. The living room features multiple built-in elements, including a sofa with an end table and storage drawers underneath, a hinged-desk that swings down from the south wall and radio-phonograph cabinet. The fireplace is situated on the west wall. A set of bi-folding doors create a separation between the living room and the kitchen area. The master bedroom is accessed from the kitchen area and takes up the north-western portion of the house. The two smaller bedrooms are accessed by a door in the living room and these rooms make up the southern portion of the house. There are built-in features within the bedrooms which include closets, dressers, and shelves. There are two bathrooms in the house: one in the master bedroom and one in the short hallway that connects the living room to the two bedrooms.

This house was designed by Rudolf Schindler in 1945 and construction was complete in 1947. He designed the house for a family of four on a lot which was, at that time, in a grove of eucalyptus trees. The house used the characteristic “Schindler Frame”, which was a method of design and construction developed by Schindler, utilizing the concept of framing techniques

through modular units and a consistent style of execution of construction. This type of house was described by Esther McCoy, a renowned Schindler scholar:

[A "Schindler Frame" house] had these characteristic features: a cellarless, rambling, low, one-story building with its floor extending without steps into the garden; full height glass walls with large sliding doors on the patio side under ample overhangs; a flat, shed roof with clerestory windows; a solid back wall for privacy and moveable partitions for flexibility.<sup>1</sup>

The Presburger House has been included in many articles, books, and publications regarding Schindler's work.

The house has undergone a major restoration to reverse many alterations made to the property by previous owners. Since purchasing the property in 2009, the current owners have restored the property to its mid-century period of significance. Some of the restoration projects completed include:

- Removed HVAC components from the roof
- Restored the openings in the ceiling caused by the ducting retrofit,
- Removed later windows and reconstructed the original wooden windows,
- Repaired and replaced exterior wooden elements that were damaged,
- Custom-made replicas of the built-in furniture designed by Schindler that had been discarded by previous owners,
- Restored the patio on the west façade that had been enclosed by previous owners,
- Restored the bathrooms to original position of fixtures, and
- Stripped and painted all surfaces with the original colors and wood treatments.

## **DISCUSSION**

The Presburger House historic 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 "a notable work of a master builder, designer or architect whose individual genius influenced his age." The open floor plan, exposed structural elements, lack of ornamentation, open clearstory, flat and shed roof lines with deep, overhanging eaves, interior spaces connected to exterior areas and extensive use of glass make the subject building an archetype of the Mid-Century Modern style. Rudolph Schindler is widely considered one of the most important modernist architects and is recognized as a master. The subject building represents an important period in the architect's career and a distillation of his design philosophy.

## **CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS**

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*

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<sup>1</sup> McCoy, Esther. *A Servantless House Meets Three Needs*. Los Angeles Times, 11/27/1947



*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 Presburger 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.

## **BACKGROUND**

On August 21st, 2014 the Cultural Heritage Commission took the property under consideration. On September 18<sup>th</sup>, Commissioners Barron and Milofsky inspected the site with Lambert Giessinger of the Office of Historic Resources (OHR) staff. Separately, Commissioner Scrafano inspected the site with Tim Rosenstein of the OHR staff. And later the same day, September 18th, 2014, Commissioners Irvine and Kennard inspected the site with Nels Youngborg of the OHR staff.



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(SEE STYLE GUIDE)
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13. DATES OF ENCLOSED PHOTOGRAPHS 1947, 2009, 2010  
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15. ALTERATIONS See attached sheet

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WITH A stucco FINISH AND wood TRIM.  
MATERIAL (WOOD SLIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.) MATERIAL (WOOD, METAL, ETC.)

ITS 26.Shed ROOF IS single-ply rolled roof Glass,  
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clerestory, sliding, and awning WINDOWS ARE PART OF THE DESIGN.  
WINDOW TYPE [DOUBLE-HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.]

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NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

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## EXTERIOR SPACE

*Since a composition in space deals with the out-of-doors as its raw material, it is obvious that the building should melt into its surroundings and that these define the character of the interior as well. R.M. Schindler*<sup>3</sup>

The Presburger House was built in a grove of Eucalyptus trees in what was then considered a rather small, urban lot in 1947. It is one of the few homes Schindler built on a flat lot. As one enters the lot off the street, there is a small lawn area boxed in by a hedge. Moving past the single-story house, there is more outdoor leisure space in the back, then finally a garage at the rear of the lot. Unlike most Schindler houses, the living space faces the front yard rather than the rear of the lot.

Originally, the exterior walls were a grey-green with a bluish tint. The trim was a milky, French grey. The color scheme is consistent with the Schindler philosophy

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<sup>3</sup> March, Lionel and Judith Sheine, eds. *RM Schindler, Composition and Construction*. New York: St. Martin's Press, 1995., pg. 65



of low-to-the-ground and open-to-the-sky: the darker color on the body of the house helped ground the structure and the paler trim lightened the roofline. Additionally, the color scheme might have been used to blend the house with the surrounding Eucalyptus grove, to indeed “melt” into the surroundings.

There are overhangs on both the east and west sides of the house to shelter people and the house itself from the intense Valley sun. Both the east and west sides also have social areas: the front has a social area intended for adults (including a built-in BBQ under near the fireplace wall); the back yard originally had a separate Parents Garden and a fenced Play Ground for the children. Unfortunately, both of the distinctive backyard garden spaces were lost when a pool was installed in 1952. On the southwest corner of the house is a sun porch with a “floating” pergola of partially covered rafters, but without the traditional vertical support beams. The unsupported rafters impart airiness to the structure and suggest the visual disintegration of the house’s horizontal forms. The sun porch also has a dramatic cantilever on its south side that juts out of the southern wall of the house. The cantilever not only stresses the horizontal nature of the house, but also provides shade and privacy from the neighbors to the south.

From the original planting plan, it appears that the box hedge in the front yard is original in intent if not actual plantings. While there is an avocado tree listed on the planting plan and there is one at the Presburger House, it is not in the same location called out on the plan. It could have been a field change that was not corrected on the plans. (Schindler’s records indicate that a landscape designer, Pauline Turman, left the Presburger project midway in July of 1946 for a full time job.<sup>4</sup>) All the existing Eucalyptus trees surrounding the house have been removed over the years. The original back yard gardens were altered when the pool was installed in 1952.

## INTERIOR SPACE

*The space architect thinks in terms of articulated space forms. Large openings reduce the walls to a minimum. Ceiling heights vary without disturbing the rambling low-to-the-ground and open-to-the-sky character of the building. Careful orientation of rooms makes clerestory windows and large shady overhangs mandatory. R.M. Schindler<sup>5</sup>*

The Presburger House is characterized by Schindler’s low-to-the-ground and open-to-the-sky theory of horizontally-oriented construction with ample use of glass. The house is a play of wood and glass against plaster. It is indeed a space designed for people where “climate, light, mood” inspire form.<sup>6</sup>

## WOOD

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<sup>4</sup> University of California, Santa Barbara, Architecture & Design Collection, hereafter UCSB-ADC

<sup>5</sup> March, Lionel and Judith Sheine, eds. *RM Schindler, Composition and Construction*. New York: St. Martin’s Press, 1995. pg. 61

<sup>6</sup> Sheine, Judith. *R.M. Schindler Works and Projects*. Barcelona:Ingoprint, SA-Barcelona, 1998. pg.19

### Ceiling

The Presburger House has a ceiling/roof made of Douglas Fir boards milled with a distinctive combed pattern on the face. The wood decking at the Presburger House utilizes both tongue and groove as well as shiplap techniques for a continuous look through the mill pattern. Schindler was in favor of plank roofs as a cost-efficient yet preferable means of building a strong, attractive ceiling and he designed mill patterns for a specific texture in each house. The ceiling planks are consistent throughout the entire house and visually connect the interior and exterior spaces.

### Walls

Schindler experimented with the movement of lines in the house by the interaction of plaster and plywood. At various points in the Presburger House there are pieces of plywood attached to the wall for dramatic purpose. This is apparent in the master bedroom on the south wall. There, a piece of luan plywood in an L-form moves the eye across the wall towards the west wall of windows. In the living room, a plywood plank both covers the recessed lighting and creates a visual line connecting the north wall of the living room to the fireplace wall. Several built-ins such as bookshelves, a desk, and closets were done in plywood and were meant to contrast against the plaster materials.

### Built-ins

Much of the built-in cabinetry with the signature plywood material and undercut handles is original to the house. The master bedroom has an ingenious built-in unit on the north wall that has full-length closets, a writing desk, and a recessed cabinet at the top and center of the unit. The "his" side of the closet shares the space with the entrance coat closet, which has a wonderful space to accommodate a card table. The "hers" includes a built-in platform for heeled shoes. The master bath vanity is original with plywood drawers, although they have been painted many times over the years, and a tilt out hamper directly under the sink. The second bathroom also has the tilt out hamper as well as a series of wall cabinets for storage. Above the door is an additional cabinet that runs the width of the room and maximizes the storage potential. The hallway closet efficiently shares the space with the kitchen pantry: the right side is shallow (half as deep) and has floating shelves, while the left side has full depth and length for hanging clothes. The nursery room still has the original closet, although as with much of the woodwork, it is painted. Since the room was designed for children, the hanging bar for clothes has built-in variable heights so that the closet usage may be altered as need dictates. The third bedroom has had the original closet/built-in removed. The fireplace has a built-in wood storage area.

Unfortunately, many original built-in features of the living room described by Ester McCoy and photographed by the Presburger Family were removed: a buffet and desk on the south wall; a bookcase on the west wall; a small side table on the north wall. The kitchen also had a nook wall of wood and glass that created the dining area. It is unknown when all of these built-ins were removed.



