

**FINN FROLICH HOUSE**  
5152-5156 West La Vista Court; 608-610 ½ North Van Ness Avenue  
CHC-2017-4765-HCM  
ENV-2017-4766-CE

Agenda packet includes:

1. [Final Staff Recommendation Report](#)
2. [Committee/ Staff Site Inspection Photos](#)
3. [Categorical Exemption](#)
4. [Under Consideration Staff Recommendation Report](#)
5. [2016 Historic-Cultural Monument Application](#)
6. [1999 Historic-Cultural Monument Application](#)
7. [1980 Historic-Cultural Monument Application](#)
8. [Minutes from Cultural Heritage Commission Hearing on October 20, 1999](#)
9. [Letter of Determination, dated July 2, 1981](#)
10. [Letters from the Public](#)

Please click on each document to be directly taken to the corresponding page of the PDF.

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: **CHC-2017-4765-HCM**  
**ENV-2017-4766-CE**

**HEARING DATE:** March 2, 2017  
**TIME:** 10:00 AM  
**PLACE:** City Hall, Room 1010  
200 N. Spring Street  
Los Angeles, CA 90012

Location: 5152-5156 West La Vista Court;  
608-610-1/2 North Van Ness Avenue  
Council District: 4  
Community Plan Area: Wilshire  
Area Planning Commission: Central  
Neighborhood Council: Greater Wilshire  
Legal Description: Lots 6-15, 26-35 of Bilderrain  
and Mascarel Subdivision Tract, Lot PT 4

**EXPIRATION DATE:** April 4, 2017

**PROJECT:** Historic-Cultural Monument Application for the  
FINN FROLICH HOUSE

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

**OWNER:** Frances I. Coyle  
610 N. Van Ness Ave.  
Los Angeles, CA 90004

**APPLICANT:** Angelo Bellomo  
Silver Lake Heritage Trust  
3924 Sunset Boulevard  
Los Angeles, CA 90029

**RECOMMENDATION**      **That the Cultural Heritage Commission:**

1. **Declare the subject 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.

VINCENT P. BERTONI, AICP  
Director of Planning

**[SIGNED ORIGINAL IN FILE]**

---

Ken Bernstein, AICP, Manager  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

---

Lambert M. Giessinger, Preservation Architect  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

---

Melissa Jones, Planning Assistant  
Office of Historic Resources

**Attachments:** Committee/ Site Inspection Photos  
Historic-Cultural Monument Application



## **FINDINGS**

- The Finn Frolich House “is identified with historic personages or with important events in the main currents of national, State or local history” as the personal residence and studio of nationally and internationally noted sculptor Finn Haakon Frolich.

## **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 1925, the Finn Frolich House is a multi-family dwelling located at 5152 La Vista Court in the Larchmont Village neighborhood of Los Angeles. A 1920s era live-work loft, the subject property was designed and constructed by the sculptor and original occupant, Finn Haakon Frolich (1868-1947), and has served primarily as a sculptor’s studio, production facility, training center, cultural hub, and residence throughout its history. Former residents of the Finn Frolich House notably include Richard Beymer, Victor Buono, and John Carradine.

The subject property is a Mediterranean Revival-influenced three-story building that was constructed as an addition to a one-story existing structure located at the rear of the property. The property retains original features including wood casement windows, an off-center glazed entry door, window boxes, clay tile window overhangs, wood trim, and niches that would have once been filled with sculptures. A bas relief of Jack London sculpted by Finn Frolich is prominent on the exterior façade. The entire second story is jettied a foot from the first story and is dominated by an oversized studio loft door with crafted iron hinges. The fenestration is in an irregular, asymmetrical pattern and a prominent block-and-tackle winch beam with a pulley system protrudes from below the parapet.

Finn Haakon Frolich was born in Oslo, Norway and immigrated to the United States in 1886. A protégé of the neo-classical sculptor Daniel Chester French (renowned for the statue of Abraham Lincoln at the Lincoln Memorial in Washington D.C.) and Augustus St. Gaudens, Frolich was involved with numerous sculptural works both nationally and internationally. Frolich took part in the creation of the *Republic* statue at the Chicago World’s Fair in 1893 as well as *The Fountain of Neptune* placed in front of the Library of Congress and also sculpted a bust of Jack London on display at Jack London State Historic Park in Glen Ellen, California. Frolich further served as the Director of Sculpture for the Alaska-Yukon-Pacific Exposition held in Seattle in 1909, created sculptures for the grounds of the 1915 Panama Pacific International Exposition in San Francisco, and was instrumental in establishing the Society of Beaux Arts and the town of Beaux Arts, a community where artists could live and work together, in Washington

State. After moving to Los Angeles in 1911, Frolich formed arts clubs where young and struggling artists could be supported.

Alterations to the Finn Frolich House include the removal of wood window railings and knee braces below the jettied story as well as a bathroom remodel in 1987.

## **DISCUSSION**

The Finn Frolich House successfully meets one of the Historic-Cultural Monument criteria: it “is identified with historic personages or with important events in the main currents of national, State or local history” as the personal residence and studio of nationally and internationally noted sculptor Finn Haakon Frolich. While the applicant argues that the subject property also “reflects the broad cultural, economic, or social history of the nation, state, or community” as a site of exchange between popular “Hollywood” culture and alternative “bohemian” culture, the information provided does not support such a finding.

As evidenced by the original building permits from 1925, the Finn Frolich House was constructed by sculptor Finn Haakon Frolich. Throughout his career, Frolich worked on a great number of important artistic commissions spanning across the United States and in Europe that range in stature from sculptural works displayed at several international expositions to statues for the Hollywood motion picture industry. Some of Frolich’s earliest works were in partnership with prolific sculptor Daniel Chester French as well as sculptor and painter Roland Hinton Perry; his later creations included sculptures of Luther Burbank in 1914 and Norwegian explorer Roald Amundsen in 1928.

Although the Finn Frolich House appears to have undergone several alterations over the years including removal of patio railings, installation of a gate on the first story, interior remodeling, and missing sections of the decorative relief on the front façade, it continues to maintain a high level of integrity of location, design, materials, setting, workmanship, feeling, and association.

## **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 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 Finn Frolich House 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 an irreplaceable historic site/open space. The Secretary of the Interior's Standards for 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 and sites in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties.

Categorical Exemption ENV-2017-4766-CE was prepared on February 10, 2017.

## **BACKGROUND**

An initial Historic-Cultural Monument application for the subject property was submitted in 1980 by Robert Gary. At a hearing on June 17, 1981, the Cultural Heritage Commission voted to decline the application due to the property not meeting the criteria under the Cultural Heritage Ordinance. In 1999, Gary submitted a subsequent application. At a Cultural Heritage Commission hearing on October 20, 1999, the application was again declined based on a majority vote. On January 19, 2017, the Cultural Heritage Commission voted to take the property under consideration. On February 9, 2017, a subcommittee of the Commission consisting of Commissioner Kennard visited the property, accompanied by staff members from the Office of Historic Resources.