## GLASS

*"Light must be made to permeate the whole space and not remain a glaring spot area produced by a conventional small window opening." R.M. Schindler<sup>7</sup>*

Schindler used glass to open up the house to the outdoors. Each room was meant to have a view to a garden space, or a dramatic view to the tree tops. Light does in fact permeate the whole house by the use of clerestory windows, glass doors, large windows, and light wells.

### Clerestory

The Presburger House, built on a flat lot and therefore without the sweeping views many Schindler houses enjoy, relies on the clerestory windows for a dramatic reveal of the outdoors. "Schindler approached the Pressburger [sic] project as an exercise in frugality and maximization" writes James Steele. "The most significant feature of that maximization... is an enormous clerestory that runs the entire length of the house, flooding the interior with light."<sup>8</sup> The four-foot tall clerestory windows bathe the living room, kitchen, and master bedroom in soft, natural light. The northern bank of windows accentuates Schindler's low to the ground, open to the sky philosophy by expanding the interior volume upward and outward. Four of the windows are operable which contributes to the passive cooling system in the house.

The entire sloped roof portion of the Presburger House is shared on the interior by the living room, kitchen, and master bedroom, or space units. Glass panels above the door-height datum separate the space units and add to the continuity of light and form in the house.

### Doors/Windows

Schindler believed that a visual connection to the outdoors - moving away from the "cave" mentality of building - was essential and that basements were useless, unhealthy, and separated the house unnecessarily from the ground. The Presburger House is single level with no steps to the exterior or, as Schindler described it, "descended to the ground". Not having to step down to exit the house created a stronger connection between the outside and the inside spaces, as did the single paneled glass doors in the Presburger House. Other than the front door, all doors connecting to the exterior are single panel glass to allow both light and a visual connection to the outdoors. The two smaller bedrooms have elegant French doors, opening either to the front social area, or the rear sun porch. The master bedroom has a large sliding glass door that opened to the Parents Garden. That each room opened up visually to its own garden was important to Schindler, "the garden will become an integral part of the house. The distinction between indoors and the out-of-doors will disappear."<sup>9</sup>

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<sup>7</sup> March, Lionel and Judith Sheine, eds. *RM Schindler, Composition and Construction*. New York: St. Martin's Press, 1995. pg.66

<sup>8</sup> Steele, James. *R.M. Schindler 1887-1953*. Hong Kong: Taschen, 2005.

<sup>9</sup> Schindler, R.M. "Shelter or Playground". *Los Angeles Times*. May 2, 1926. Featured article within the "Care of the Body" column, edited by Phillip M. Lovell.

Schindler also believed that panes, or mullions, were “ugly crossbars”<sup>10</sup> that limited connection with the outdoors. Windows in the Presburger House are always single pane, and if operable, usually awning style. There are four rectangular shaped awning windows in the house, two on the south wall and two on the north wall. The living room has two large sliding glass windows on the east and south walls that effectively create a glass corner to the room. The west and east walls of the Presburger House have trapezoidal windows above the door-height datum that increase in size until they meet the clerestory windows. The trapezoidal windows, combined with the clerestory, create a sense that the roof is floating above the house.

### Light Wells

Schindler created essentially inverted dormers in the main living area on the south wall with glass panels that break through the roof plane. The effect of these light wells is not only to allow light in the house, but also views to the natural world outside. Again, he is connecting the interior/exterior through his open to the sky style.

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<sup>10</sup> Schindler, R.M. “About Lighting”. *Los Angeles Times*. April 11, 1926. Featured article within the “*Care of the Body*” column, edited by Phillip M. Lovell.



## 15. Alterations

### Known dates:

1945: Felix & Gertrude Presburger commission R.M. Schindler to build a house in Studio City - a difficult endeavor with post-war material shortages.

1952: Ruth Krasna adds a kidney-shaped pool.

1969: Sam & Sylvia Rosenwein add the studio space.

2009: Chris Culliton & Amy Schulenberg purchase the property and begin the restoration process.

At some point, the sun porch off the kitchen was closed in by the third owners with windows and a door to function as a dining room. The current owners have removed that alteration. Also, it appears a breezeway between the garage and studio (added in 1969) was also enclosed to add additional room to the adjoining studio space. In the 1970s a large HVAC unit was placed on the flat roof and unfortunately punched holes in the wood decking for the ductwork. There have been minor changes in the house itself. Historical references (see attached Ester McCoy 1947 Los Angeles Times article, historic photographs as well as original Schindler drawings) note built-in furniture - a fold-down desk, a side table, and bookshelves - in the living room that have since been removed. A "nook" sitting area and glass paneled doors that separated the nook from the living room have been removed. The kitchen flooring has been altered from the original linoleum as well as the kitchen cabinetry. Otherwise, the master bedroom built-in closet, drawers and small desk space are intact and original. The original custom ceiling is intact as is the layout of the house. The master bathroom has had the shower tile redone and vinyl flooring covers the original linoleum. The second bathroom is largely untouched, other than a modern toilet. The original Schindler color scheme - grayish blue green exterior and chartreuse interior<sup>11</sup> - has been changed. The original grey stain color of the wood decking has also been painted. Despite these minor alterations, the integrity of Schindler's design remains intact.

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<sup>11</sup> McCoy, Esther. *A Servantless House Meets Three Needs*. Los Angeles Times, 11/27/1947

## 18. Historical and Architectural Importance

The Presburger House meets the designation criteria of the Cultural Heritage Ordinance because of its connection with a master architect, the high quality of its design, and its reflection of a unique and important period in the development of residential architecture in Post-war Los Angeles.

### R.M. Schindler, Master Architect

The Presburger House was designed by noted Modernist architect R.M. Schindler in 1945 and completed in 1947.

Rudolph Michael Schindler (1887-1953) came to Los Angeles from Vienna via Chicago to work for his mentor, Frank Lloyd Wright. Schindler's work in site relevant architecture branded him as an individual, creative, and forward-thinking architect and his style soon became known as California Modernism. His design for the Kings Road House built in 1921-1922 still looks modern today and is considered one of the most important buildings in modern architecture. While Schindler designed over 500 buildings, approximately 150 were ever built and many of those have unfortunately been demolished. Schindler is internationally recognized as a central figure in the Modern Movement and many books and museum exhibits have been devoted to his impressive achievements.

### High Quality of Design/The Schindler Frame

Within the important collection of built work, Schindler's Presburger House plays an important role in his late, post-war style and what he called the Schindler Frame. The Presburger House has been included in numerous books and articles of Schindler's work. Two important articles illustrate the house: the 1947 *Architectural Record* piece entitled "*The Schindler Frame*" in which the Presburger is one of three houses used to demonstrate his building method; the other is a Los Angeles Times piece "*A Servantless House Meets Three Needs*" by Ester McCoy, the important architectural writer, which is entirely about the Presburger House and brought the message of space architecture to the common person. Please see attached articles.

The Schindler Frame was a construction system that simplified building methods and framing techniques through modular units and a consistent style of execution. Schindler hoped to take variable elements out of actual construction by providing a proportional, grid-based method that could readily be used by both architects and builders. Schindler's method also reduced material needs, an important factor in his later commissions.

Judith Sheine summarizes the importance of the Presburger House:

The Presburger house (1945-47) is one of three houses R.M. Schindler built in the San Fernando Valley just after World War II that introduced his "Schindler Frame" construction system, which characterized his post-war work. In his 1947 article "The Schindler Frame," published in *Architectural Record*, Schindler used

photographs of the Presburger house to illustrate the use of the construction system, along with those of the Roth house (1945) and the Gold house (1945-46). While the Presburger shares a combination of flat and sloped roof forms with the Roth and Gold houses, the sloped roof is far more visible from the street view and the interior has a more dramatic expression of it. The house is composed, in plan, of three L-shapes, arranged orthogonally, that frame outdoor spaces, further distinguishing it from other Studio City Schindler Frame houses that exhibit 45 and 30 degree plan shifts. The Presburger house, a critical example of Schindler's early use of the Schindler Frame, is in very original condition. I think it deserves designation as a Historic Cultural Monument in Los Angeles.<sup>12</sup>

### A Moment in Time

The Presburger House also represents an important milestone in post-World War II Los Angeles residential development. Even though building materials were still difficult to acquire, the San Fernando Valley began a productive housing spurt. The need for a well-designed residential solution on smaller urban lots built with readily accessible materials was tantamount. As Steele notes in *R.M. Schindler 1887-1953*,

Because of the cost-efficiencies and pragmatic site-planning strategies introduced here, the Pressburger [sic] House became a model for contractors during the post-war suburban housing boom which occurred soon after this project was completed. It also may be traced in the initial designs of the Case Study House program.<sup>13</sup>

David Gebhard, the architectural historian, also described the importance of the Presburger House as a template for post-war California, "By the early fifties innumerable variations on the Presburger House began to appear on builder's lots throughout California."<sup>14</sup>

### A Space for Living

Felix Presburger, an avid fan of modern architecture, commissioned Schindler to design a house for his family - his wife Gertrude, a daughter Lola, and baby on the way, Paul - in the Studio City area just after WWII.<sup>15</sup> Mr. Presburger (Schindler had a bad habit of misspelling the last name with a double s) had to petition the War Board for permission to use the materials necessary for the house and renovation on the house has shown some very spendthrift construction methods. Under pressure to find materials after WWII, one contractor at the Presburger House testily complained, "You get in your car and try to locate flooring these days and then deliver to your job you sure earn your money."<sup>16</sup> The family lived in the house until approximately 1951 when they were forced to move due to Paul

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<sup>12</sup> Correspondence with Judith Sheine December 6, 2009

<sup>13</sup> Steele, James. *R.M. Schindler 1887-1953*. Hong Kong: Taschen, 2005. pg 79

<sup>14</sup> Schindler by David Gebhard 1997

<sup>15</sup> Interview with the Presburger Family, December 2009

<sup>16</sup> UCSB-ADC, correspondence from Presburger files

Presburger's bad asthmatic reaction to living in an Eucalyptus grove. It was a move that weighed heavily on the family as they enjoyed their years in the house and credit it with inspiring the artistic tendencies in the children.