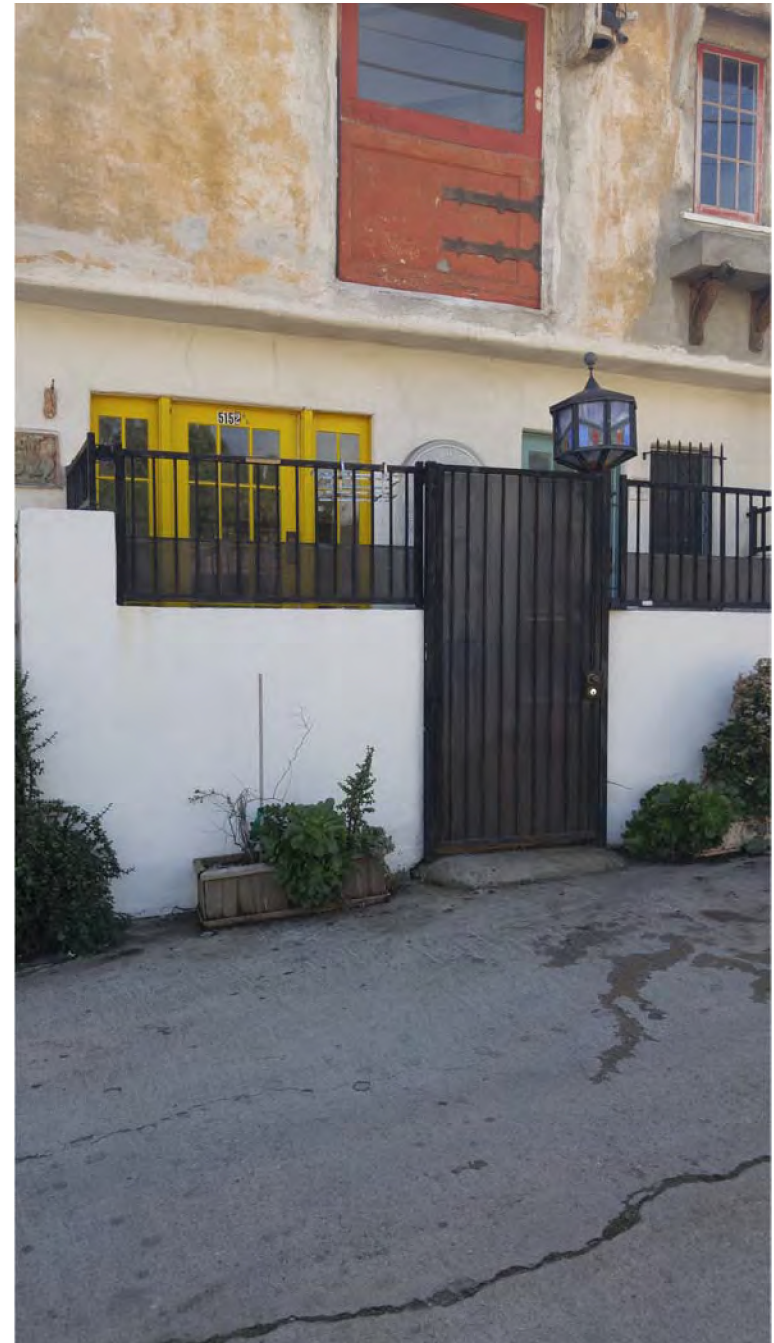
**FINN FROLICH HOUSE**

5152-5156 West La Vista Court; 608-610 ½ North Van Ness Avenue

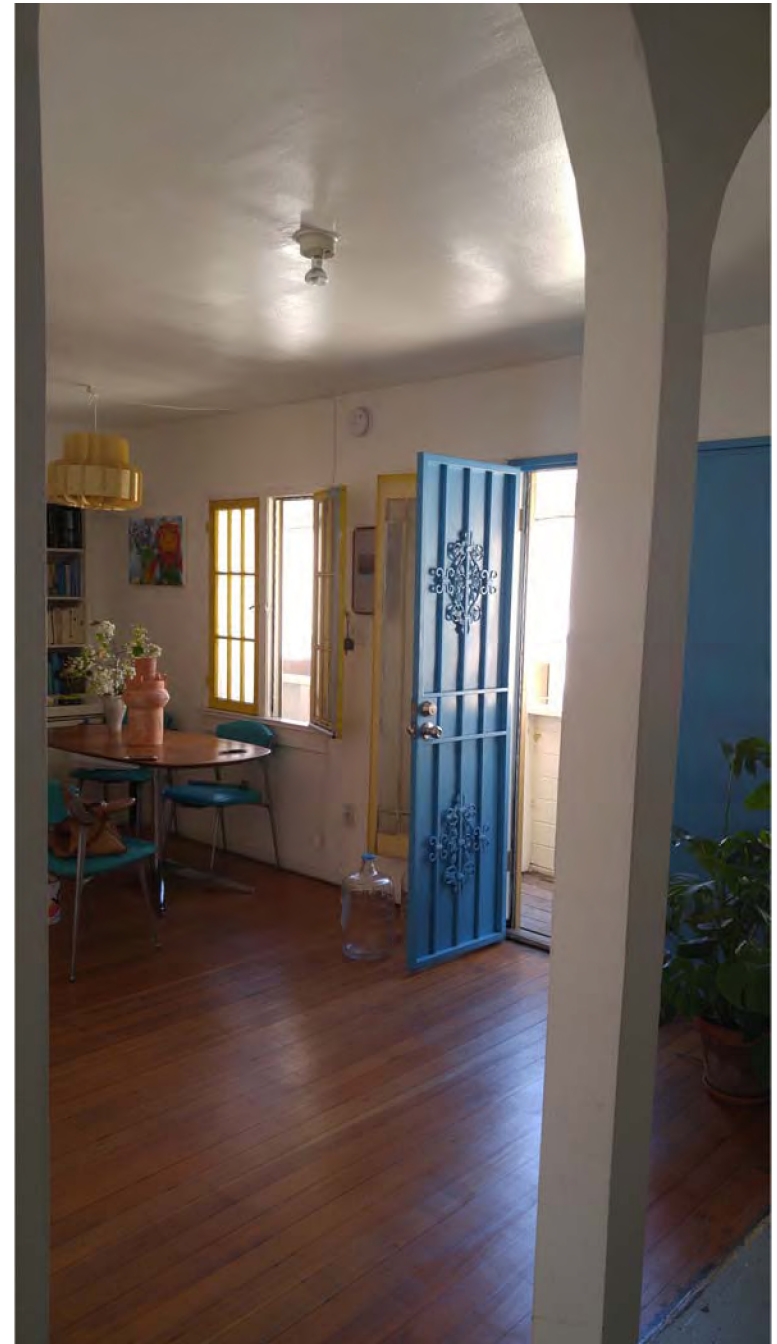
CHC-2017-4765-HCM

ENV-2017-4766-CE

**COMMITTEE/ STAFF SITE INSPECTION PHOTOS  
FEBRUARY 9, 2017**

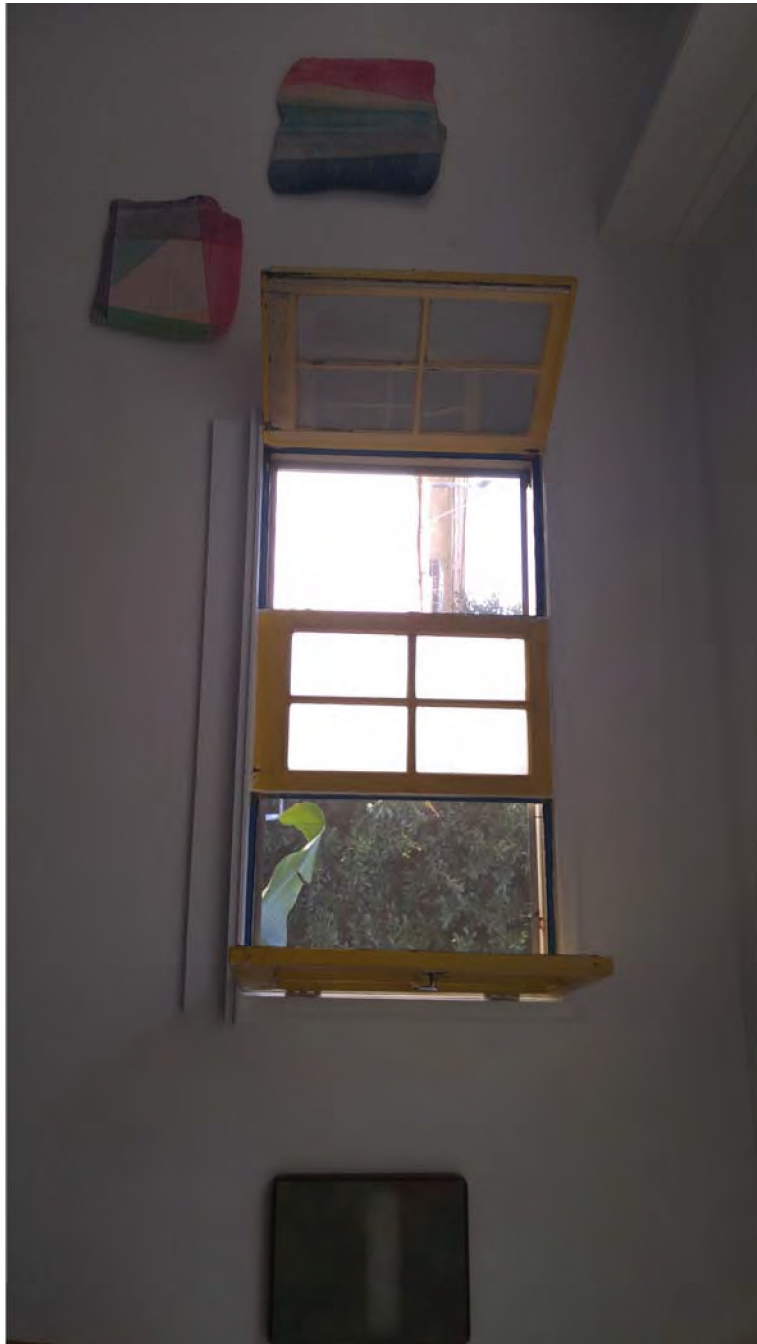




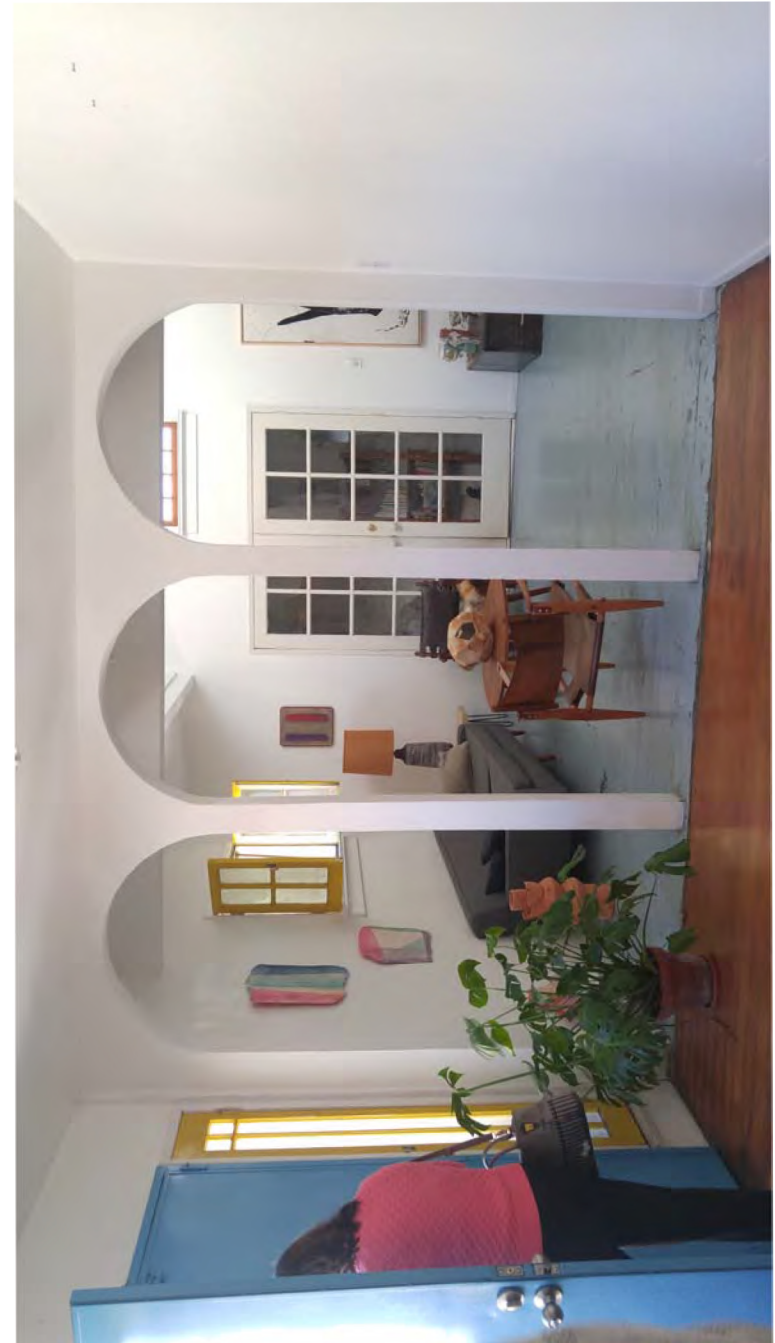






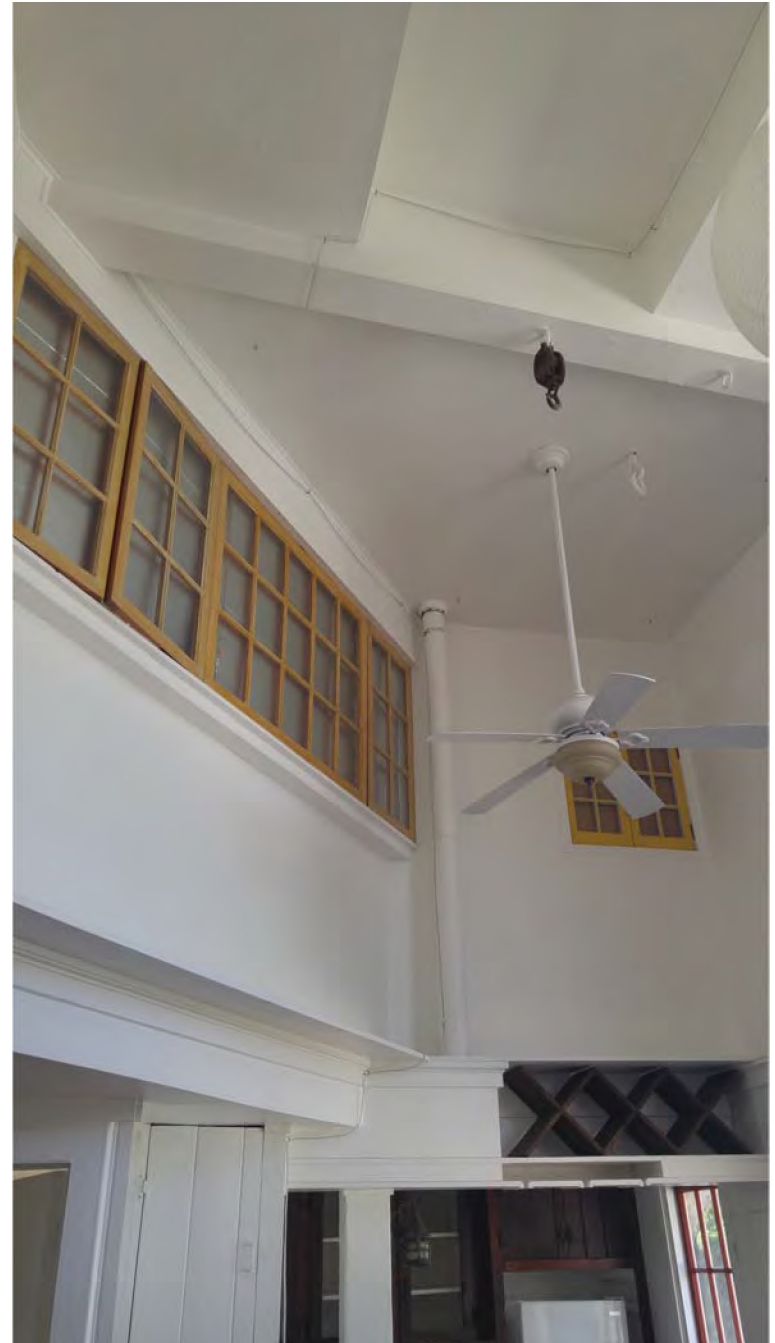


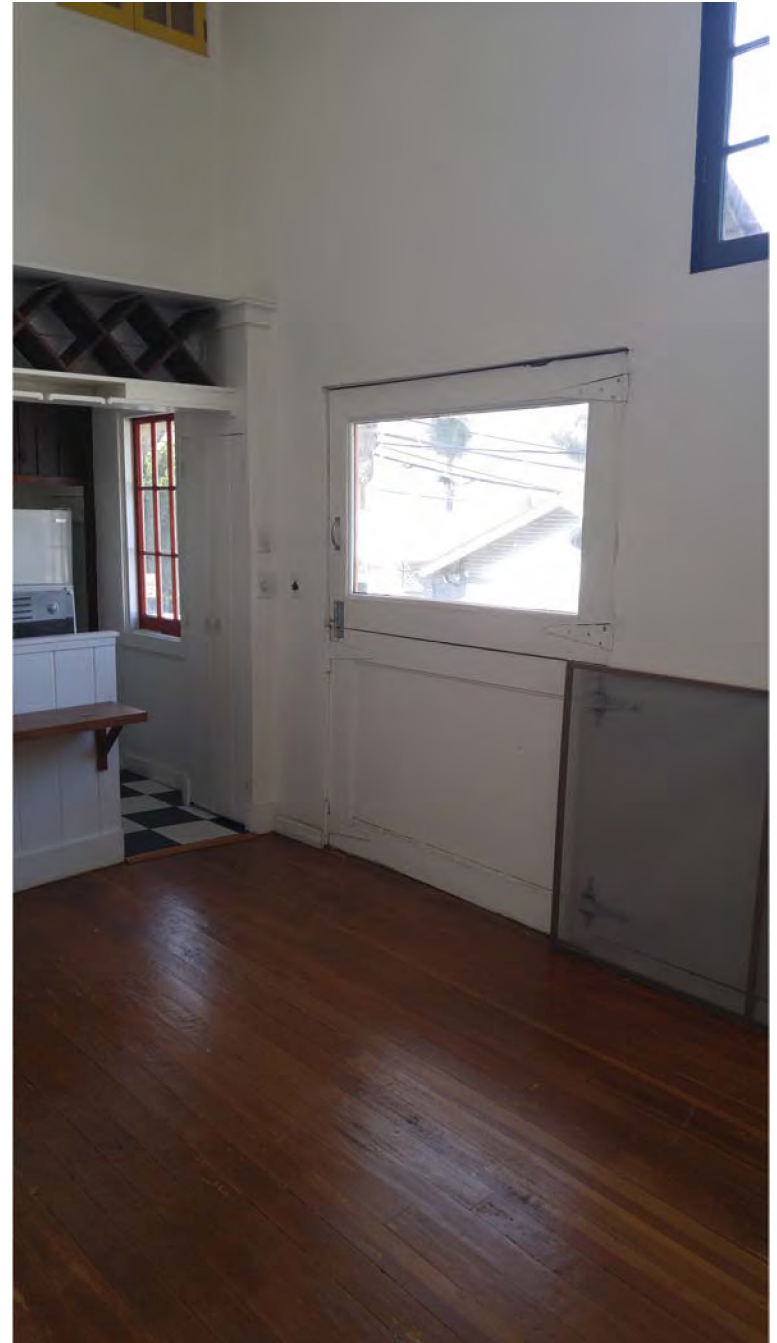










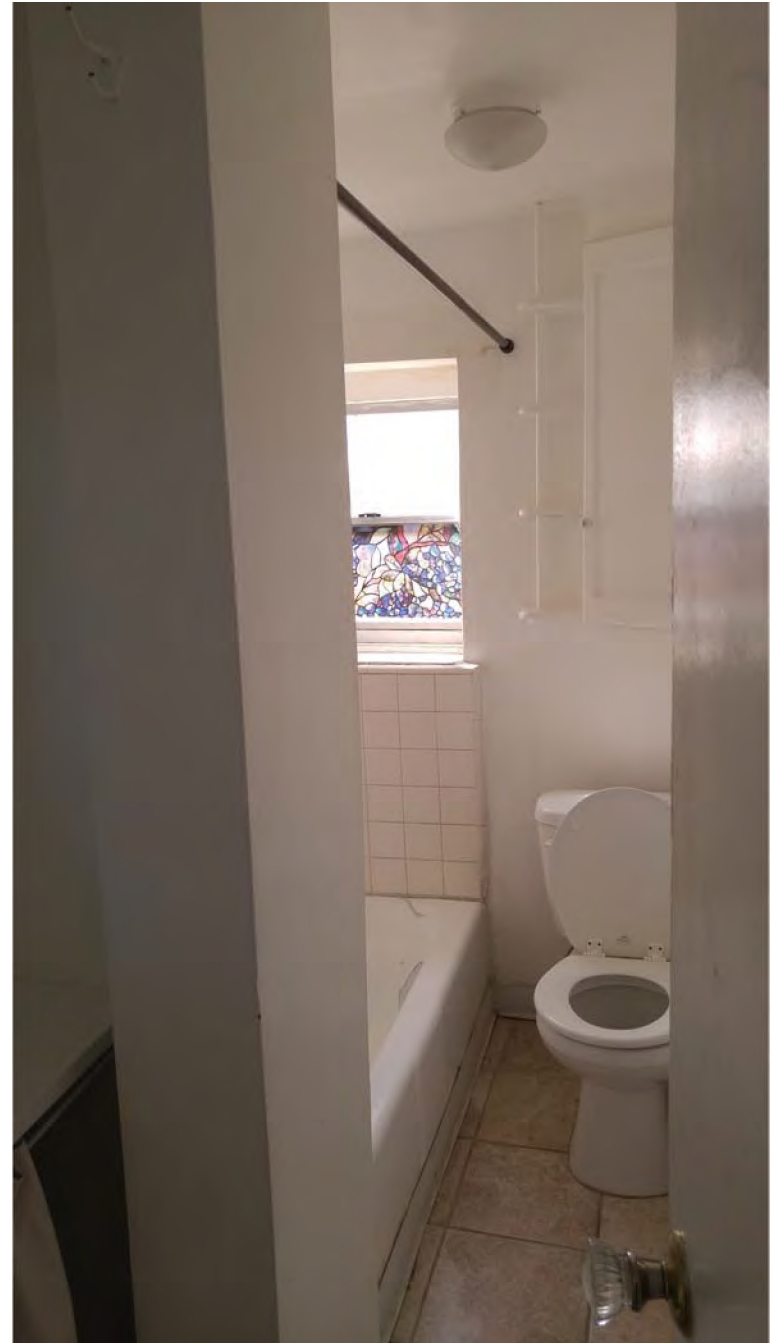








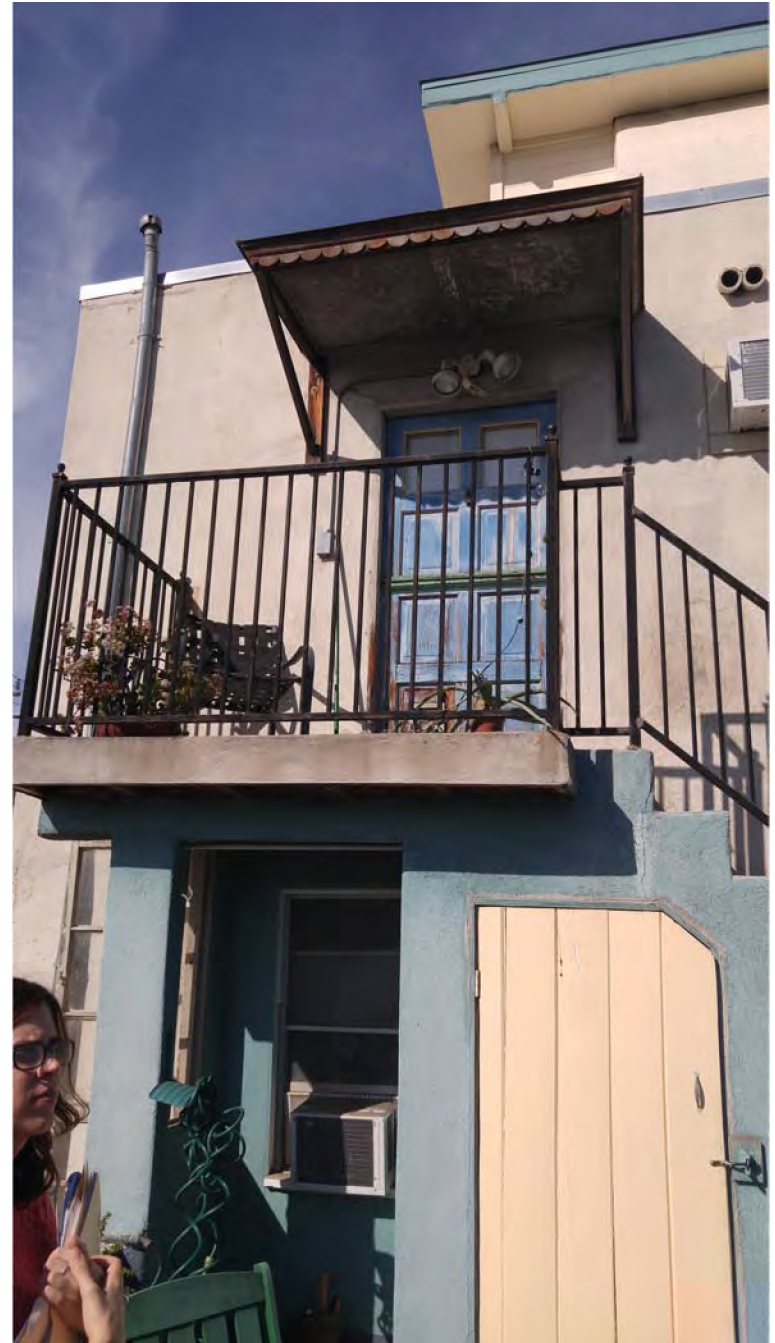




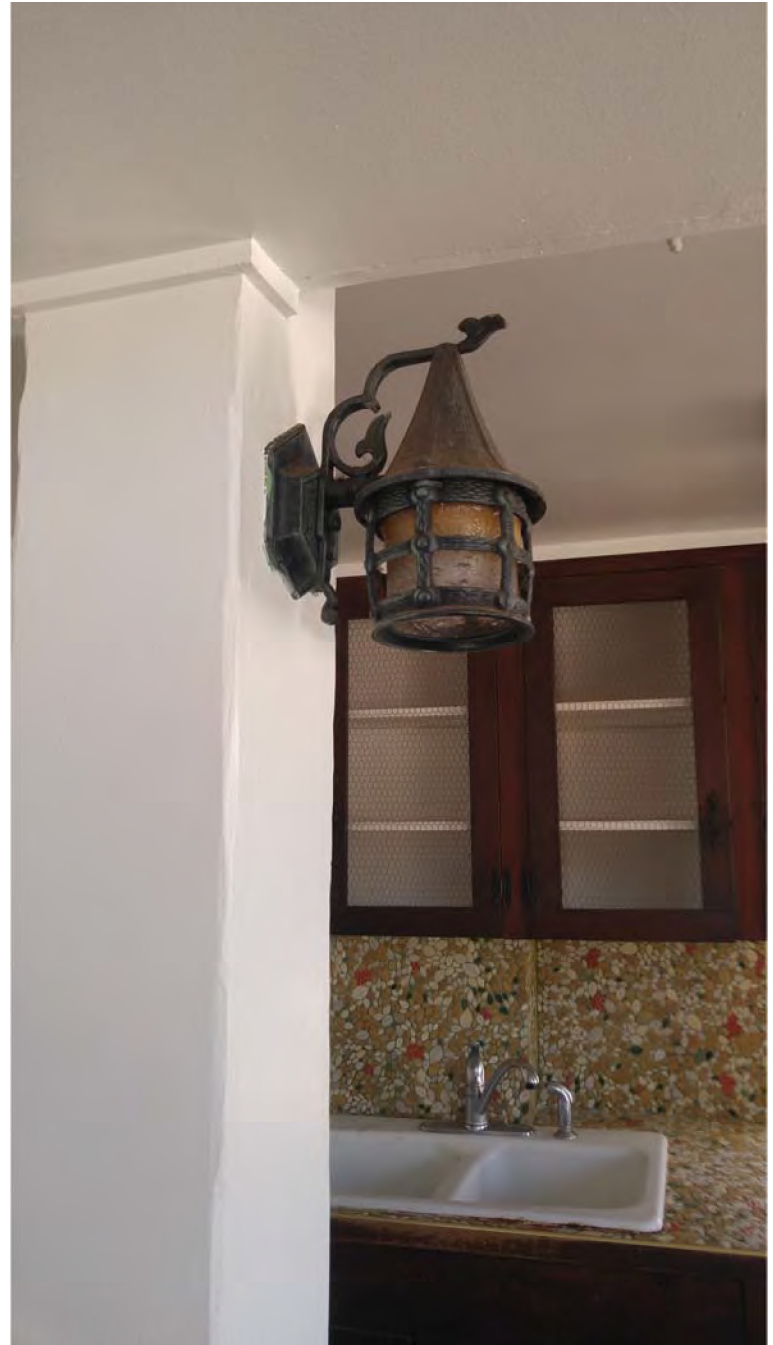










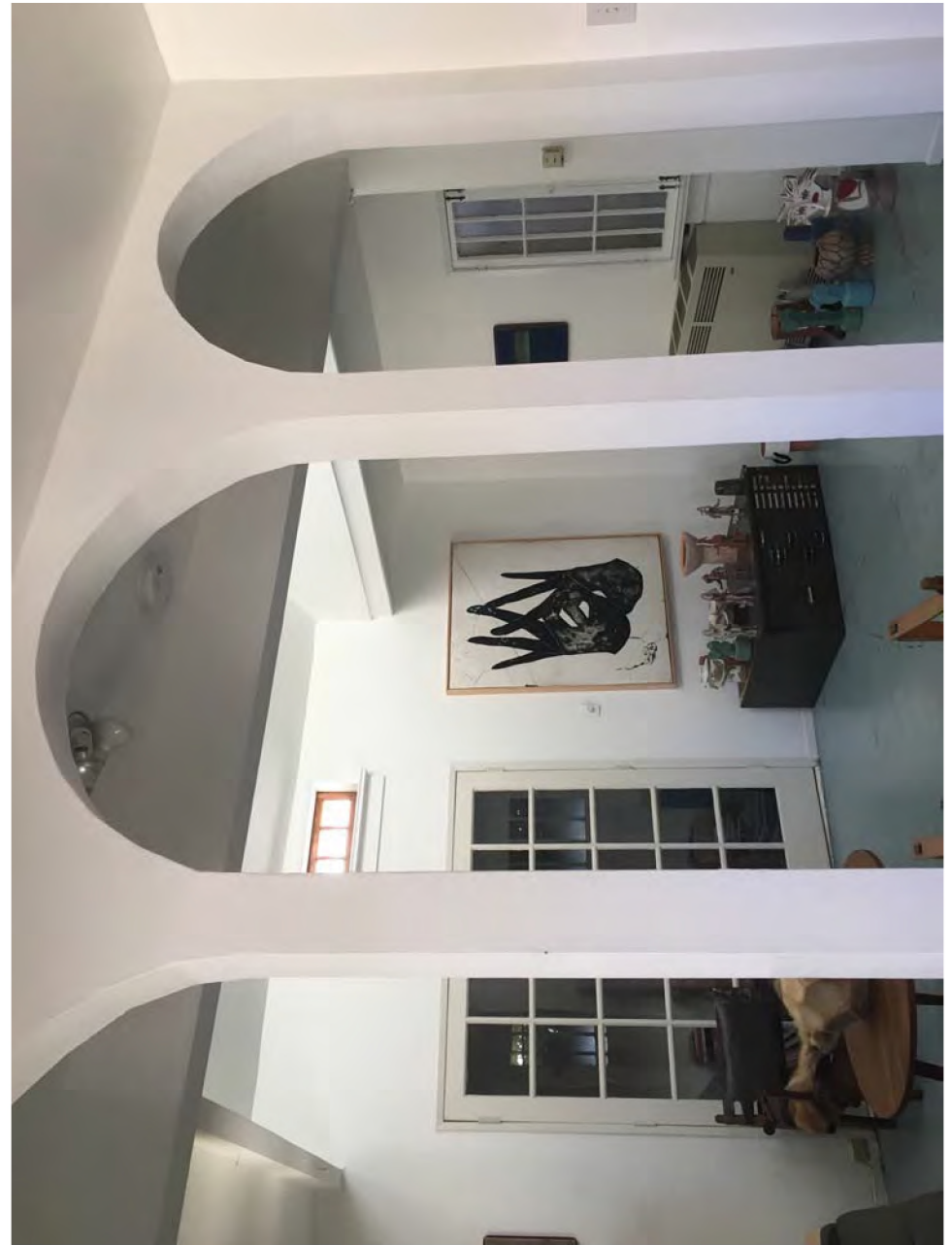




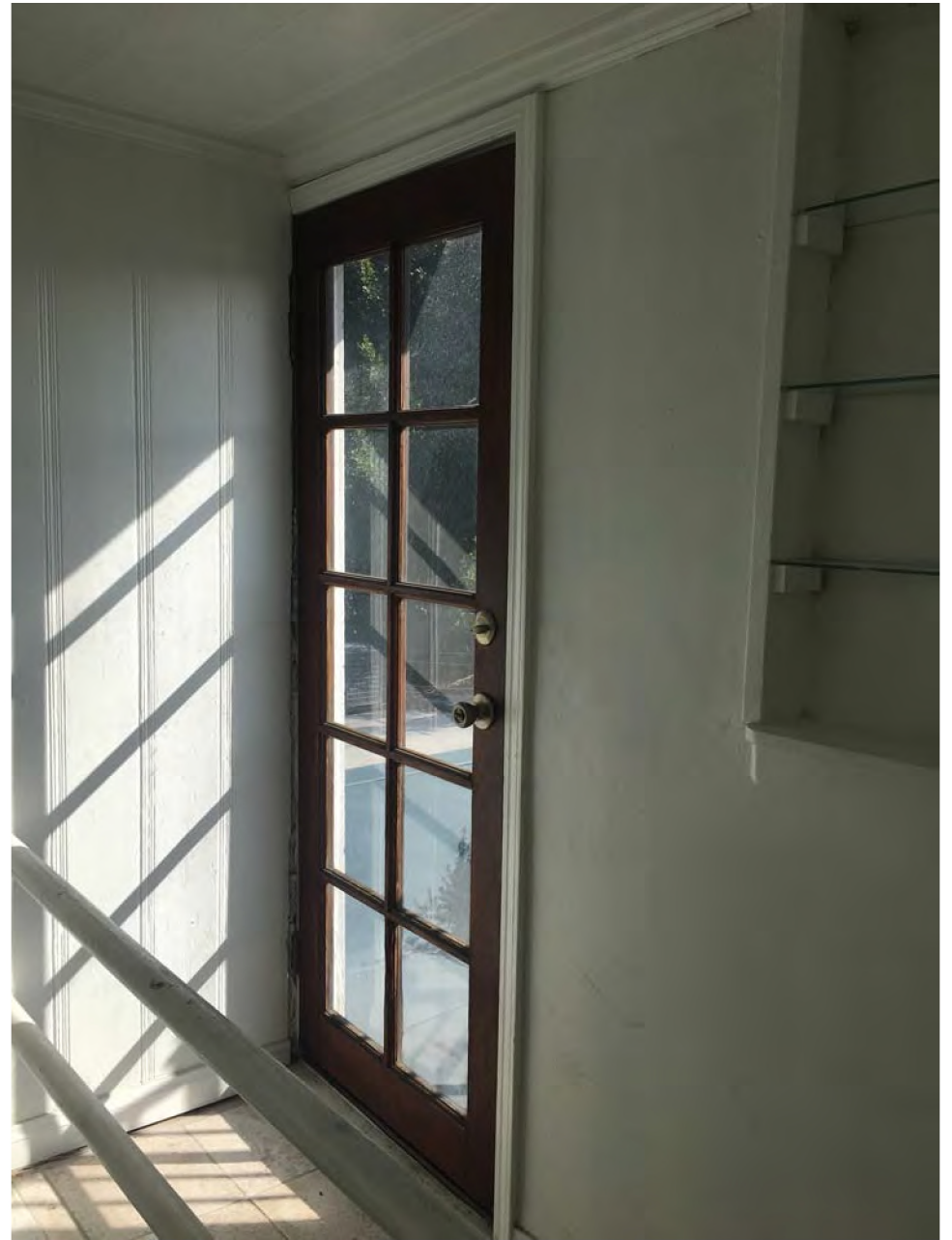






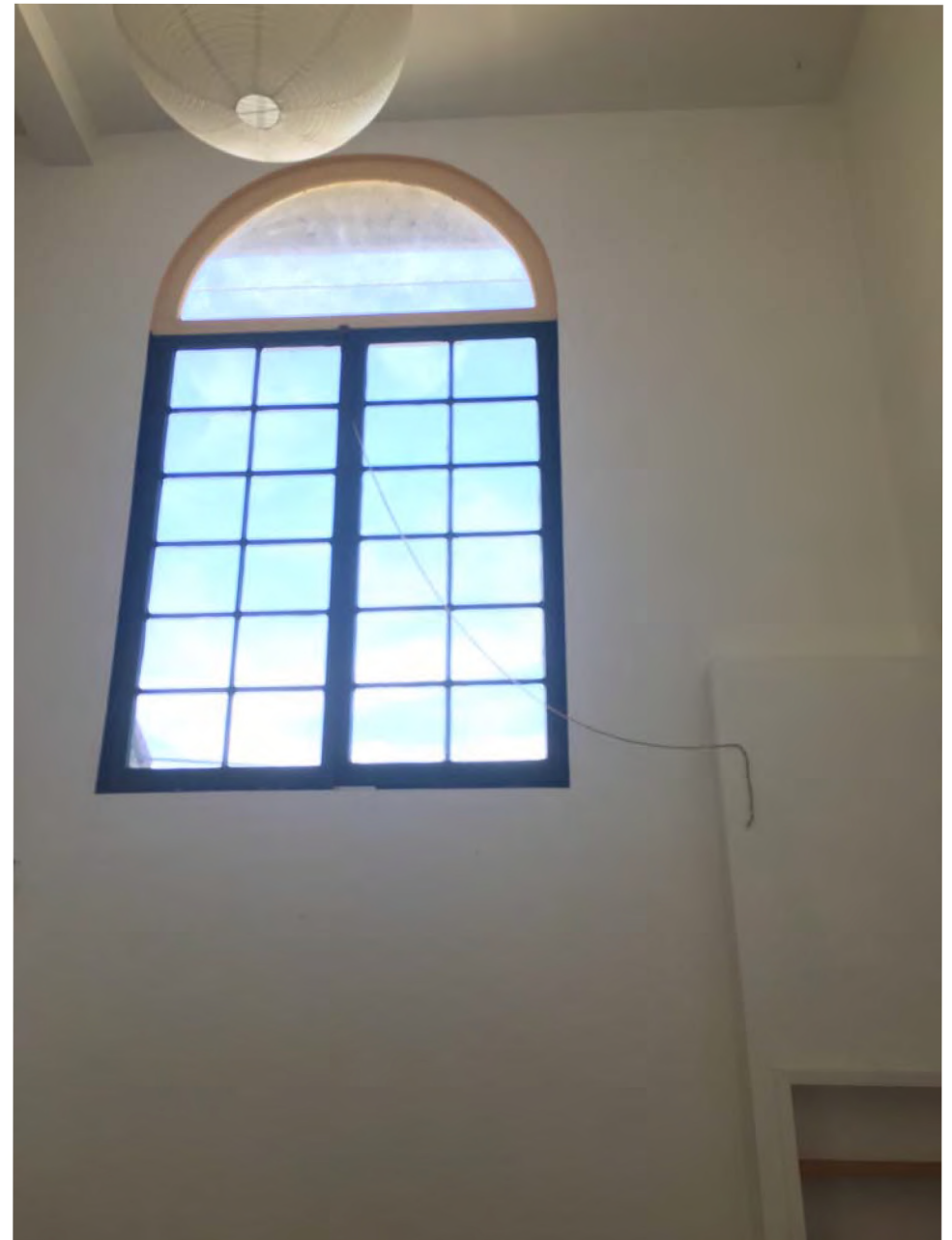


















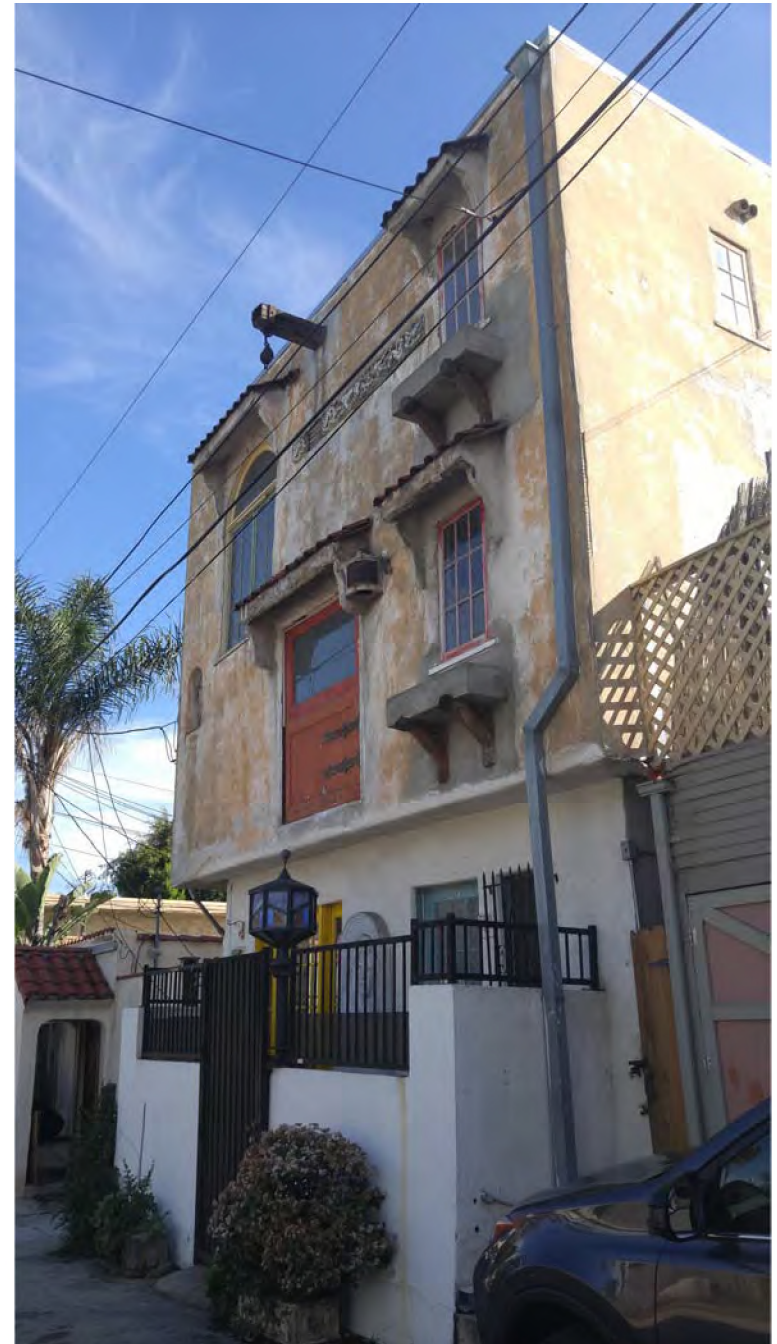




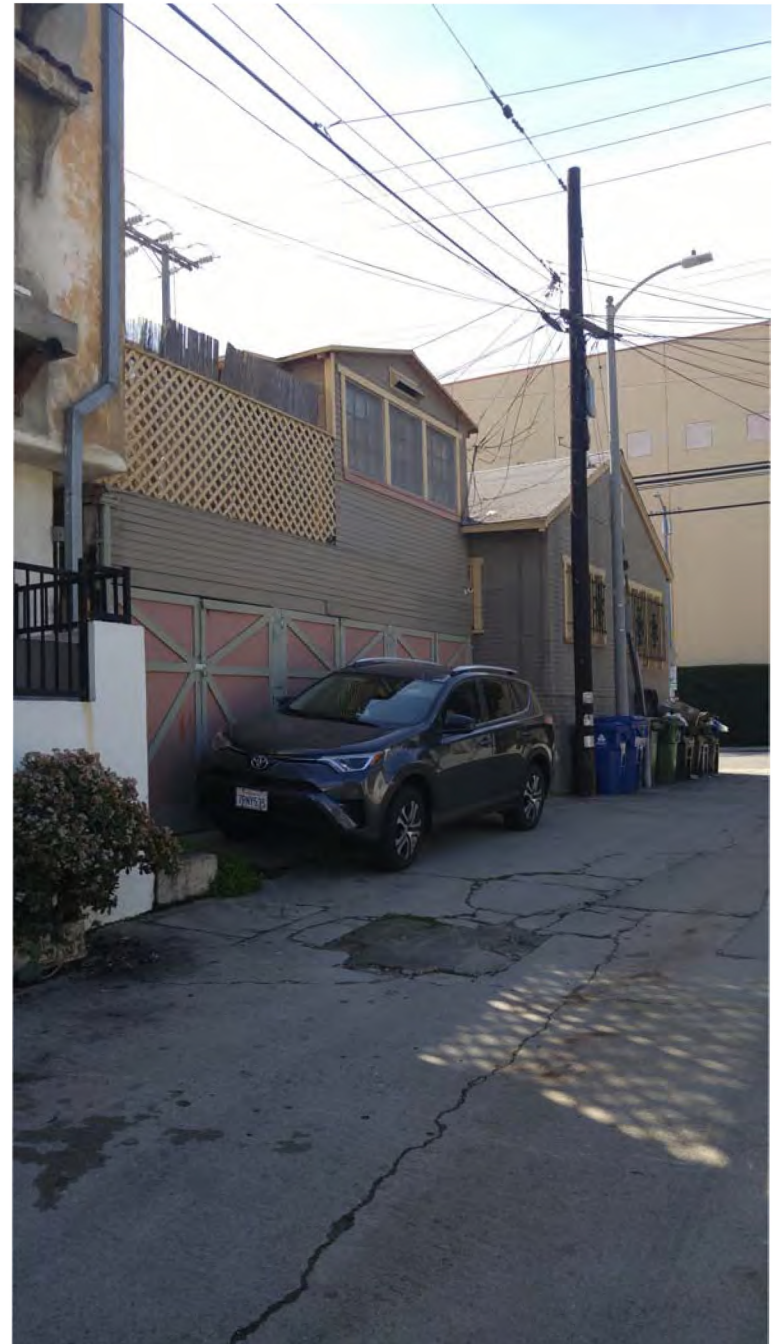




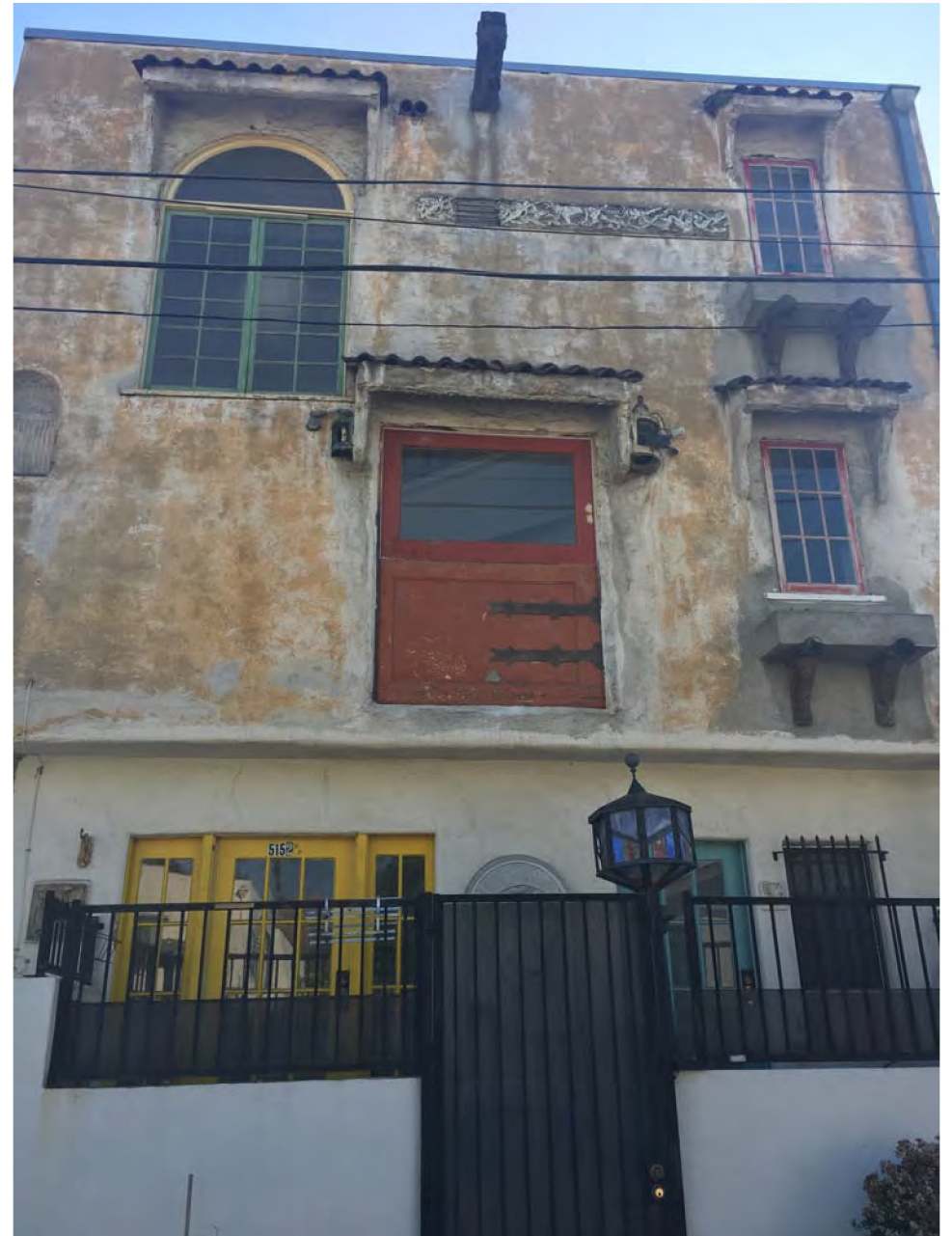




















COUNTY CLERK'S USE

## CITY OF LOS ANGELES

CITY CLERK'S USE

OFFICE OF THE CITY CLERK  
200 NORTH SPRING STREET, ROOM 360  
LOS ANGELES, CALIFORNIA 90012

## CALIFORNIA ENVIRONMENTAL QUALITY ACT

## NOTICE OF EXEMPTION

(California Environmental Quality Act Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152 (b). Pursuant to Public Resources Code Section 21167 (d), the filing of this notice starts a 35-day statute of limitations on court challenges to the approval of the project. Failure to file this notice with the County Clerk results in the statute of limitations being extended to 180 days.