The Presburger House was sold in 1951 to the Krasna family. Norman Krasna - an Academy Award winning American screenwriter, playwright, and film director - was married to Ruth Krasna until 1950. Ruth Frazee Krasna was one-half of a sister singing act in vaudeville and nightclubs. Ruth Krasna is the owner on record for the pool permit in 1952 and it appears she lived in the house after she separated from her husband until the mid 1960s.

The third owners of the Presburger House were Sam & Sylvia Rosenwein. They lived in the house from the mid 1960s until Sylvia's death in 2008. While not the original Schindler clients, the Rosenweins were the classic Schindler client profile: progressive, left-leaning intellectuals. Sam Rosenwein was a constitutional lawyer and educator regarded as an expert on 1st Amendment issues who presented several cases to the United States Supreme Court. In 1967 before the International War Crimes Tribunal in Stockholm, he argued that the U.S. military buildup in Vietnam was in violation of the 1954 Geneva accords. During the McCarthy era, he refused to sign an oath for the California State Bar stating he was not a communist and he defended the Hollywood Ten. Mrs. Sylvia Rosenwein was an artist with an emphasis on social and political justice, who worked with Sister Corita Kent as well as other distinguished artists and produced pieces until her final years.



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Julius Shulman 1947 Photos of the Presburger House



Looking northwest in the living room. There are original Schindler bookshelves to the left of the piano and a side table, barely visible on the right. Both features were removed by previous owners.



Looking east in the living room towards the fireplace. The fireplace and built in wood storage remain intact.

Julius Shulman 1947 Photos of the Presburger House



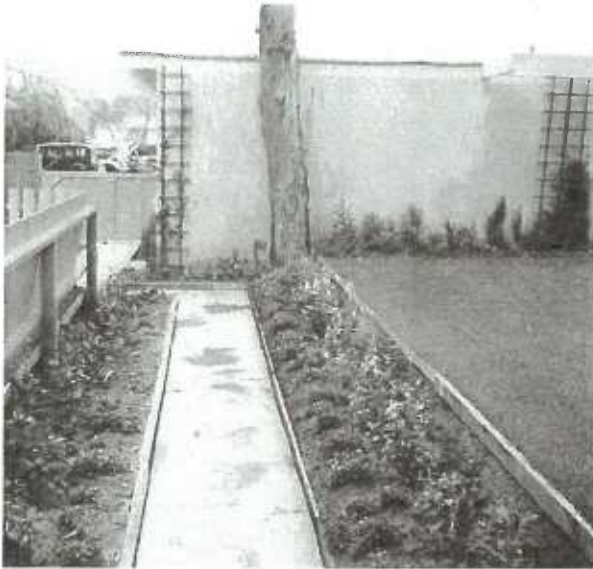
Front exterior of the living room. The overhang has been restored and the flagstone patio remains intact.



Front exterior, the walkway up to the Presburger House which was surrounded by trees.



Additional Presburger Family Photos



Looking west at the garage with the Parents Garden and Children's Play Ground visible on either side of the walkway. Laurel Canyon Blvd. is visible in the top left corner. The back yard was permanently changed in 1952 when a pool was added to the house. Photo courtesy of the Presburger Family Archives



The original Schindler living room built-in desk and buffet, since removed. The middle section had a hinged panel that could be lowered to serve as a buffet space for entertaining with a bar to the lower right. Current owners plan to rebuild the desk and buffet with historic photos and Schindler's original architectural renderings. Photo courtesy of the Presburger Family Archives



Front Exterior Restoration Photos:



Photo of newly built Presburger House circa 1947. Original doors and windows are visible. Photo courtesy of the Presburger Family Archives



The Presburger House in 2009 at time of purchase by Culliton/Schulenberg. The sprawling HVAC system can be seen on the roof. The house was painted white with black trim, which visually "sank" the house to the ground. Some windows had been altered from the original design.



The Presburger House in 2014. Current owners restored the original color scheme which grounds the house and visually lifts the tilted shed roof. The HVAC was removed from the roof and the single plank construction Douglas Fir boards repaired. Windows and doors were repaired or reconstructed to original design.

Rear Exterior



North west corner, rear exterior circa 1946-1947. The clerestory glass is transparent and awning windows can be seen on the north side of the house. Photo courtesy of the Presburger Family Archives



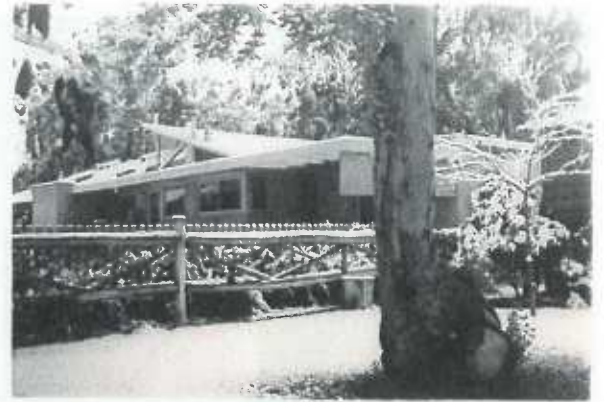
By 2009, the rear clerestory windows were painted over, the white paint and black trim blunted the visual lightness of the house, vegetation had overgrown and obscured the roofline, the HVAC was visible on the roof (top right), and the back patio had been enclosed into a dining room.



2014: the windows are no longer painted white; the large shrub has been removed to reveal the line of the shed roof; and the enclosed porch has been removed.



Presburger House by R.M. Schindler



Exterior rear of the Presburger House, circa 1947. Left, the Presburger family stands at the kitchen door at the back patio. Right, a rare snow storm created an occasion to photograph the house soon after construction was finished. Photos courtesy of the Presburger Family Archives



Previous owners had enclosed the back patio into a dining room. The pergola roof and cantilever were completely obscured by the renovation. The cantilever can be seen in the back of the picture on the right, along with the drop ceiling and pergo flooring.



Presburger House in 2014. Current owners removed the addition and restored the patio area to the original Schindler design. The doors and windows were rebuilt using the Schindler drawings and historic photos.



By 2009, an addition was added to the rear overhang by the master bedroom and back patio. A vertical post was added to support the scabbed on roof.



The original color of the house was revealed during work.

The roof addition and post were removed; this restored the long horizontal line of the back house. The house was repainted the original color, a blue-grey green.





Deferred maintenance and extensive weather damage to the front overhang caused wood to weaken and rot.



Julius Shulman photo, circa 1947

The front overhang was rebuilt exactly to the existing original overhang. When possible, original wood was reused. The small wood post detail was not feasible to replace. 2014



Interior restoration:



Ducting cut into the roof, seen in progress of removing the HVAC system from the roof.

HVAC ducting and vents cut into each room in the house. Original single-plank construction ceiling boards had been painted brown in the main rooms and white in the bedrooms.



Vaulted ceiling in living room.

Reclaimed wood from the same era as Presburger House was milled to replace damaged ceiling boards. Brown paint was removed and the grey finish restored.



Second bedroom ceiling with restored windows and ceiling.





Jalousie windows were added by previous owners and the interior ceilings were painted white in two bedrooms.



Appropriate awning-shaped windows were recreated from Schindler's drawings and historic photos. The ceiling was returned to a grey finish.



Previous owners painted the kitchen ceiling white, altered the kitchen cabinets with cabinet pulls, and installed a checkered tile floor. The kitchen is being restored with cabinets in a style more sympathetic to Schindler's design.





The master bathroom had been painted white and vinyl flooring installed by previous owners. Right, the in-progress restoration of the bathroom with the wood ceiling restored to the grey finish and tile floor installed, and updated the plumbing.



The second bathroom was altered by the previous owners. Current owners have restored the awning window, tiled the floor, and updated the plumbing.



## Attachments

- Presentation plan by RM Schindler for the Presburger House, courtesy of the UCSB-ADC
- "The Schindler Frame", *Architectural Record*, May 1947
- "A Servantless House Meets Three Needs", *Los Angeles Times*, November 1947
- Original Building Permits for the Presburger House
- Two correspondence letters from Schindler's Presburger House files, courtesy of the UCSB-ADC



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June 17, 2009

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

RE: The Presburger House  
4255 Agnes Avenue  
Studio City, CA 91604

Dear Cultural Heritage Commission,

I am writing in support of Historic-Cultural Monument status for the Presburger House, an R.M. Schindler house built in 1947. The requested protected status for this architecturally significant home would help preserve it for future generations to enjoy and alleviate concerns that the noted architect's work is not fully protected from demolition or other deterioration.

The Presburger House is located in Studio City, a residential neighborhood in Council District 2. The house is an important example of Schindler's post-war work and it soon became a model for urban residential design throughout Los Angeles. Amy Schulenberg and Chris Culliton recently purchased the home. They are dedicated and enthusiastic about restoring this wonderful home in a manner consistent with Schindler's plans and materials. Restoration plans include the removal of a large HVAC system from the flat roof, careful replacement of damaged fascia and other framing, and an historically accurate color scheme for the exterior.

I am proud to support the recognition of the important architectural legacy of R.M. Schindler in Studio City, which boasts the second largest concentration in the world of Schindler's work, and in particular today the Presburger House. I encourage you to join me in supporting this worthwhile project.

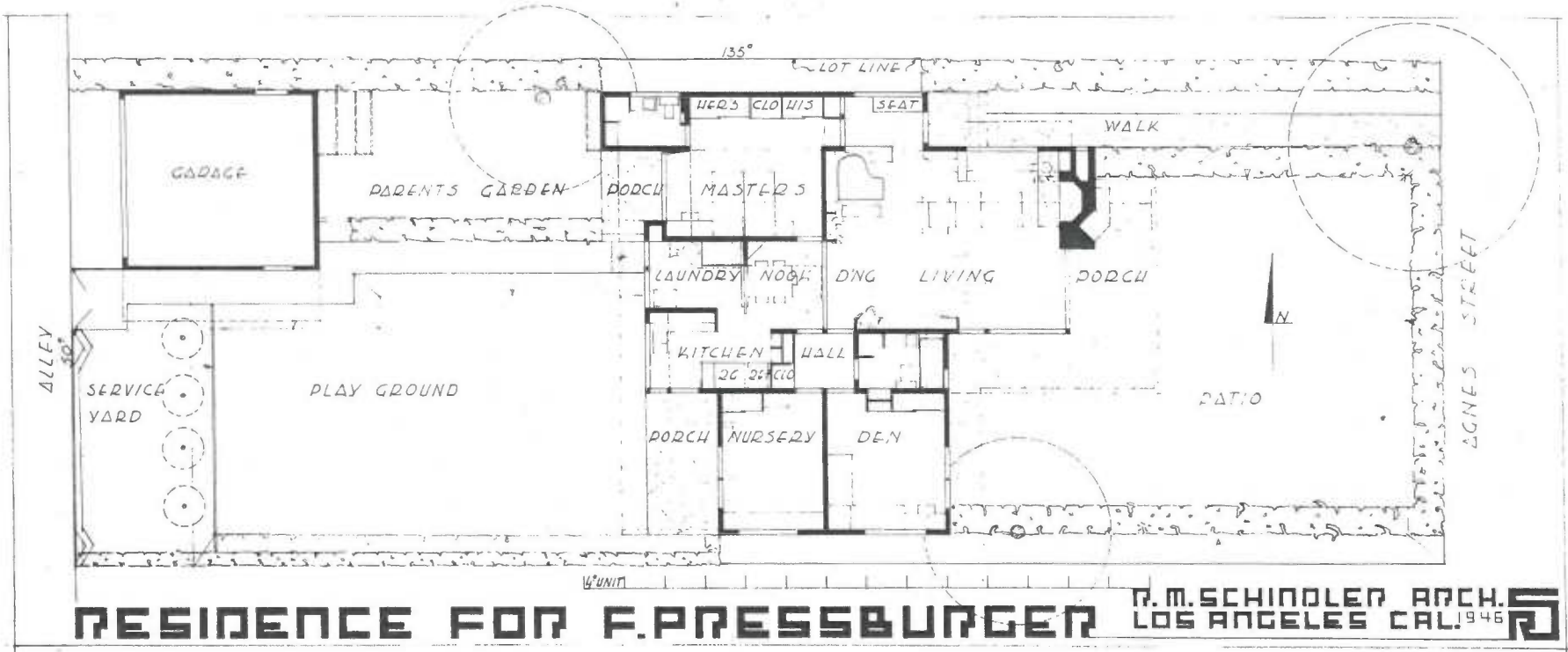
Sincerely,

Wendy Greuel  
Councilmember Second District

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Architectural Record (combined with American Architect and Architecture) is published monthly by F. W. Dodge Corporation, 10 Ferry St., Concord, N. H., with Editorial and Executive Offices at 119 West 40th Street, New York 18, N. Y. Thomas S. Holden, Pres.; Howard J. Barringer, Vice-Pres. and Treas.; Irving W. Hodsell, Vice-Pres.; Chauncey L. Williams, Vice-Pres.; Sanford D. Stockton, Jr., Secy.; Walter F. De Saix, Asst. Treas.; Edwin H. Freed, Asst. Treas. Member Audit Bureau of Circulations and Associated Business Papers, Inc. Architectural Record is indexed in Reader's Guide, Art Index and Industrial Arts Index. Subscription rates: United States and Possessions, Canada, Cuba, Mexico, Central and South America, and Spain, \$4.50 the year, \$7.50 for two years, \$9 for three years; elsewhere, \$6.50 the year, \$11.50 for two years, \$15 for three years. Single copy, \$1. Circulation Manager: Marshall T. Ginn. Every effort will be made to return material submitted for possible publication (if accompanied by stamped, addressed envelope), but the editors and the corporation will not be responsible for loss or damage. Other Dodge Services: Real Estate Record & Builders' Guide, Sweet's Files, Home Owners' Catalogs, Dodge Reports & Dodge Statistical Research Service.



# THE SCHINDLER FRAME

R. M. Schindler

Architect



## PROBLEM

Material and construction are an integral part of the conception of a building.

The standard system of wood frame construction is not suitable for the execution of the contemporary dwelling. The balloon frame presupposes a box-shaped building and cubicle rooms, with large wall areas and small openings, solid partitions, a superimposed sloping roof with small projection of decorative character only.

The space architect thinks in terms of articulated space forms. Large openings

reduce walls to a minimum. Ceiling heights vary without disturbing the rambling low-to-the-ground and open-to-the-sky character of the building. Careful orientation of rooms makes clearstory windows and large shady overhangs mandatory.

## SOLUTION

My struggles with tradition-bound carpenters finally developed the "Schindler Frame," which eliminates a multitude of structural makeshift details which the balloon frame forces on the contemporary building. In building a contemporary house, the "Schindler Frame"

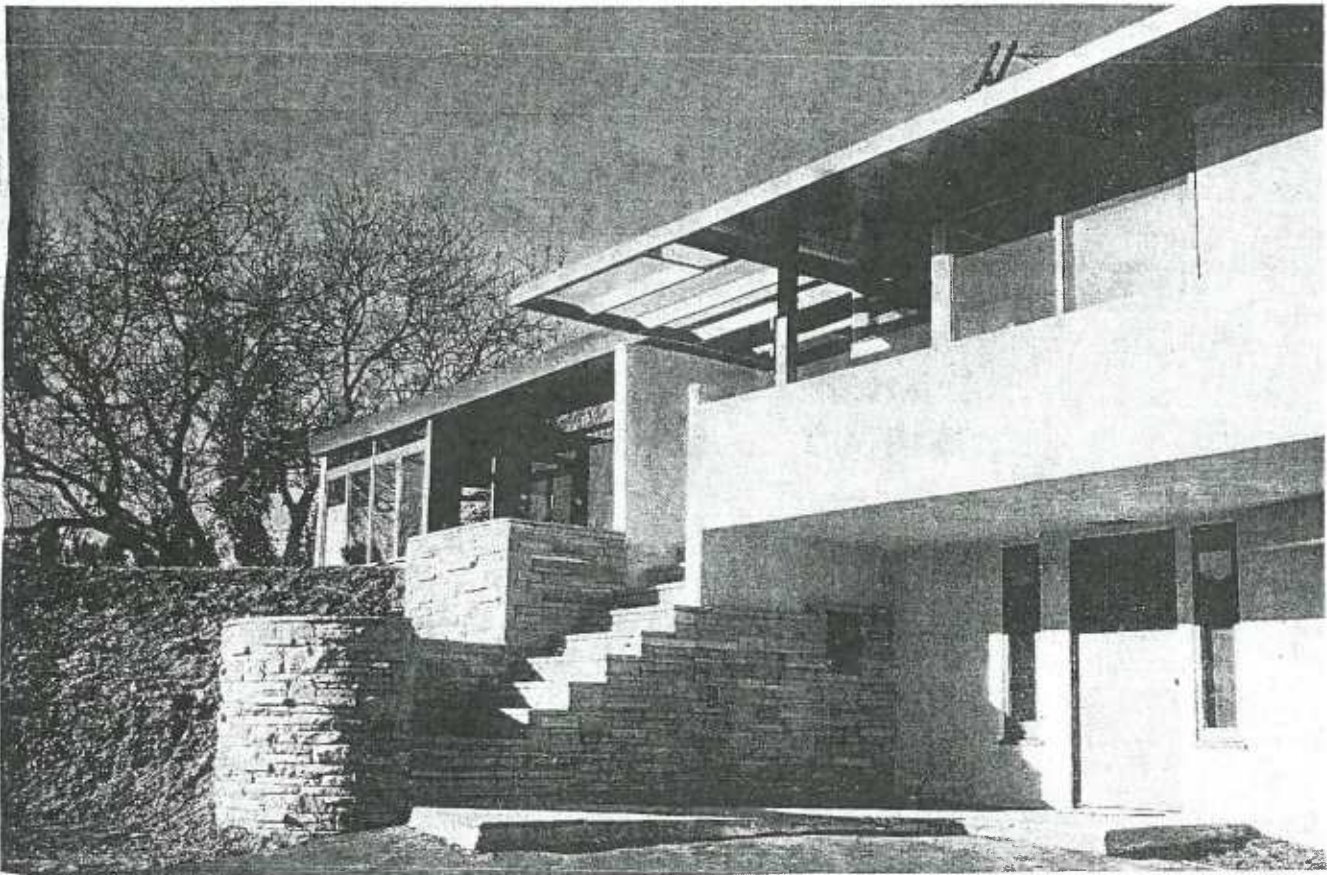
utilizes ordinary framing lumber and established framing techniques. Although some of the features shown are based on California building regulations and conditions, only slight alteration should be necessary for use in other climates.