LEAD CITY AGENCY <b>City of Los Angeles Department of City Planning</b>	COUNCIL DISTRICT <b>4</b>
----------------------------------------------------------------------------	------------------------------

PROJECT TITLE <b>Finn Frolich House</b>	LOG REFERENCE <b>CHC-2017-4765-HCM ENV-2017-4766-CE</b>
--------------------------------------------	----------------------------------------------------------------

PROJECT LOCATION <b>5152 La Vista Court, Los Angeles, CA 90004</b>
-----------------------------------------------------------------------

DESCRIPTION OF NATURE, PURPOSE, AND BENEFICIARIES OF PROJECT: <b>Designation of the Finn Frolich House as an Historic-Cultural Monument.</b>
-------------------------------------------------------------------------------------------------------------------------------------------------

NAME OF PERSON OR AGENCY CARRYING OUT PROJECT, IF OTHER THAN LEAD CITY AGENCY:
--------------------------------------------------------------------------------

CONTACT PERSON <b>Melissa Jones</b>	AREA CODE <b>213</b>	TELEPHONE NUMBER <b>978-1192</b>	EXT.
----------------------------------------	-------------------------	-------------------------------------	------

EXEMPT STATUS: (Check One)			
	STATE CEQA GUIDELINES	CITY CEQA GUIDELINES	
MINISTERIAL	Sec. 15268	Art. II, Sec. 2b	
DECLARED EMERGENCY	Sec. 15269	Art. II, Sec. 2a (1)	
EMERGENCY PROJECT	Sec. 15269 (b) & (c)	Art. II, Sec. 2a (2) & (3)	
× CATEGORICAL EXEMPTION	Sec. 15300 <i>et seq.</i>	Art. III, Sec. 1	
Class <u>8 &amp; 31</u> Category _____ (City CEQA Guidelines)			
OTHER (See Public Resources Code Sec. 21080 (b) and set forth state and City guideline provision.			

JUSTIFICATION FOR PROJECT EXEMPTION: Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's 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." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of the **Finn Frolich House** as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.

SIGNATURE [SIGNED COPY IN FILE]	TITLE Planning Assistant	DATE February 10, 2017
FEE:	RECEIPT NO.	REC'D. BY
		DATE

DISTRIBUTION: (1) County Clerk, (2) City Clerk, (3) Agency Record

IF FILED BY THE APPLICANT:

NAME (PRINTED)

SIGNATURE

DATE

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2017-4765-HCM  
ENV-2017-4766-CE

HEARING DATE: January 19, 2017  
TIME: 10:00 AM  
PLACE: City Hall, Room 1010  
200 N. Spring Street  
Los Angeles, CA 90012

Location: 5152-5156 West La Vista Court;  
608-610-1/2 North Van Ness Avenue  
Council District: 4  
Community Plan Area: Wilshire  
Area Planning Commission: Central  
Neighborhood Council: Greater Wilshire  
Legal Description: Lots 6-15, 26-35 of Bilderrain and  
Mascarel Subdivision Tract, Lot PT 4

**PROJECT:** Historic-Cultural Monument Application for the  
FINN FROLICH HOUSE

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

**OWNER(S):** Frances I. Coyle  
610 N. Van Ness Ave.  
Los Angeles, CA 90004

**APPLICANT:** Angelo Bellomo  
Silver Lake Heritage Trust  
3924 Sunset Boulevard  
Los Angeles, CA 90029

**RECOMMENDATION**      **That the Cultural Heritage Commission:**

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

VINCENT P. BERTONI, AICP  
Director of Planning

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Ken Bernstein, AICP, Manager  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

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

**[SIGNED ORIGINAL IN FILE]**

\_\_\_\_\_  
Melissa Jones, Planning Assistant  
Office of Historic Resources

Attachments: 2016 Historic-Cultural Monument Application  
1999 Historic-Cultural Monument Application  
1980 Historic-Cultural Monument Application  
Letter of determination, dated July 2, 1981  
Minutes from Cultural Heritage Commission hearing on October 20, 1999



## **SUMMARY**

Built in 1925, the Finn Frolich House is a multi-family dwelling located at 5152 La Vista Court in the Larchmont Village neighborhood of Los Angeles. A 1920s era live-work loft, the subject property was designed and constructed by the sculptor and original occupant, Finn Haakon Frolich (1868-1947), and has served primarily as a sculptor's studio, production facility, training center, cultural hub, and residence throughout its history. Former residents of the Finn Frolich House notably include Richard Beymer, Victor Buono, and John Carradine.

The subject property is a Mediterranean Revival-influenced three-story building that was constructed as an addition to a one-story existing structure located at the rear of the property. The property retains original features including wood casement windows, an off-center glazed entry door, window boxes, clay tile window overhangs, wood trim, and niches that would have once been filled with sculptures. A bas relief of Jack London sculpted by Finn Frolich is prominent on the exterior façade. The entire second story is jettied a foot from the first story and is dominated by an oversized studio loft door with crafted iron hinges. The fenestration is in an irregular, asymmetrical pattern and a prominent block-and-tackle winch beam with a pulley system protrudes from below the parapet.

Finn Haakon Frolich was born in Oslo, Norway and immigrated to the United States in 1886. A protégé of the neo-classical sculptor Daniel Chester French (renowned for the statue of Abraham Lincoln at the Lincoln Memorial in Washington D.C.) and Augustus St. Gaudens, Frolich was involved with numerous sculptural works both nationally and internationally. Frolich took part in the creation of the *Republic* statue at the Chicago World's Fair in 1893 as well as *The Fountain of Neptune* placed in front of the Library of Congress and also sculpted a bust of Jack London on display at Jack London State Historic Park in Glen Ellen, California. Frolich further served as the Director of Sculpture for the Alaska-Yukon-Pacific Exposition held in Seattle in 1909, created sculptures for the grounds of the 1915 Panama Pacific International Exposition in San Francisco, and was instrumental in establishing the Society of Beaux Arts and the town of Beaux Arts, a community where artists could live and work together, in Washington State. After moving to Los Angeles in 1911, Frolich formed arts clubs where young and struggling artists could be supported.

Alterations to the Finn Frolich House include the removal of wood window railings and knee braces below the jettied story as well as a bathroom remodel in 1987.

An initial Historic-Cultural Monument application for the subject property was submitted in 1980 by Robert Gary. At a hearing on June 17, 1981, the Cultural Heritage Commission voted to decline the application due to the property not meeting the criteria under the Cultural Heritage Ordinance. In 1999, Gary submitted a subsequent application. At a Cultural Heritage Commission hearing on October 20, 1999, the application was again declined based on a majority vote.

## **CRITERIA**

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

### **FINDINGS**

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



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM



## 1. PROPERTY IDENTIFICATION

Proposed Monument Name: Finn Frolich House		First Owner/Tenant <input type="checkbox"/>	
Other Associated Names: London House			
Street Address: 5152 La Vista Court		Zip: 90004	Council District: 4
Range of Addresses on Property: 5152-5156 La Vista Court		Community Name: Wilshire	
Assessor Parcel Number: 5522-005-002	Tract: See below	Block: N/A	Lot: PT 4
Identification cont'd: Lots 6-15, 26-35 of Bilderrain and Mascarel Subdivision Tract			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
	<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature	
Describe any additional resources located on the property to be included in the nomination, here:			

## 2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1925	<input checked="" type="radio"/> Factual <input type="radio"/> Estimated	Threatened? Private Development <input type="checkbox"/>
Architect/Designer: Finn Frolich	Contractor:	
Original Use: Single Family Dwelling	Present Use: Apartments	
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes <input type="radio"/> No (explain in section 7) <input type="radio"/> Unknown (explain in section 7)	

## 3. STYLE & MATERIALS

Architectural Style: Mediterranean Revival <input type="checkbox"/>		Stories: 3	Plan Shape: Square <input type="checkbox"/>
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Wood <input type="checkbox"/>	Type: Wood <input type="checkbox"/>	
CLADDING	Material: Stucco, smooth <input type="checkbox"/>	Material: Stucco, smooth <input type="checkbox"/>	
ROOF	Type: Flat <input type="checkbox"/>	Type: Flat <input type="checkbox"/>	
	Material: Rolled asphalt <input type="checkbox"/>	Material: Rolled asphalt <input type="checkbox"/>	
WINDOWS	Type: Casement <input type="checkbox"/>	Type: Select <input type="checkbox"/>	
	Material: Wood <input type="checkbox"/>	Material: Select	
ENTRY	Style: Off-center <input type="checkbox"/>	Style: Off-center <input type="checkbox"/>	
DOOR	Type: French <input type="checkbox"/>	Type: Select	

# HISTORIC-CULTURAL MONUMENT NOMINATION FORM



## 4. ALTERATION HISTORY

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

	Decorative knee braces below the jettied story and wood railings have been removed.

## 5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

## 6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

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



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM



## 7. WRITTEN STATEMENTS

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

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

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

## 8. CONTACT INFORMATION

### ***Applicant***

Name: Angelo Bellomo		Company: Silver Lake Heritage Trust	
Street Address: 3924 Sunset Boulevard		City: Los Angeles	State: CA
Zip: 90029	Phone Number: 213-300-5816		Email: olegna78@gmail.com

### ***Property Owner***

Is the owner in support of the nomination?

Yes

☒ No

Unknown

Name: Frances Coyle		Company:	
Street Address: 610 North Van Ness Avenue		City: Los Angeles	State: CA
Zip: 90004	Phone Number: (323) 462-5369		Email:

### ***Nomination Preparer/Applicant's Representative***

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:		Email:



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 9. SUBMITTAL

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

### APPLICATION CHECKLIST

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

## 10. RELEASE

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

Name: Angelo Bellomo      Date: 7/14/2016      Signature: [Signature]

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

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

Phone: 213-978-1200  
Website: [preservation.lacity.org](http://preservation.lacity.org)



## ESSAY A

Although evidencing a decidedly dominant mediterranean influence, this building is primarily a sculptor's studio, production facility, training center, cultural hub and home.

The fenestration shows a noble and daring sacrifice of symmetry to convenience, optimized for the placement of light in a heavy-sculpture studio, itself situated on the second story rather than the first so as to maximize light. A large arched window dwarfs the column of smaller balconied casements on the opposite side of the facade. The facade is most defined by a prominent block-and-tackle winch beam protruding from below the parapet, still rigged with a pulley, once used to bring in raw materials and to lower finished sculptures to street level, through the a large second-story loading door with prominent, crafted iron hinges, opening onto a ten-foot drop.

A now-vacant shell-headed niche on exterior wall bears witness to the sculptor architect's priorities for this 1920s-era live-work loft; architectural vocabulary imperatives are subordinated to the needs of the sculptor at every turn. The only other alterations besides whatever sculpture was missing from the niche are the absent knee braces below the jettied story and the wood window railings, which were thankfully not replaced with a makeshift after having been removed.

The building's exterior sheathing material is listed as "plaster" in the building permit filed by the artist himself, where he is listed as architect. Indeed many details around the exterior appear to be more moulded than built into its mediterranean form by its sculptor architect. Flat areas show a venetian plaster type finish, which when combined with the asymmetry of the windows suggests a vernacular venetian gothic iteration of the overall mediterranean reference. The only overtly classical element being the aforementioned niche, which nonetheless can be found persisting in the gothic as well, especially in the Mediterranean. However, it is reasonable to assume the designer imparted mimicry of continental forms in the creation of his own revival style rather than taking his cues from revival architecture in the area.

The entire second story is jetied a foot out from the first story, a possible nostalgic reference to an omnipresent feature of the traditional architecture of his native Norway. Together with the sparse exterior nautical references and the many interior nautical references, the specter of a longing for home which never died in the wake of the failure of his quixotic Viking Ship expedition of the previous decade is evoked. More generally the designer appears to have nostalgically harkened back to his ship-working years. Nonetheless, these references are veiled, and the overall read of the building is strongly mediterranean.

A featured and prominent exterior Bas Relief of close friend Jack London evidences the artist's membership in cross-disciplinary creative "bohemian" circles, as does the interior decorative albeit minute poetic inscriptions by Poet Laureate and former resident George Sterling in the upper floor interior window.

A handsome, venetian-style collaged, colored glazed streetlight with brass structure furthers the synthesis of intrigue, extroversion and mediterranean orientation evident throughout the building.

With all the structure's mediterranean reference is the product of the designers own encounters with actual coastal mediterranean vernacular he would have been exposed to in his many travels. This tendency is always applied in service to his own taste rather than that of a paying client, fundamentally setting the building apart from surroundings. Mediterranean reference here is always subordinated to the function of the building even while the unique structure renders palpable the more stock 1920s and 30s revival surroundings', enhancing them and rounding them out. Situated on a long narrow street, the building transports the beholder to another place altogether, while spurring on intrigue and investigation as to its story, and by extension, that of the neighborhood's past.



### Essay B

The Frolich house, also known as "The London House" and #5152 on a street now called La Vista Court (a street which used to be known as McDougall's Lane sloped into a pond and was the film location for the Keystone Kops movies that required cars running into a pond), bears witness to the genesis of Hollywood as a place where popular culture is forged out of great ferment of a blue collar neighborhood thickly besprinkled with bohemian circles of writers, artists and poets of note. It was built in March of 1923 by a noted sculptor of the day named Finn Haakon Frolich to be used as a home and sculpture studio. Frolich, known as Jack London's "court jester and sculptor," was one of the author's greatest friends and it is his sculpture of Jack London that holds the honor today of adorning the entrance to the Jack London State Historic Park up in Glen Ellen. This was a time when there was less separation between serious culture and pop culture than there is today. The great debates by critics like Benjamin and Adorno as to whether pop culture could play an emancipatory role in modern society had not yet occurred.

There is a long list of notable occupants of the house, but let's begin with its famous architect and first occupant, Finn Frolich. His famous bust of London sits in Glen Ellen which is now a State Park and the site of the Jack London museum. Frolich's bust of London was cast in bronze by the Oakland Port Authority when it built Jack London Square. In the earlier part of his career, he worked alongside sculptor Daniel Chester French (known for the statue of Abraham Lincoln at the Lincoln Memorial in Washington D.C.), assisting him with many important commissions including the great 70-foot statue of the Republic at the Chicago World's Fair. He also assisted Roland Hinton Perry in the sculpture *The Fountain of Neptune*, placed in front of the Library of Congress in 1897. A trip to France in 1898 was made to assist in the making of the the sculptor Alexander Phimister Proctor's monumental quadriga (a chariot drawn by four horses abreast) on the American building at the Paris Exposition. He also assisted French on the sculpture of a woman representing art in front of the St. Louis Art Museum at the World's Fair there in 1904.