## FLOOR FRAMING

Basements, with all their expensive problems of moisture, drainage, ventilation, light supply, sanitation, and access stairs, are eliminated. Consequently the desired more intimate connection with the out-of-doors may bring the floor of the house close to the ground.

The standard floor construction, built

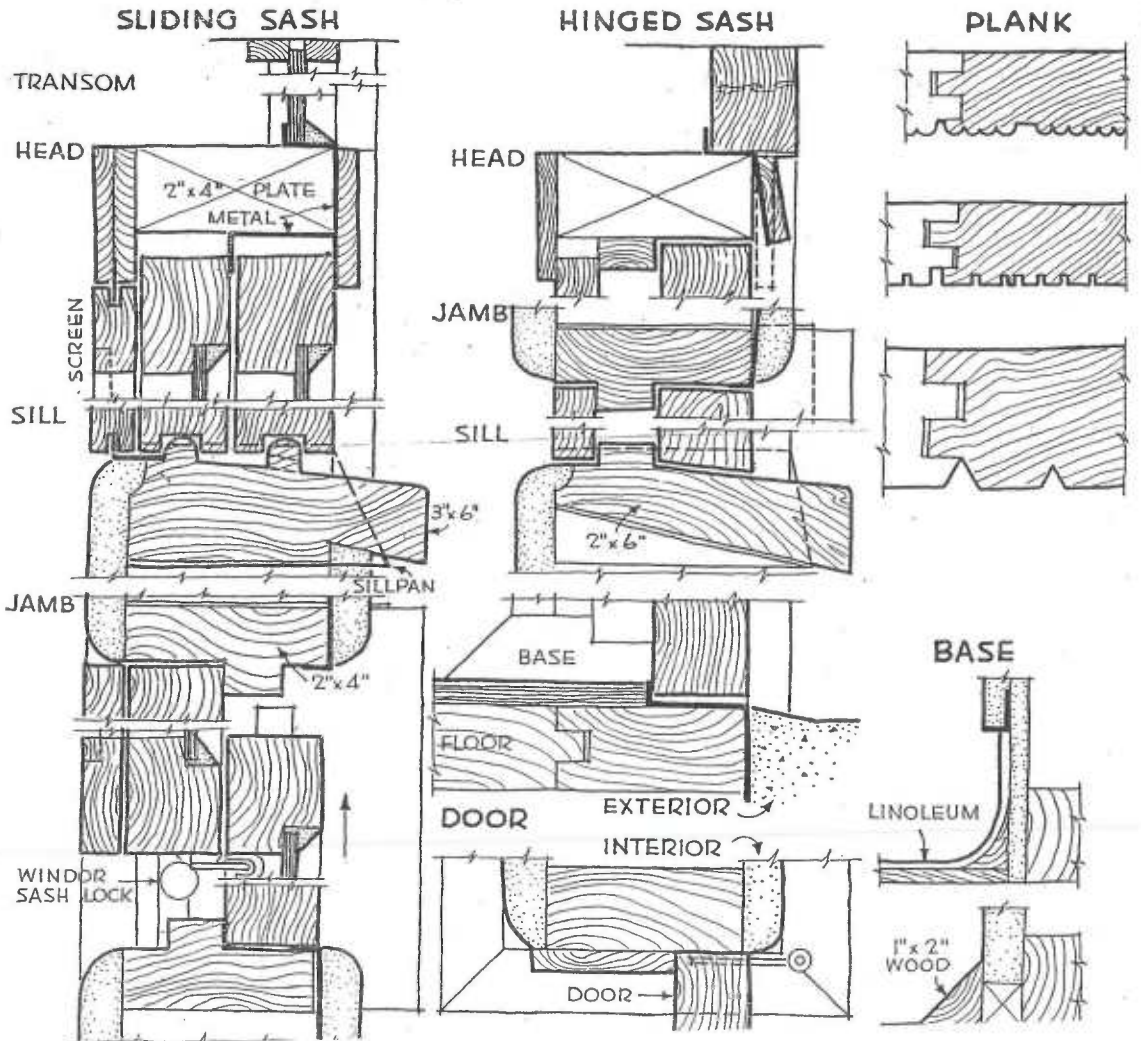
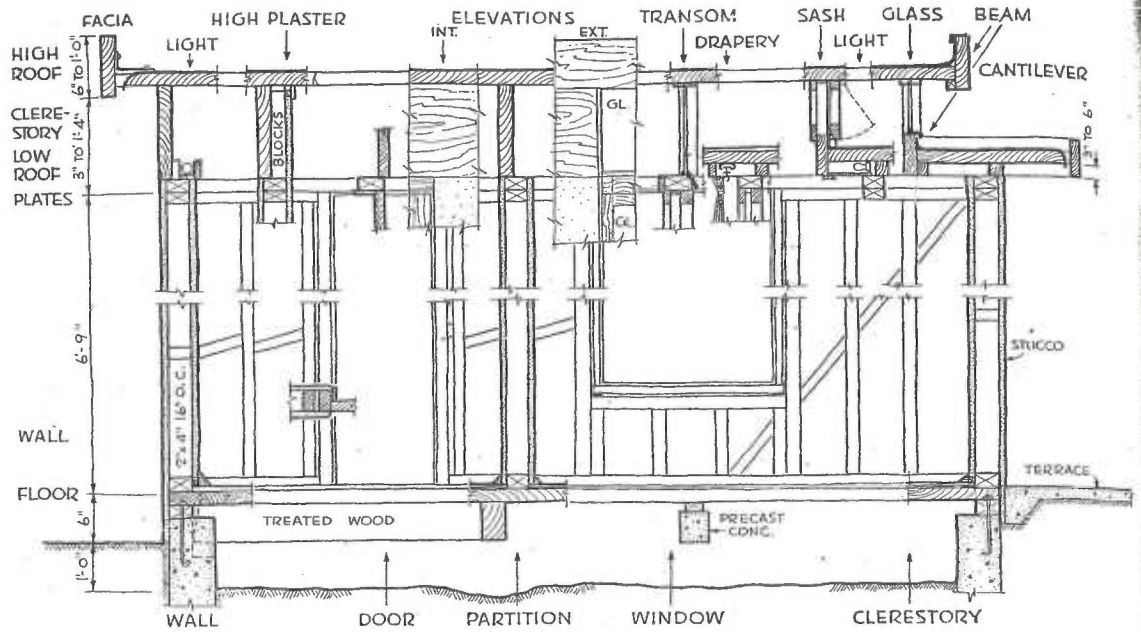
Julius Schuiran Photo



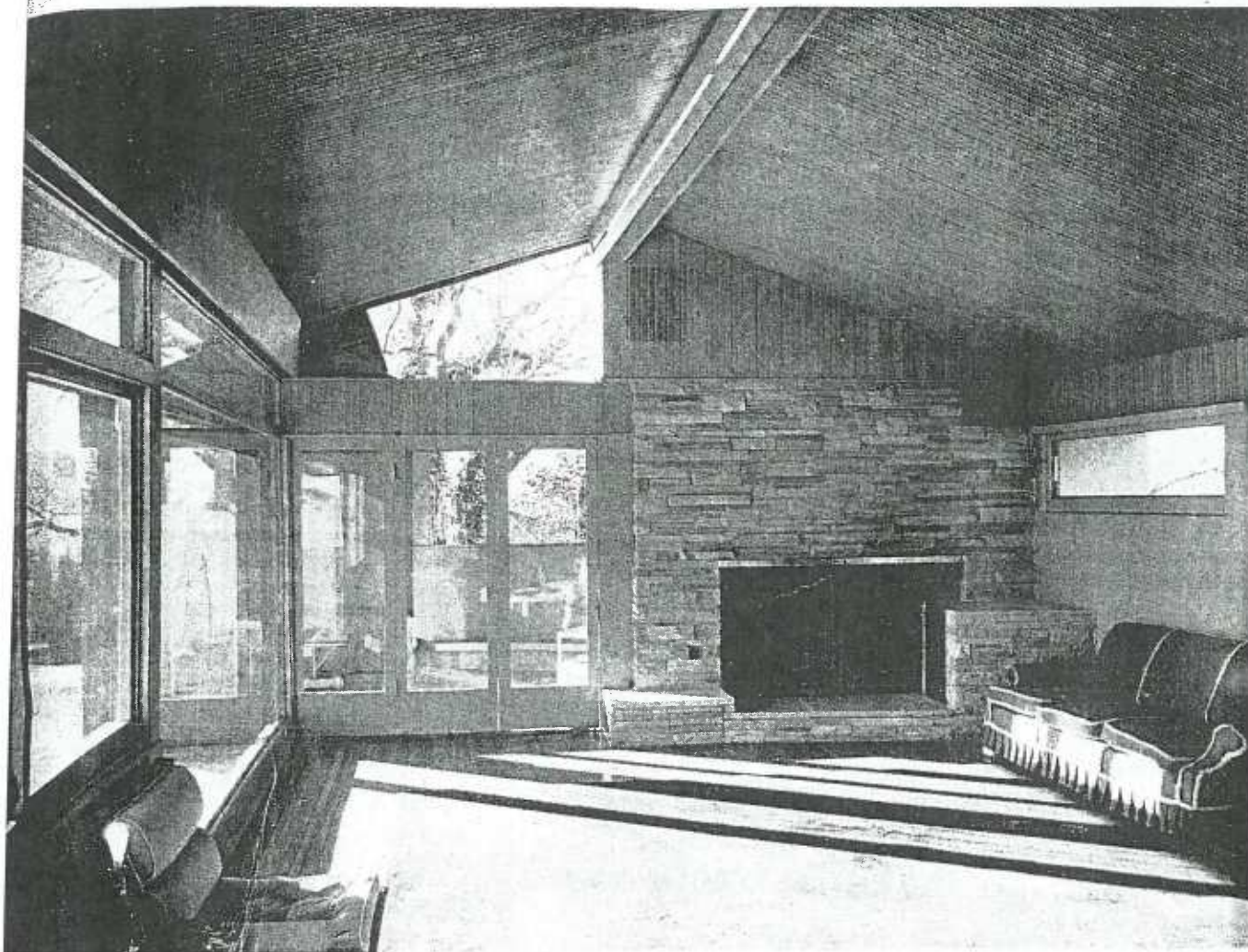


# ARCHITECTURAL ENGINEERING

TECHNICAL NEWS AND RESEARCH







Julius Schulman Photo

up of beams and joists, requires expensive treated lumber, and, because of its thickness, deep excavations. The proposed tongued and grooved planking of the "Schindler Frame" is simpler to install, reduces treated lumber to a minimum, and gives a warmer floor. Carpeting may be applied without any additional finish flooring. The possible wide floor spans make the use of termite-proof prefabricated concrete beams economical for house construction.

#### WALL FRAMING

The traditional stud is cut to wall height and provides for a double plate at ceiling. In a space house, ceiling heights vary repeatedly. This makes it difficult for the carpenter to ascertain and locate the various stud lengths required. It also interrupts the top plates wherever ceiling heights change, thereby weakening the important horizontal tie these plates should provide for the building.

The "Schindler Frame" eliminates all

throughout the house to door height, and thus provides a *continuous* belt of plates at this height. The horizontal continuity of the design becomes a structural reality and does not have to be attained by a repetition of abstract measurements.

#### DOORS AND WINDOWS

Door and window frames are set in below and above these wall plates, which give a horizontal guide for their heights.

The standard double-hung or casement window is not suitable nor structurally feasible for the large unbroken openings to be provided. Therefore, wide openings are equipped with sliding sashes, which remain evenly supported whether open or closed. Their size is limited only by their inertia, which, if excessive, would make operation difficult. No complicated wall pockets to hide them are contemplated, since the wall areas are seldom large enough to receive them. In case of windows which extend above the height of the main

the section below it, and the portion above may become a simple stationary transom. Narrow hinged sash and exterior doors always open out. This feels better, is more sanitary, saves room space, and avoids complication with drapes. Flyscreens are preferably inside, protected against the dirt and weather.

Space architecture has to give special consideration to windowheads, which may interfere with the continuity between two adjoining space units. The ideal condition would be to carry the adjoining ceilings through without any header to emphasize the separating wall. The elimination of such headers becomes a very complicated problem in the standard frame. The "Schindler Frame" simply cuts out the bottom plate and uses the remaining plate as the head member of the frame for both doors and windows. This member thereby becomes small and unobtrusive, and does not interrupt the continuity between adjoining space units, especially between the room and the out-of-doors.



# ARCHITECTURAL ENGINEERING

TECHNICAL NEWS AND RESEARCH



## CLEARSTORY COURSE

On top of the plate course rests a horizontal band consisting of timbers and glass, which raises the ceiling to the required height. These timbers are generally from 3 to 16 in. high, and serve at the same time as headers to bridge openings, as roof beams, and cantilevers for overhangs. If higher than 16 in., a built-up truss may be substituted.

Julius Schulman Photos



Clearstory windows are inserted without difficulties, and the roof levels stepped at any place regardless of partitions and walls below, giving the space architect complete freedom to shape the rooms. Overhangs are carried by means of cantilevers which are easily and deeply anchored into the structure.

## ROOF CONSTRUCTION

The standard roof construction with rafters, sheathing, ceiling joists, and plaster, is complicated and so thick that clearstory windows between different roof levels necessitate excessive ceiling heights.

The "Schindler Frame" eliminates all rafters in favor of a tongued and grooved plank flooring, which forms roof and ceiling at the same time. Since the composition roof used may spill at all edges, roof slopes may be eliminated completely or reduced to a minimum to help drainage. The composition top sheet should be laid without laps, and a heat-reflecting surface is advisable. The plank may just as easily be used for hip and shed roofs. Its acoustical properties are superior to ordinary plaster and may be further improved by proper detailing.

The efficiency of the plank roof compares favorably with standard constructions. It cuts labor costs without adding material. A thickness of  $1\frac{5}{8}$  in. will span 10 ft., which can usually be made the maximum span due to flexibility of

the clearstory course. It eliminates rafters, cuts and plaster, since it may be treated to form a finished wooden ceiling, doing away with the usual plaster cracks. Space continuity is maintained, since ceiling and overhangs are of the same material. The plank may be run with various profiles to suppress joints, checks and defects.

As far as insulation is concerned, the 2 in. plank is superior to the usual attic, and its efficiency may be improved by increasing its thickness, which will also strengthen it. This is less expensive than the application of insulating materials (fiberboard, etc.) since these require extra labor for an additional operation. If the planks are  $2\frac{5}{8}$  in. or more thick, they are considered to be one-hour fire resistant.

By treating the ceiling and the clearstory course in wood, the wall treatment (plaster, etc.) stops uniformly on the level of the top plates, thereby eliminating scaffolding and emphasizing the screen quality of the wall. The same considerations recommend the use of glass gables in case the roof is sloping.

The roof edge is protected by means of a fascia which also serves as a supporting beam between cantilevers and to span clearstory openings.

It is obvious that, as soon as our technique permits, the tongued and grooved plank may profitably be replaced by a prefabricated cellular slab.

## UTILITIES

The elimination of the attic space has no disadvantage as far as utility service is concerned. Distribution is made below the floor. No electric outlets are necessary above plate level, either for direct or indirect lighting. By keeping the direct light sources at door height, near eye level and facing down, they are never seen squarely, thus assuring maximum effect without glare.

The "low roof" serves efficiently to shade the windows, and receives Venetian blind pockets and curtain tracks as an organic part of the structure.

## EXECUTION

Anyone who has ever supervised the building of a contemporary house will realize the relief of being able to give the carpenters one uniform stud-length, and to eliminate all notches for cantilevers, ties, and rafters. Although the "Schindler Frame" unavoidably repeats certain characteristic details, it allows such freedom in the use of the more important features of space architecture that it should prove a boon in developing it, and might well help to give contemporary houses what the past called "style."

PRO

Quoins

ARCI

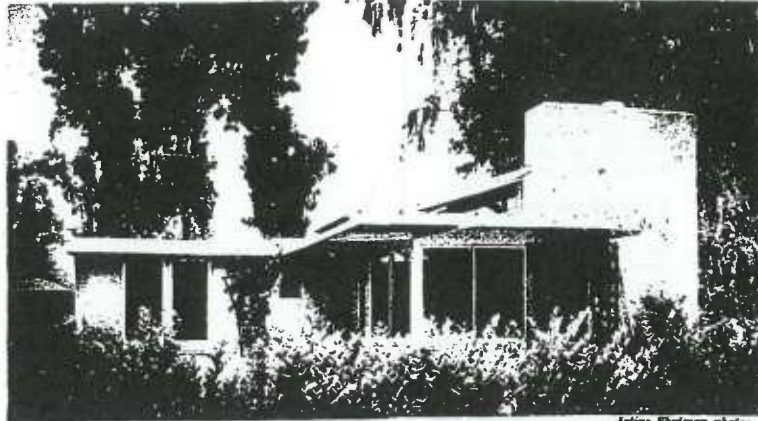
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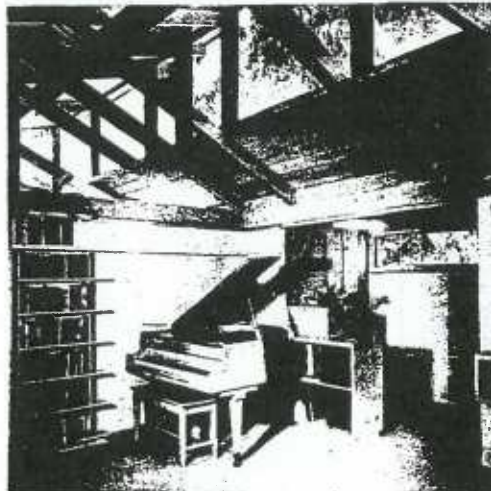
# A Servantless House Meets Three Needs



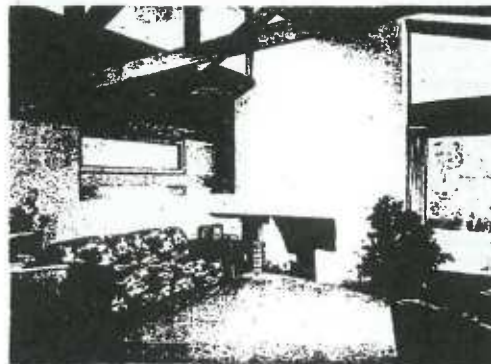
Julius Shulman photos

This California-type modern house takes advantage of natural lighting facility with its floor-to-ceiling windows. It is the home of the F. Presburgers of North Hollywood.