In 1915, the Panama Pacific International Exposition opened and he, along with French, created sculptures for the grounds in San Francisco. After moving to Los Angeles he attracted painters and sculptors with his outgoing and fun-loving personality, again forming art clubs where people could have good times but also support young and struggling artists. Some of his later art includes sculptures of Luther Burbank in 1914 and Roald Amundsen in 1928. From this studio Frolich once made 100 statues in three months for a motion picture.

Another of Jack London's friends, the famous California poet laureate George Sterling (December 1, 1869 – November 17, 1926) lived in the London House during Frolich's tenure. Sterling was celebrated on the West Coast as one of the great American Poets. Joseph Noel (1940) says that Sterling's poem, *A Wine of Wizardry*, has "been classed by many authorities as the greatest poem ever written by an American author." He inscribed a "memento of bohemia" into a windowpane in the London house which read: "The young in heart shall find their love and laughter anywhere. . . He only in bohemia dwells who knows not he is there. Dedicated to Finn Frolich by George Sterling, 1924." In addition to eleven volumes of poetry and four verse dramas, Sterling wrote a critical work on Robinson Jeffers and a number of short stories. Beat

poet and publisher Lawrence Ferlinghetti has described Sterling as "a kind of leashed Swinburne" and pointed to the influence of Baudelaire and the Symbolist poets. Some time after Frolich's death, the building came under the ownership of the Chicano activist Frank Lopez who had been a founder of Plaza de Raza, the very first Mexican Cultural arts center in the U.S. Ownership then fell to Hollywood script supervisor Robert Gary. One of Gary's tenants was actor Richard Beymer and another was the wonderful Victor Buono, a great character actor, best remembered perhaps for his holding more than his own against the considerable scene-stealing talents of Bette Davis in *What Ever Happened to Baby Jane?* (1962), even earning a Best Supporting Actor Oscar nomination. According to Gary, the narrow stairs of London House were always a challenge for the rotund actor. And, according to Finn's son, Gilbert Frolich, London House was also home for a time to another great character star, John Carradine, who lived there while taking sculpting lessons from Frolich in his very first days in Hollywood. "My mother said Carradine was such a good actor, "remembered Gilbert, "that he was almost, but not quite, the only tenant ever to talk her out of collecting the rent."

As usual, little showing the prominence of the people associated with this building is evident from the outside, but A bas relief of Jack London on the exterior wall of 5157 La Vista Court preserves this history of the house.

The compound in general and the London house in particular have been site of the vital exchange between popular "Hollywood" culture and alternative "bohemian" culture since the 1920s, and remains so today. The house currently is home to nationally broadcast actors, writers and directors as well as artist Eve Fowler, who holds a monthly art opening there.

Hopefully this essay is enough to see that the London House, aka 5152 La Vista Court ticks off many of the boxes necessary for preservation. It is a notable work of a master sculptor, famous in his own right, occupied by a poet Laureate and numerous actors. This a home that embodies everything about the history of what made Hollywood great. It would be a tragedy to lose this beautiful piece of vital and vibrant history. You'll understand from the photos included in the articles that it's the kind of place that people passing by become immediately in awe of. Discovering the history within the walls of the building is like understanding the genesis of our rich history. We implore you to help us save it.

### Bibliography

Mary T. Henry and Olaf Kvamme, Frolich, Finn Haakon (1868-1947), Sculptor  
*HistoryLink.org* Essay 8849 retrieved from  
[http://www.historylink.org/index.cfm?DisplayPage=output.cfm&file\\_id=8849](http://www.historylink.org/index.cfm?DisplayPage=output.cfm&file_id=8849)

### Sources Cited By Above:

"To Sail Viking Ship on Voyage of 35,000 miles," *The Seattle Times*, May 1910



"Frolich Goes to Rose City to Build Float," *Ibid.*, August 1, 1911

"History of the Arts and Crafts Movement in America," *House Beautiful*, October and November, 1906

"The End of an Era of Fancy Buildings," *Seattle Post Intelligencer*, June 6, 1958

"Lion's Head in Stone for Library Fountain," *The Seattle Times*, November 26, 1910

"Library Mystery -- Who Has Stone Lion?," *Ibid.*, November 24, 1958

"Police Seek New Yorker," *The New York Times*, July 17, 1911

"A Sculptor of the West," *American Review of Reviews*, November, 1909, p. 614

"A.Y.P Statuary and Monuments," *Seattle Daily Times*, February 14, 1909

Clippings and personal correspondence in possession of Margaret Guilford-Kardell (Frolich's niece), Birch Bay, Washington

Sarah Truax Albert, "Seattle Monuments," *The Argus*, January, 1956

"The Spirit of the Pacific," *Sunset*, May 1909

"Sculptor Turns Baby Over to Former Wife," *Seattle Daily Times*, July 17, 1911

"Finn H. Frolich Dead. Sculptor, Art Teacher, 79," *The New York Times*, September 7, 1947

Harry Bauer, "The Horn of Plenty Frosh Pond is a Lovely Relic of the 1909 Exposition," *Washington Alumnus Magazine* (Fall 1959)

*Pacific Builder and Engineer*, October 3, 1908, Vol. 6, No. 40, p. 357

Finn Haakon Frolich, "Sea Dog and Sea Wolf at Play in the Valley of the Moon," compiled and edited by Margaret Guilford-Kardell, *The Californians* (January/February 1991), pp. 14-23

Finn Haakon Frolich, "Tales of Los Angeles Bohemia," compiled and edited by Margaret Guilford-Kardell, *The Californians* (March/April 1990), pp. 17-23

"Town of Beaux Arts Village History," Town of Beaux Arts Village website accessed November 2008 (<http://www.beauxarts-wa.gov/history.htm>).

Benediktsson, Thomas E. *George Sterling*. Boston: Twayne Publishers. ISBN 0-8057-7313-4. 1980

Cusatis, John "George Sterling." *Greenwood Encyclopedia of American Poets and Poetry*, Volume 5, Westport, CT: Greenwood Publishers, 1530-1531, 2006

Cusatis, John "Kindred Poets of Carmel: The Philosophical and Aesthetic Affinities of George Sterling and Robinson Jeffers" *Jeffers Studies*, Volume 13, Number 1 & 2, 1-11, 2010

Joshi, S. T. "George Sterling: Prophet of the Suns," chapter 1 in *Emperors of Dreams: Some Notes on Weird Poetry*. Sydney: P'rea Press. ISBN 978-0-9804625-3-1 (pbk) and ISBN 978-0-9804625-4-8 (hbk), 2008

Noel, Joseph *Footloose in Arcadia*. New York: Carrick and Evans, 1940

Parry, Albert . "Lovely Chaos in Carmel and Taos", chapter 20 within *Garretts & Pretenders: A History of Bohemianism in America*, republished in 1960 and 2005, Cosimo, Inc. ISBN 1-59605-090-X 1933, first edition

Starr, Kevin *Americans and the California Dream 1850-1915*. Oxford University Press. 1986 reprint: ISBN 0-19-504233-6

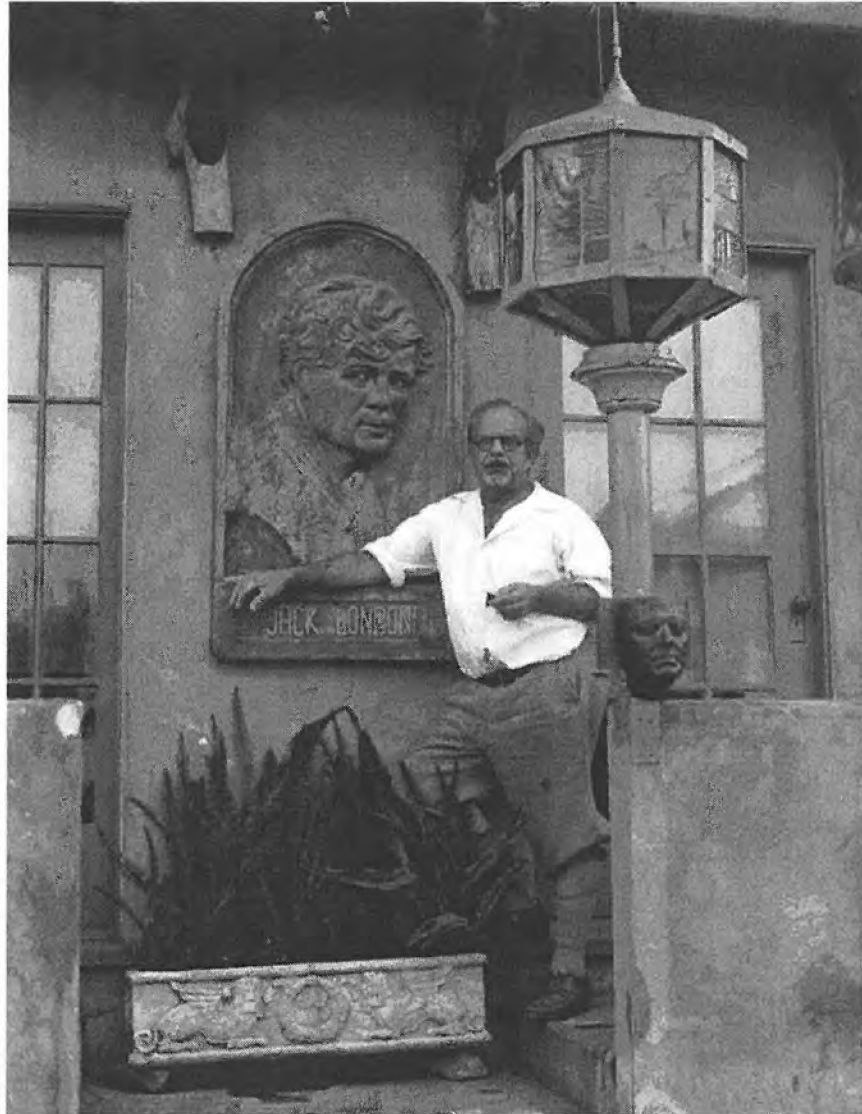
Lionel Rolfe "Roots of California Bohemia Lurk in a Hollywood Alley" *The Huffington Post* Oct 27, 2013 accessed July 9, 2016  
[http://www.huffingtonpost.com/lionel-rolfe/london-house\\_b\\_3813640.html](http://www.huffingtonpost.com/lionel-rolfe/london-house_b_3813640.html)

Steve Vaught "Did London Come to Hollywood?" *Paradise Leased* June 17, 2011 accessed July 9, 2016  
<https://paradiseleased.wordpress.com/2011/06/17/did-london-come-to-hollywood/>



---

LONDON HOUSE / 5152 LA VISTA COURT, LOS ANGELES CA 90004



## Finn Haakon Frolich (1868-1947)

Frolich in front of London House, date unknown. Frolich, a sculptor, designed and built London House.

---

---

LONDON HOUSE / 5152 LA VISTA COURT, LOS ANGELES CA 90004



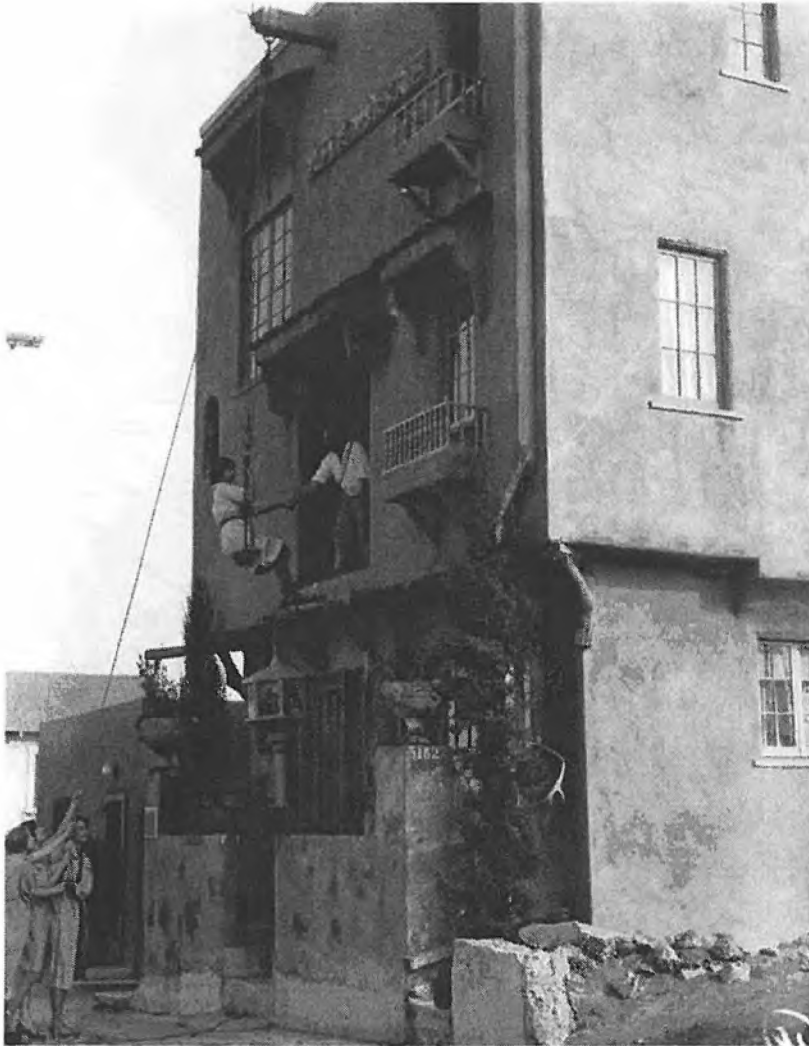
## Finn Haakon Frolich

Frolich working in his studio

L: Working on a bust of Jack London

---





## London House design

The winch at the top of the building was designed to hoist heavy pieces of stone for the sculptor to work on. The winch had an alternate use of hoisting women up to the studio.

---

---

LONDON HOUSE / 5152 LA VISTA COURT, LOS ANGELES CA 90004



## Jack London (1876-1916)

Famous author of *The Call of the Wild* and *White Fang*. Frolich and London were close friends.

---

---

LONDON HOUSE / 5152 LA VISTA COURT, LOS ANGELES CA 90004



## George Sterling (1869-1926)

An American poet and playwright based in California who, during his lifetime, was celebrated on the Pacific coast as one of the great American poets.

Prior owner, Robert Gary, believed Sterling had stayed at London House when he discovered the following inscription in the upstairs window: "Dedicated to Finn Frolich by George Sterling. 1924."

---



---

LONDON HOUSE / 5152 LA VISTA COURT, LOS ANGELES CA 90004



## John Carradine

Hollywood actor who lived at London House while taking sculpting lessons from Frolich during his early days in Los Angeles.

Photo: Carradine in *The Grapes of Wrath* (1940)

---

---

LONDON HOUSE / 5152 LA VISTA COURT, LOS ANGELES CA 90004



## Victor Buono

Actor Victor Buono was another famous guest at London House.