By Esther McCoy



Clerestory windows shed a soft north light and provide a sight of eucalyptus trees grouping from living room.



Modern furniture enhances the plain symmetrical lines of the house. Fireplace sets in front living room wall.

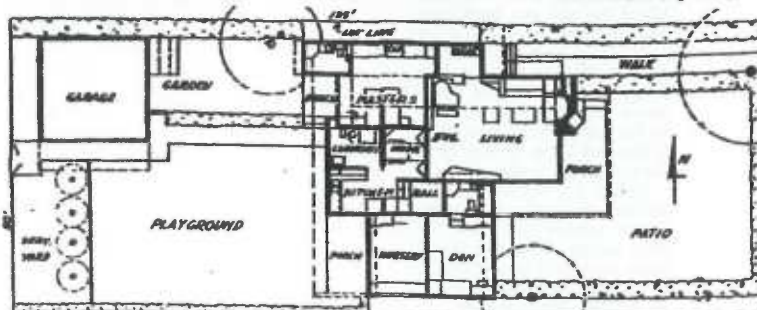
**A** DESIGN of the F. Presburger house in North Hollywood by R. M. Schindler followed principles he established in 1929 when he built his home here. The style he used became the prototype of the now fashionable California house.

It had these characteristic features: a cellarless, rambling, low, one-story building with its floor extending without steps into the garden; full height glass walls with large sliding doors on the patio side under ample overhangs; a flat, shed roof with clerestory windows; a solid back wall for privacy and movable partitions for flexibility.

Each house, however, is treated as a separate entity and no set plan is followed. Schindler believes there are three things every mother requires in a servantless house. First, a wing for the children out of range of any living room noise; second, a kitchen and laundry plan which will permit her to keep an eye on the children while she is cooking or washing; third, the parents' rooms away from the children's wing but with close communication for mother and children at night.

If an architect can give the client all three of these, he will perform an enormous service. Most architects can manage only two of the items. In the Presburger house Mr. Schindler produced one of the most deft solutions of this permanent problem.

(Continued on Page Thirty)



## A Servantless

(Continued from Page Six)

The Presburgers had a 50-foot lot on a quiet street with a row of eucalyptus trees on the north. They had one child and another was expected. And they wanted a house so planned that other rooms could be added without disturbing the original arrangement. Now the den is used as a nursery. In time the hall will be extended and one or more bedrooms will be added to the rear.

**I**T WAS not difficult to take care of the first item: privacy for the children. The children's wing was placed on the south and the hall and the bath were buffers between them and the noise of the living room. For further privacy the south kitchen windows facing the neighbors were placed high and glass doors were used on the garden side.

The second item took more planning. Glass was used between the kitchen and nook, which gives the mother a sweeping view of the house's interior. The glass doors separating the nook and living room can be folded back. If the children are playing in the porch off the nursery or on the playground, the mother can watch them from kitchen or laundry windows. If they are in the front patio—usually reserved for grownups—she can see them easily without leaving the laundry.

Then the last requirement: a parents' bedroom with privacy close to the nursery. The parents' bedroom door, the nook and the nursery are in a direct line. Three walls separate the nursery from the parents' bedroom, yet there is direct access to it.

**A** LIMITED budget called for restricted room sizes. This was a limitation which did not result in a house with a feeling of confinement. By means of glass all rooms except the children's are joined into one space form. All open out in various directions toward the garden. The parents' bedroom has its own private garden.

The lot had no view. There was a house on one side, a vacant lot on the other. The only thing approximating a view on the Presburger lot was the line of beautiful old eucalyptus trees. Mr. Schindler had an idea. Why not look up at the view? So the architect created a view, using clerestory windows. There was an added advantage of a soft north light.

Most of the furniture is built in. The living room has a built-in couch with end table at one end and wood storage underneath. At the other end is the radio-phonograph cabinet. On the south wall is a desk with a hinged panel above that forms a wainscot on the wall. When pulled down it forms a large serving service for buffet meals.

Colors are the same inside and out, the walls a chartreuse stucco outside and the same tone inside. The pine woodwork is stained gray throughout the house. The insides of all cabinets are turquoise.



1

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION

APPLICATION TO ERECT A NEW BUILDING OF TYPE

Lot No. \_\_\_\_\_

Tract 10132 Bl. 147, 60

Location of Building AGNES ST. Approved by City Engineer

Between what cross streets YALBY HEIGHTS & WOODMICKLE ST. Dept.

USE INK OR INDELIBLE PENCIL

1. Purpose of building REPAIRS Families 1 Rooms 4

2. Owner (Print Name) R. H. SCHNEIDER Place

3. Owner's address 527 1/2 P. O. 13

4. Certificated Architect R. H. SCHNEIDER State License No. C13 Phone 449011

5. Licensed Engineer State License No. Phone

6. Contractor OTNRA State License No. Phone

7. Contractor's address \_\_\_\_\_

8. VALUATION OF PROPOSED WORK 6000 -

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

10. Size of new building 46 x 40 No. Stories 1 Height to highest point 10 Size lot 50 x 135

11. Material Exterior Walls WOOD FRAME Type of Roofing COMP.

For Accessory Buildings and similar structures (a) Footing: Width 16 Depth to ground 12 Width of Wall 6

(b) Size of Studs 2 x 4 Material of Floor WOOD

(c) Size of Floor Joists 2 x 6 Size of Rafters 2 x 6

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

Plans, Specifications and other data must be filed.

Sign here [Signature]

Table with columns for PERMIT No. (11578), PLAN, and various official stamps and signatures.

BEST COPY -NO PLOT PLAN-

1

# APPLICATION TO ERECT A NEW BUILDING

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

Lot No. # 103

Tract

Location of Building 4339 SANEV ST  
(House Number and Street)

MAIN NUY'S DISTRICT

Approved by  
Engineer  
Deputy

Between what cross streets

USE INK OR INDELIBLE PENCIL.

- 1 Purpose of building GARAGE Families Rooms
- 2 Owner ROSS BURGER Phone
- 2 Owner's address 27 W 7TH P.O.
- 4 Certified Architect R.A. SIMMONS State License No C 13 Phone W 7904
- 5 Licensed Engineer State License No Phone
- 6 Contractor OWNAL State License No Phone
- 7 Contractor's address

- 8 VALUATION OF PROPOSED WORK (including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon) \$ 500.00
- 9 State how many buildings NOW on lot and give use of each. RESIDENCE (House, Dwelling, Apartment House, Hotel or other purpose)
- 10 Size of new building 18 x 18 No. Stories 1 Height to highest point 8 Size lot 50 x 150
- 11 Material Exterior Walls FRAME Type of Roofing COMP
- For Accessory Buildings and similar structures:
  - (a) Footing Width 12 Depth in Ground 12 Width of Wall 6
  - (b) Size of Studs 2 x 4 Material of Floor CONCRETE
  - (c) Size of Floor Joists x Size of Rafters 2 x 10

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

Sign here Kellychinsky (Owner or Authorized Agent)  
By

Plans, Specifications and other data must be filed.

FOR DEPARTMENT USE ONLY							
(1) PLAN CHECKING		(2) REINFORCED CONCRETE		(3) The building referred to in this Application will be more than 100 feet from Street			
Receipt No.		Date		Sign here			
Valuation \$		Tone of Reinforcing Steel		(Owner or Authorized Agent)			
Tax Paid \$				Clerk			
TYPE	CORNER	SECTION No.	MAIN LOT	REAR LOT	LET SIDE	PL rear alley	PL side alley
		Front and Rear	Corner Lot	Corner Lot			
PERMIT No. 17535		APPROVED AND APPROVED		APPROVED AND APPROVED		District Map No.	
PLANS		APPROVED AND APPROVED		APPROVED AND APPROVED		Fee	
Date		APPROVED AND APPROVED		APPROVED AND APPROVED		Stamp here when Permit is issued	
FOR VALUE		FOR VALUE		APPROVED AND APPROVED		Inspector	
				APPROVED AND APPROVED			



R.M.

Enclosed find invoice, tried many times to reach you by phone, no success. When I cant make a profit of \$ 25.00 on a job of this kind I will quit. You get in your car and try to locate flooring these days and then deliver to job you sure earn your money. Your complaint surprised and shocked me beyond words.

B.B.

TRDWD FL

956 LUCILLE AVENUE  
LOS ANGELES 26, CALIFORNIA

*Patience Turman*  
PATIENCE TURMAN

7-5-46

Dear Mr. Schneider

Since I have taken a full  
time job, I shall be unable to  
do any further work on your  
garden for Mrs. Mrs. Deering

I am sorry that I shall not  
be able to see the plants completely  
not only because the 31 hours  
I have spent in them is wasted,  
but also because I like to  
finish what I start.

Thank you for the certificate  
you have shown me.