Buono famously starred with Bette Davis in *What Ever Happened to Baby Jane?* (1962), earning a Best Supporting Actor Oscar nomination.

---

## Early Maps

L: Map of the London House location, 1919

R: Map of the London House location, 1950



---

LONDON HOUSE / 5152 LA VISTA COURT, LOS ANGELES CA 90004



## London House design

The building in 2016.

Inset: detail of the original winch (still intact)

---



## Robert Gary (1920-2010)

Gary's first job as a script supervisor -- those who serve alongside the director and track continuity on the set -- came on John Ford's "The Searchers" (1956). A bodybuilder, he spent time as a fitness trainer for the likes of Kirk Douglas and Burt Lancaster before turning to script supervision.

Gary purchased London House in the 1957 and owned the building until his death in 2010.

Above: Gary (seated) with John Wayne (R) on set of The Searchers.

---



## Jack London Bas Relief

In an interview with author Lionel Rolfe, Robert Gary told him 'he was having nightmares about the house being torn down. The most vivid nightmare he ever had involved the proposed Beverly Hills Freeway' (Rolfe). "My nightmare used to go like this: I look out the barn door windows and I can see that the bulldozer has knocked all the other houses on La Vista court down, and now it's making a U-turn at the end and is headed at London House," Gary said with a shudder, adding that when Jerry Brown was elected governor, he eliminated the planned freeway.

Lionel Rolfe is the author of "Literary L.A.," "Fat Man on the Left," and "Bread and Hyacinths: The Rise and Fall of Utopian Los Angeles"

---





## London House design

The building in 2016.

L: Detail of original side window

R: Detail of original door/window at front of building

---



## Frank Lopez

Gary purchased London House from pioneer Chicano activist Frank Lopez, who had been a founder of Plaza de la Raza in East Los Angeles, the very first Mexican-American cultural arts center in the United States.

L: Frank Lopez (right) with Presidential candidate Eugene McCarthy, 1968

R: Frank Lopez

---



## Frolich and London

In "Sailor on Horseback," Irving Stone's biography of London, Stone describes Frolich as Jack London's "court jester and sculptor" at Glen Ellen. It is Frolich's bust of London which adorns the entrance to Glen Ellen, which today has been made into a state park and the Jack London Museum. And it is Frolich's bust of London that was cast in bronze by the Oakland Port Authority when it built Jack London Square.

Photo: A bust sculpted by Finn Frolich in 1915 of author Jack London at Jack London State Historic Park

---





## La Vista Court

According to Gary, La Vista Court used to be called McDougall's Lane which sloped into a pond. Most of the scenes where a car runs into a pond in the Keystone Kops movies were shot in the alley. The rest of the Keystone Kops pictures were usually shot on nearby Larchmont (from 'Literary LA' by Lionel Rolfe).

Photo: Still from Keystone Kops classic 'In the Clutches of the Gang', 1914.

---











Melissa Jones <melissa.jones@lacity.org>

---

## 5152 La Vista Addendum

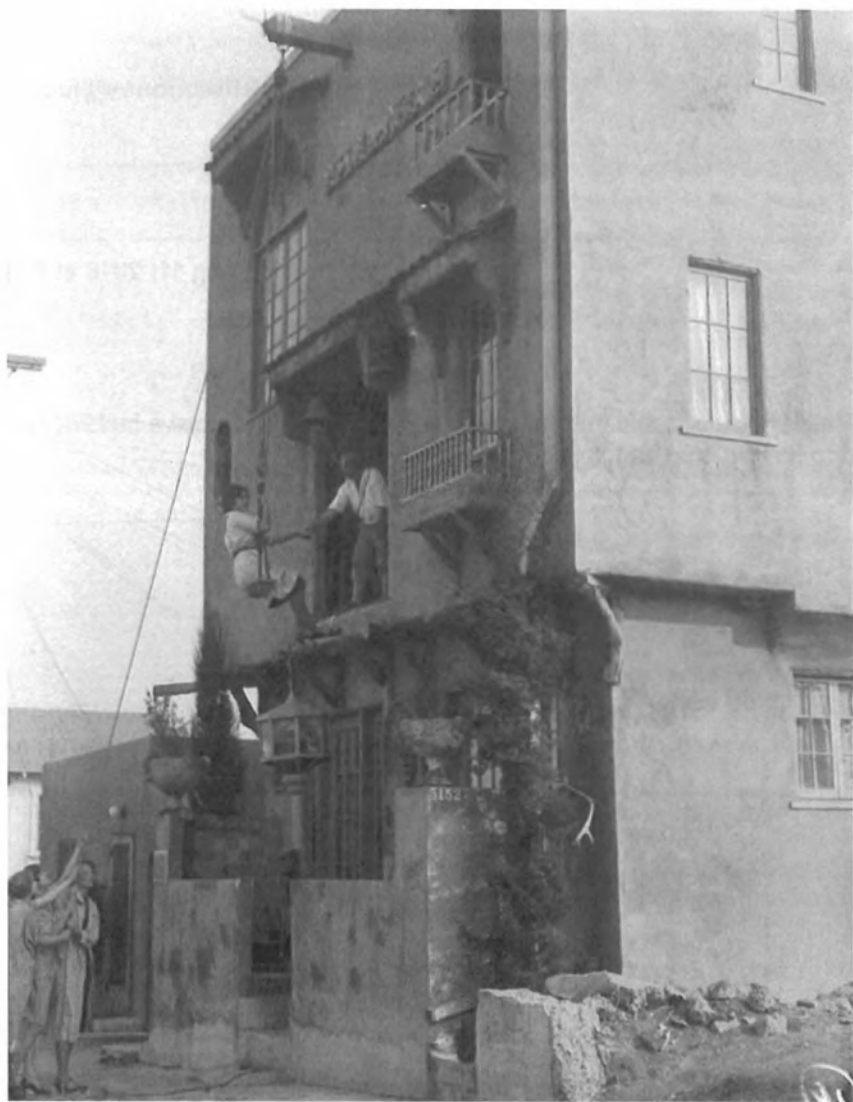
**Angelo Bellomo** <olegna78@gmail.com>  
To: melissa.jones@lacity.org

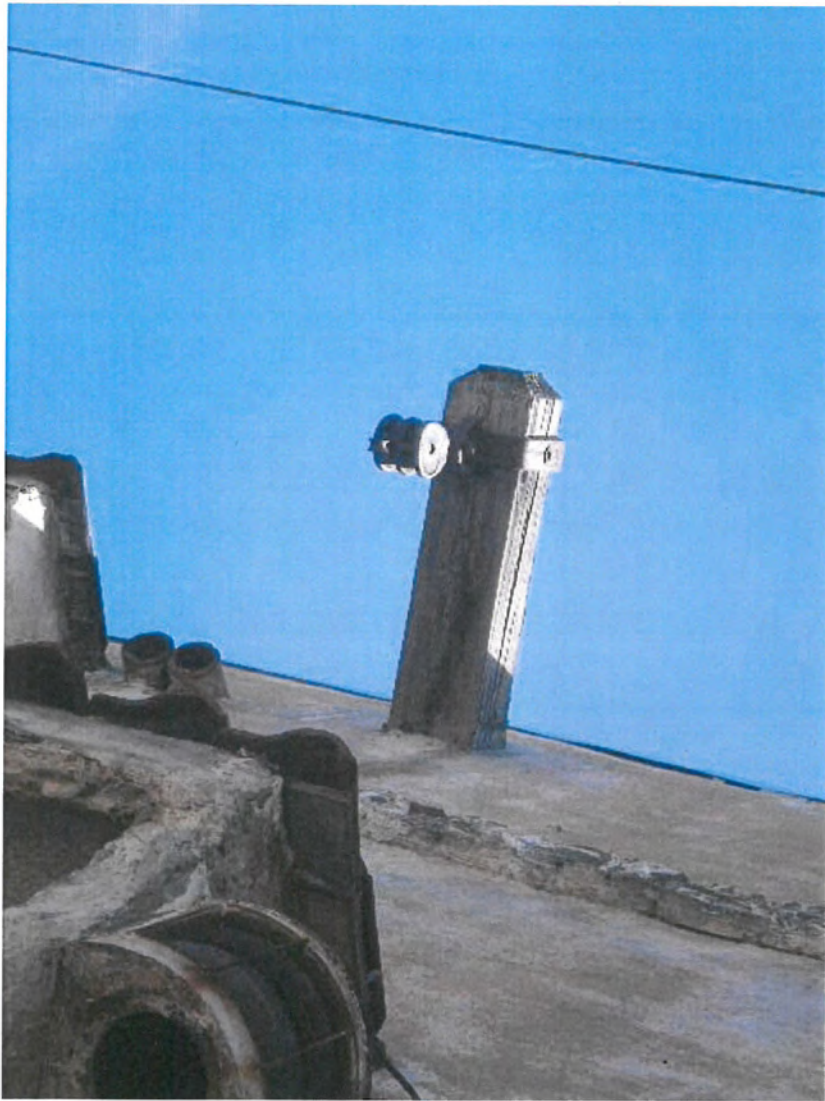
Thu, Aug 11, 2016 at 9:18 AM

Melissa,

I've attached the additional items from the checklist. You can see from the 1925 permit that he did move a building, but he built an entire building from scratch abutted to the old one, and called it an addition.






















Angelo Bellomo  
[213-300-5816](tel:213-300-5816)

---

**8 attachments**

-  **london house 8x10b.pdf**  
3299K
-  **london house 8x10.pdf**  
5653K
-  **{8F7215B0-A4C8-42FD-9707-6ABC975BA26B}(1).pdf**  
169K
-  **{8928CCF3-521A-4F94-93A6-3A0DB815EC1E}.pdf**  
169K
-  **{a0133b55-f7d7-4fec-af4b-50199cabd386}.pdf**  
129K
-  **e47fd110a5184a38b57aa0ed5a0f7917.pdf**  
1867K
-  **{a85a211e-c92d-44d6-a33e-fd0e1f53cc56}(1).pdf**  
287K



























**PLANS AND SPECIFICATIONS**  
and other data must also be filed

Bib. Form 3

# 3

BOARD OF PUBLIC WORKS

## Application to Alter, Repair or Demolish

To the Board of Public Works of the City of Los Angeles:

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

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

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

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

**REMOVED TO**

TAKE TO  
ROOM No. 405  
SOUTH  
ANNEX  
ENGINEER  
PLEASE  
VERIFY

Lot No. 1 Block 1  
(Description of Property)  
The westerly 25 ft. of Eastern 1/2 of the North  
72 1/2 ft. of 2nd half of 1st floor as per map shown  
Set 6 ft. 4 in. to 26 ft. 3.5 in. of Bldg. on 1st & Mass.  
Sub. in record to 6 lots as per map of Book 78 p 90  
District No. 29th M. B. Page F. B. Page  
No. 5152 La Vista Ct bet Clinton & Raleigh 1st Floor  
(Location of Job)  
50' E. of Van Ness - 1st bet Raleigh & Clinton  
(USE INK OR INDELIBLE PENCIL)

By [Signature] Deputy  
D. K. City Engineer

By [Signature] City Clerk

1. What purpose is the present Building now used for? Dwelling
2. What purpose will Building be used for hereafter? same
3. Owner's name John H. Frolich Phone
4. Owner's address 5152 La Vista Ch.
5. Architect's name same Phone
6. Contractor's name same Phone
7. Contractor's address same
8. VALUATION OF PROPOSED WORK {Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, all Labor, etc.} \$ 1800<sup>00</sup>
9. Class of present Building street No. of rooms at present 5
10. Number of stories in height one Size of present Building 20 x 38
11. State how many buildings are on this lot one
12. State purpose buildings on lot are used for Residence  
(Apartment House, Hotel, Residence, or any other purpose.)

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

BE MADE TO THIS BUILDING:

Two storage additions in front  
of old building.

Old & merged - New foundation, connect  
ply. 90 x 200.

I have carefully examined and read the above application and know the same is true and correct, and

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER

(Sign here)

(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

<p>PERMIT NO. <b>8480</b></p> <p><b>8480</b></p>	<p>Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.</p> <p>_____ Plan Examiner</p>	<p>Application checked and found O. K.</p> <p><b>3/11/05</b> _____ Clerk</p>	<p>Stamped: When paid for this MAR 9 1905</p>
------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------	---------------------------------------------------

13. Size of new addition.....20 x 21 No. of Stories in height.....Two

14. Material of exterior walls.....Plaster

15. Will all provisions of State Housing Act be complied with?.....yes

I have carefully examined and read the above blank and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

(Sign here)

*Francis H. Folicen*  
(Owner or Authorized Agent)

### FOR DEPARTMENT USE ONLY

APPLICATION	O. K.
CONSTRUCTION	O. K.
ZONING	O. K.
SET-BACK LINE	O. K.
ORD. 33761 (N. S.)	O. K.
FIRE DISTRICT	O. K.

### REMARKS

There will be an unobstructed passageway, at least 10 feet wide, from any dwelling on lot to a public thoroughfare or to a public alley at least 10 feet in width.

Owner or Authorized Agent

*Francis H. Folicen*

CITY OF LOS ANGELES DEPT OF BUILDING AND SAFETY

**APPLICATION  
FOR  
INSPECTION**

CITY OF LOS ANGELES DEPT OF BUILDING AND SAFETY

**TO ADD-ALTER-  
REPAIR-DEMOLISH  
AND FOR CERTIFICATE  
OF OCCUPANCY**

**INSTRUCTIONS:** 1. Applicant to Complete Numbered Items Only.

[illegible]

15. NEW WORK (Describe)  
Replace studding, remodel 2 baths.

Replace drywall - no additional sq. footage									
NEW USE OF BUILDING		SIZE OF ADDITION		STORIES		HEIGHT		ZONED BY	
Rpt. house		1000		1		1 1/2		J. H.	
TYPE		V		R1		FLOOR CHECKED		FILE WITH	
DWELL. UNITS		NO		MAX. OCC.		APPLICATION		TYPIST	
GUEST ROOMS		NO		PARKING REQ'D		PARKING PROVIDED		INSPECTOR	
Z.E.		R.F.I.		STD.		COM. MEN.		COM. MEN.	
COUNT		8 F.I.		COMA.		COMA.		COMA.	
COUNT		8 F.I.		COMA.		COMA.		COMA.	

87-38-1	EL	1.50	Claims the release of these funds on the basis of the date of approval of the release.
1F	FH		law, or 2. Within one year from the date of expiration of assistance.
30	OSE	1-	act, building or spending parents' money by the State of N. H. & S.
100	NA		SECTION 22.12 & 22.12.10
100	DEPT	EA	SPARKLES RHD 0 SPEC

88123  
500  
500  
500

**DECLARATIONS AND CERTIFICATIONS**  
**LICENSED CONTRACTORS DECLARATION**

I, James H. Hester, hereby affirm that I am licensed under the provisions of Chapter 7000 of the Code of Laws of the City of Raleigh, North Carolina, and my license is in full force and effect. I am licensed as a Business and Professional Code, and my license is in full force and effect.