Yours very truly  
Patience Turman

MO 18526

# 554 - \$ 40.00  
# 907 - 10.00



# City of Los Angeles Department of City Planning

## 12/16/2013 PARCEL PROFILE REPORT

### PROPERTY ADDRESSES

4255 N AGNES AVE

### ZIP CODES

91604

### RECENT ACTIVITY

None

### CASE NUMBERS

CPC-2009-3740-RFA  
CPC-2009-3740-RFA  
CPC-2008-3125-CA  
CPC-2007-3036-RIO  
ORD-182048  
ENV-2009-3741-CE  
ENV-2007-3037-MND

### Address/Legal Information

PIN Number	165B165 726
Lot/Parcel Area (Calculated)	6,753.2 (sq ft)
Thomas Brothers Grid	PAGE 562 - GRID G5
Assessor Parcel No. (APN)	2368015032
Tract	TR 10132
Map Reference	M B 144-68/69
Block	None
Lot	103
Arb (Lot Cut Reference)	None
Map Sheet	165B165

### Jurisdictional Information

Community Plan Area	Sherman Oaks - Studio City - Toluca Lake - Cahuenga Pass
Area Planning Commission	South Valley
Neighborhood Council	Studio City
Council District	CD 2 - Paul Krekorian
Census Tract #	1436.02
LADBS District Office	Van Nuys

### Planning and Zoning Information

Special Notes	None
Zoning	R1-1-RFA
Zoning Information (ZI)	None
General Plan Land Use	Low Residential
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	No
Baseline Hillside Ordinance	No
Baseline Mansionization Ordinance	Yes
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

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



**Assessor Information**

Assessor Parcel No. (APN)	2368015032
Ownership (Assessor)	
Owner1	CULLITON,CHRISTOPHER M AND SCHULENBERG,AMY E
Address	4255 AGNES AVE STUDIO CITY CA 91604
Ownership (City Clerk)	
Owner	CULLITON, CHRISTOPHER MATTHEW (ET AL)
Address	4255 AGNES AVENUE STUDIO CITY CA 91604
APN Area (Co. Public Works)*	0.155 (ac)
Use Code	0101 - Single Residence with Pool
Assessed Land Val.	\$461,000
Assessed Improvement Val.	\$198,000
Last Owner Change	05/27/09
Last Sale Amount	\$725,507
Tax Rate Area	13
Deed Ref No. (City Clerk)	875665 776251 7-398 313953
Building 1	
Year Built	1947
Building Class	D6B
Number of Units	1
Number of Bedrooms	3
Number of Bathrooms	2
Building Square Footage	1,424.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5

**Additional Information**

Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Very High Fire Hazard Severity Zone	No
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)	No
Oil Wells	None

**Seismic Hazards**

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	2.17432123820291
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14

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

Rupture Top	0
Rupture Bottom	13
Dip Angle (degrees)	70
Maximum Magnitude	6.4
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	Yes
Tsunami Inundation Zone	No

**Economic Development Areas**

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

**Public Safety**

Police Information

Bureau	Valley
Division / Station	North Hollywood
Reporting District	1583

Fire Information

Division	3
Batallion	14
District / Fire Station	78
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-2009-3740-RFA  
**Required Action(s):** RFA-RESIDENTIAL FLOOR AREA DISTRICT  
**Project Descriptions(s):** PROPOSED STUDIO CITY RESIDENTIAL FLOOR AREA (RFA) DISTRICT. PROPERTIES INCLUDE ALL NON-HILLSIDE R1, RE11, AND RE20 ZONED SINGLE-FAMILY PROPERTIES WITHIN THE STUDIO CITY NEIGHBORHOOD COUNCIL BOUNDARIES, WHICH ARE AS FOLLOWS:  
NORTH: 101 FWY  
SOUTH: MULHOLLAND DR.  
EAST: 101 FWY  
WEST: FULTON AVE. & LONGRIDGE AVE.

**Case Number:** CPC-2009-3740-RFA  
**Required Action(s):** RFA-RESIDENTIAL FLOOR AREA DISTRICT  
**Project Descriptions(s):** PROPOSED STUDIO CITY RESIDENTIAL FLOOR AREA (RFA) DISTRICT. PROPERTIES INCLUDE ALL NON-HILLSIDE R1, RE11, AND RE20 ZONED SINGLE-FAMILY PROPERTIES WITHIN THE STUDIO CITY NEIGHBORHOOD COUNCIL BOUNDARIES, WHICH ARE AS FOLLOWS:  
NORTH: 101 FWY  
SOUTH: MULHOLLAND DR.  
EAST: 101 FWY  
WEST: FULTON AVE. & LONGRIDGE AVE.

**Case Number:** CPC-2008-3125-CA  
**Required Action(s):** CA-CODE AMENDMENT  
**Project Descriptions(s):** Data Not Available

**Case Number:** CPC-2007-3036-RIO  
**Required Action(s):** RIO-RIVER IMPROVEMENT OVERLAY DISTRICT  
**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.

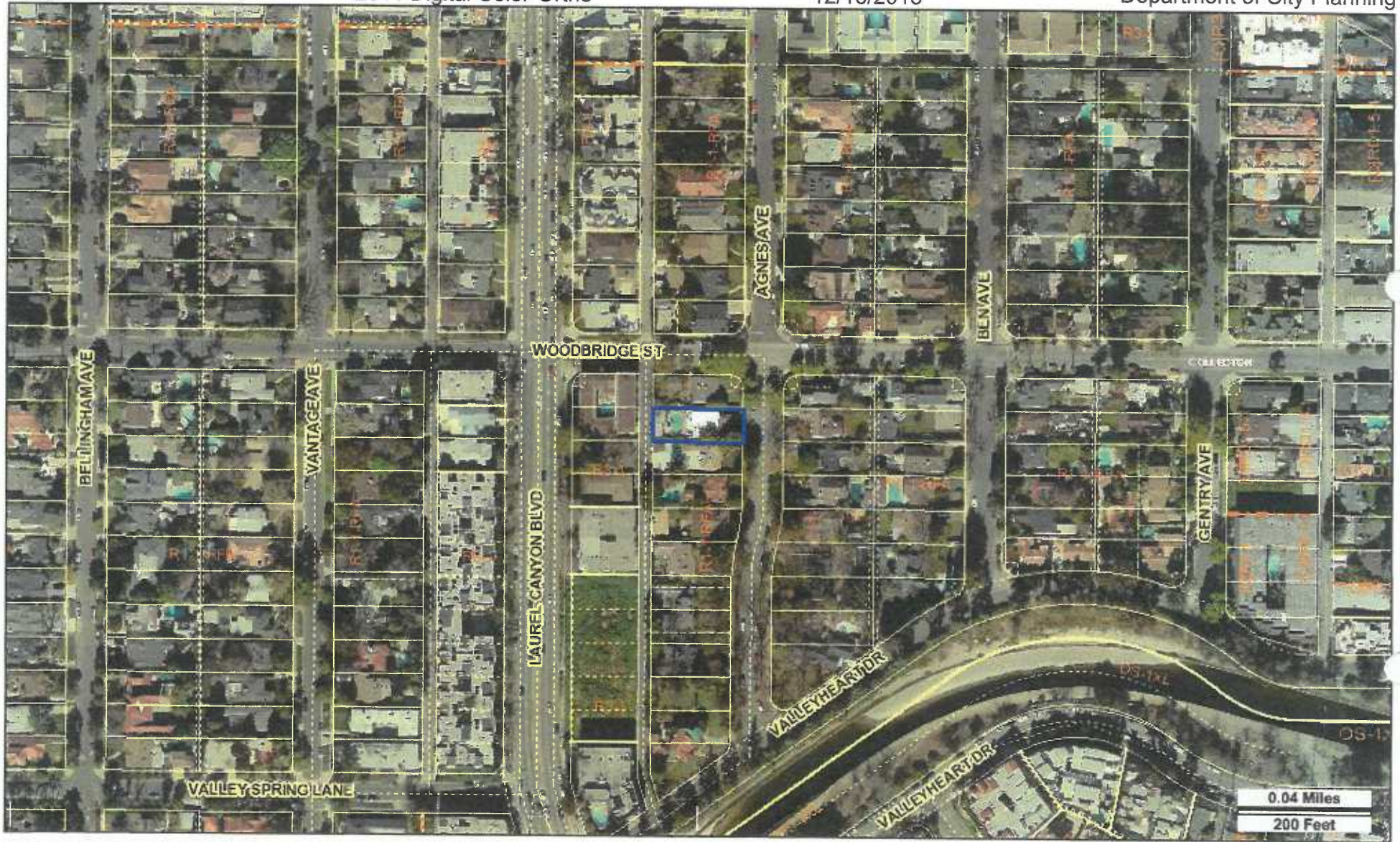
**Case Number:** ENV-2009-3741-CE  
**Required Action(s):** CE-CATEGORICAL EXEMPTION  
**Project Descriptions(s):** PROPOSED STUDIO CITY RESIDENTIAL FLOOR AREA (RFA) DISTRICT. PROPERTIES INCLUDE ALL NON-HILLSIDE R1, RE11, AND RE20 ZONED SINGLE-FAMILY PROPERTIES WITHIN THE STUDIO CITY NEIGHBORHOOD COUNCIL BOUNDARIES, WHICH ARE AS FOLLOWS:  
NORTH: 101 FWY  
SOUTH: MULHOLLAND DR.  
EAST: 101 FWY  
WEST: FULTON AVE. & LONGRIDGE AVE.

**Case Number:** ENV-2007-3037-MND  
**Required Action(s):** MND-MITIGATED NEGATIVE DECLARATION  
**Project Descriptions(s):** Data Not Available

## DATA NOT AVAILABLE

ORD-182048





Address: 4255 N AGNES AVE  
 APN: 2368015032  
 PIN #: 165B165 726

Tract: TR 10132  
 Block: None  
 Lot: 103  
 Arb: None

Zoning: R1-1-RFA  
 General Plan: Low Residential



▲  
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Bend along line to  
expose Pop-Up Edge™

GIS/Fae Tsukamoto  
City Hall, Room 825  
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**CHC-2014-2860-HCM**  
Declaration Letter Mailing List  
MAILING DATE: 10/31/2014

Amy Schulenberg and Chris Culliton  
4255 Agnes Avenue  
Los Angeles, Ca 91604



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