Date 2/10/06 Lic. Class B Lic. Number 12121 Controlling Officer James H. Hester

NO. 1768

[illegible]

☐ I am a member of the \_\_\_\_\_ B. 4. P. C. for this reason \_\_\_\_\_

**WORKERS' COMPENSATION DECLARATION**

I hereby affirm that I have a certificate of consent to sell, insure, or certificate of workmen's compensation, group-term life insurance, or other insurance policy.

Date \_\_\_\_\_ Owner's Signature \_\_\_\_\_

☐ Certified copy is hereby furnished  
Policy No. \_\_\_\_\_ Insurance Company \_\_\_\_\_  
a certified copy thereof (Sic. 3600, Lab. C.).

☐ Certified copy is hereby furnished.

☐ Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety

Date \_\_\_\_\_ Applicant's Signature \_\_\_\_\_

Applicant's Mailing Address \_\_\_\_\_

**CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE**

19. I certify that in the performance of the work for which this order is issued, I shall not employ any person in \_\_\_\_\_

DATE 5/1/81 ACCIDENT SIGNATURE \_\_\_\_\_

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

20. I hereby affirm that there is a construction lending agency for the performance of the above described project.

(Sec. 3097, Ch. C.)

Lender's Name \_\_\_\_\_ Lender's Address \_\_\_\_\_

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified here and that it does not constitute a warrant. I agree to comply with any violation or failure to comply with any applicable law of the City of Los Angeles nor any other governmental, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed.

(See Sec. 81.000, L.A.M.C.)

Signed [Signature] Position Executive  
 Owner or Agent having property owner's consent

---



Bureau of  
Engineering

1 6 0 0 0

ADDRESS APPROVED

Clarkson 8-18-87

DRIVEWAY

HIGHWAY

REQUIRED

DEDICATION

COMPLETED

FLOOD CLEARANCE

SEWERS

SEWERS AVAILABLE

NOT AVAILABLE

SFC PAID

SFC DUE

SFC NOT APPLICABLE

Grading

PRIVATE SEWAGE SYSTEM APPROVED

Conservation

APPROVED FOR ISSUE ☐ NO FILE ☐ FILE CLOSED ☐

Fire

APPROVED (TITLE 19) (L.A.M.C.-5700)

Housing

HOUSING AUTHORITY APPROVAL

Planning

APPROVED UNDER CASE #

Traffic

APPROVED FOR

Construction Tax

RECEIPT NO.

DWELLING UNITS

LEGAL DESCRIPTION

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE

5152 W La Vista Ct



Permit #:

07016 - 20000 - 23760

Plan Check #: X07VN20761

Printed: 12/13/07 09:15 AM

Event Code:

Bldg-Alter/Repair  
Apartment  
Express Permit  
No Plan Check

City of Los Angeles - Department of Building and Safety  
**APPLICATION FOR BUILDING PERMIT  
AND CERTIFICATE OF OCCUPANCY**

Last Status: Ready to Issue

Status Date: 12/13/2007

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
LOTS 6, 7, 8, 9, 10, 11, 12, 1,		4	9	M R 78-90	141B189 604	5522 - 005 - 002

**3. PARCEL INFORMATION**

Area Planning Commission - Central  
LADBS Branch Office - LA  
Council District - 4  
Certified Neighborhood Council - Greater Wilshire  
Community Plan Area - Wilshire

Census Tract - 1924.10  
District Map - 141B189  
Energy Zone - 9  
Lot Cut Date - 12/08/1919  
Near Source Zone Distance - 3.1

School Within 500 Foot Radius - YES  
Thomas Brothers Map Grid - 593-G7

ZONE(S): R3-1 /

**4. DOCUMENTS**

ZA - ZA-1997-407-ZV  
YC - YD-1248  
YC - YD-3746-YV  
ORD - ORD-165331-SA5710

CPC - CPC-1986-823-GPC  
BZA - BZA-5475  
BZA - BZA-5476

**5. CHECKLIST ITEMS****6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION**

Owner(s)

Cratty, Robert L Tr Robert L Cratty Trust 5152 La Vista Ct

LOS ANGELES CA 90004

3234628507

Tenant:

Applicant: (Relationship Contractor)

**7. EXISTING USE**

(05) Apartment

**PROPOSED USE****8. DESCRIPTION OF WORK**

"COMPLY WITH DEPARTMENT ORDER effective date 11/15/2007. PERMIT WILL EXPIRE 30 DAYS FROM ISSUANCE DATE". Termite damage/ dry rot repair less than 10% of replacement cost of building. (In floor, and ceiling joist, replace as existed) Repair drywall Valuation to be verified by field inspector.

**9. # Bldgs on Site & Use: APARTMENT****10. APPLICATION PROCESSING INFORMATION**

BLDG. PC By:

DAS PC By:

OK for Cashier: Janet Yamamoto

Coord. OK:

Signature: *Janet Yamamoto*

Date: 12/13/07

For information and/or inspection requests originating within LA County,  
**Call toll-free (888) LA4BUILD** (524-2845)  
Outside LA County, call (213) 482-0000 or visit [www.ladbs.org](http://www.ladbs.org)

For Cashier's Use Only

W/O #: 71623760

**11. PROJECT VALUATION & FEE INFORMATION** Final Fee Period

Permit Valuation:	\$5,200	PC Valuation:
FINAL TOTAL Bldg-Alter/Repair	580.06	
Permit Fee Subtotal Bldg-Alter/Rep	105.00	
Fire Hydrant Refuse-To-Pav		
E.O. Instrumentation	0.52	
Investigation	400.00	
O.S. Surcharge	10.51	
Sys. Surcharge	31.53	
Planning Surcharge	7.50	
Planning Surcharge Misc Fee	5.00	
Permit Issuing Fee	20.00	
Permit Fee-Single Inspection Flag		

Sewer Cap ID:

Total Bond(s) Due:

**12. ATTACHMENTS**

\* P 0 7 0 1 6 2 0 0 0 0 2 3 7 6 0 F N \*

1020110200800035

## 14. APPLICATION COMMENTS

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless, the information printed exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

## 15. Building Relocated From:

## 16. CONTRACTOR, ARCHITECT, &amp; ENGINEER NAME ADDRESS

(C) Meyerhoff Kip Joseph 20513 Hart Street, Winnetka, CA 91306 CLASS LICENSE# PHONE#

B

563369

8186923927

**PERMIT EXPIRATION/REFUNDS:** This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

## 17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. The following applies to B contractors only: I understand the limitations of Section 7057 of the Business and Professional Code related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: B Lic. No.: 563369

Contractor: MEYERHOFF KIP JOSEPH

## 18. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, one of the following declarations:

☐ I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

☒ I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: State Comp. Ins. Fund

Policy Number: 1275111

☐ I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

**WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.**

## 19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at (909) 396-2336 and the notification form at [www.aqmd.gov](http://www.aqmd.gov). Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or [www.dhs.ca.gov/chillead](http://www.dhs.ca.gov/chillead).

## 20. CONSTRUCTION LENDING AGENCY DECLARATION

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

Lender's name (if any): Lender's address:

## 21. FINAL DECLARATION

I certify that I have read this application INCLUDING THE ABOVE DECLARATIONS and state that the above information INCLUDING THE ABOVE DECLARATIONS is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106 4.3.4 LAMC).

## By signing below, I certify that:

- (1) I accept all the declarations above namely the Licensed Contractor's Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning, Construction Lending Agency Declaration and Final Declaration; and  
(2) This permit is being obtained with the consent of the legal owner of the property.

Print Name:

Kip Meyerhoff

Sign:

Date:

12/13/07

☒

Contractor

☐

Authorized Agent



5152 W La Vista Ct



Permit #:

05016 - 30000 - 22886

Plan Check #: X05WL02838

Printed: 10/24/05 12:31 PM

Event Code:

Bldg-Alter/Repair  
Apartment  
Express Permit  
No Plan Check

City of Los Angeles - Department of Building and Safety  
**APPLICATION FOR BUILDING PERMIT  
AND CERTIFICATE OF OCCUPANCY**

Last Status: Ready to Issue  
Status Date: 10/24/2005

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
LOTS 6, 7, 8, 9, 10, 11, 12, 13		4	9	M R 78-90	141B189 604	5522 - 005 - 002

**3. PARCEL INFORMATION**

Area Planning Commission - Central  
LADBS Branch Office - LA  
Council District - 4  
Certified Neighborhood Council - Greater Wilshire  
Community Plan Area - Wilshire

Census Tract - 1924.10  
District Map - 141B189  
Energy Zone - 9  
Lot Cut Date - 12/08/1919  
Near Source Zone Distance - 3.1

School Within 500 Foot Radius - YES  
Thomas Brothers Map Grid - 593-G7

ZONE(S): R3-1 /

**4. DOCUMENTS**

YC - YD-1248 BZA - BZA-5475  
YC - YD-3746-YV BZA - BZA-5476  
ORD - ORD-165331-SA5710  
CPC - CPC-1986-823

**5. CHECKLIST ITEMS****6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION**

Owner(s):

Cratty, Robert L Tr Robert L Cratty Trust 5152 La Vista Ct

LOS ANGELES CA 90004

Tenant:

Applicant: (Relationship: Owner-Bldr)  
- Owner-Builder

(323) 464-3666

**7. EXISTING USE**

(05) Apartment

**PROPOSED USE****8. DESCRIPTION OF WORK**

REPLACE DRY ROT & WATER DAMAGED (ROOF RAFTER, JOIST, OR OTHER) WITH  
SAME SIZE & SPACING (LESS THAN 10% DAMAGE) BELOW STAR LANDING.

**9. # Bldgs on Site & Use:****10. APPLICATION PROCESSING INFORMATION**

BLDG, PC By:

DAS PC By:

OK for Cashier: Bernice Clarke

Coord. OK:

Signature: *Bernice Clarke*

Date:

10/24/2005

For information and/or inspection requests originating within LA County,

**Call toll-free (888) LA4BUILD**

Outside LA County, call (213) 482-0000.

(LA4BUILD = 524-2845)

For Cashier's Use Only

W/O #: 51622886

LA Department of Building and Safety  
WL 11 09 081237 10/24/05 12:52PM

BUILDING PERMIT COMM	\$130.00
BUILDING PLAN CHECK	\$20.00
EI RESIDENTIAL	\$0.50
ONE STOP SURCH	\$3.01
SYSTEMS DEVT FEE	\$9.03
CITY PLANNING SURCH	\$9.00
MISCELLANEOUS	\$5.00

Total Due: \$176.54  
Check: \$176.54

05WL 04878

**11. PROJECT VALUATION & FEE INFORMATION** Final Fee Period

Permit Valuation: \$301

PC Valuation:

FINAL TOTAL Bldg-Alter/Repair	176.54
Permit Fee Subtotal Bldg-Alter/Repair	130.00
Fire Hydrant Refuse-To-Pay	
E.Q. Instrumentation	0.50
O.S. Surcharge	3.01
Sys. Surcharge	9.03
Planning Surcharge	9.00
Planning Surcharge Misc Fee	5.00
Permit Issuing Fee	20.00

Sewer Cap ID:

Total Bond(s) Due:

**12. ATTACHMENTS**

\* P 0 5 0 1 6 3 0 0 0 0 2 2 8 8 6 F N \*

11122200524072

## 14. APPLICATION COMMENTS

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless, the information printed exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

## 15. Building Relocated From:

## 16. CONTRACTOR, ARCHITECT, &amp; ENGINEER NAME ADDRESS

(O) , Owner-Builder

## CLASS LICENSE# PHONE#

0

3234643666

**PERMIT EXPIRATION/REFUNDS:** This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

## 17. OWNER-BUILDER DECLARATION

I hereby affirm under penalty of perjury that I am exempt from the Contractors' State License Law for the following reason (Section 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he or she is licensed pursuant to the provisions of the Contractors License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he or she is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).):

☒ I, as the owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or herself or through his or her own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year from completion, the owner-builder will have the burden of proving that he or she did not build or improve for the purpose of sale).

OR

☐ I, as the owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractors License Law.)

## 18. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, one of the following declarations:

☐ I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

☐ I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: \_\_\_\_\_

Policy Number: \_\_\_\_\_

☒ I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

**WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.**

## 19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or was sent to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Due to the possible presence of lead-based paint, lead safe work practices are required on all repairs in pre-1979 buildings that disturb paint. Failure to do so could create lead hazards that violate California Health and Safety Code Section 17920.10 and Section 105256 and may be subject to a \$1000 fine or criminal prosecution. For more information call LA County's Department of Health Services at (800)524-5323. In order to locate a Lead Certified Professional and obtain additional information, call California DHS at (800)597-5323 or go to the DHS Website at <http://www.dhs.ca.gov/childlead/html/GENclst.html>.

## 20. FINAL DECLARATION

I certify that I have read this application INCLUDING THE ABOVE DECLARATIONS and state that the above information INCLUDING THE ABOVE DECLARATIONS is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

## By signing below, I certify that:

- (1) I accept all the declarations above namely the Owner-Builder Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning and Final Declaration; and
- (2) This permit is being obtained with the consent of the legal owner of the property.

Print Name: ROBERT CRATTY

Sign: Robert Cratty

Date: 10/24/05

☒ Owner☐ Authorized Agent



# City of Los Angeles Department of City Planning

## 12/13/2016 PARCEL PROFILE REPORT

### PROPERTY ADDRESSES

5152 W LA VISTA CT

### ZIP CODES

90004

### RECENT ACTIVITY

CHC-2016-4764-HCM

CHC-2017-4765-HCM

ENV-2017-4766-CE

### CASE NUMBERS

CPC-1986-823-GPC

ORD-165331-SA5710

ZA-1997-407-ZV

YD-3746-YV

YD-1248

BZA-5476

BZA-5475

### Address/Legal Information

PIN Number	141B189 603
Lot/Parcel Area (Calculated)	1,564.1 (sq ft)
Thomas Brothers Grid	PAGE 593 - GRID G7
Assessor Parcel No. (APN)	5522005003
Tract	LOTS 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 26, 27, 28, 29, 30, 31, 32, 33, 34 AND 35 OF BILDERRAIN AND MASCAREL SUBDIVISION
Map Reference	M R 78-90
Block	None
Lot	PT 4
Arb (Lot Cut Reference)	10
Map Sheet	141B189

### Jurisdictional Information

Community Plan Area	Wilshire
Area Planning Commission	Central
Neighborhood Council	Greater Wilshire
Council District	CD 4 - David Ryu
Census Tract #	1924.10
LADBS District Office	Los Angeles Metro

### Planning and Zoning Information

Special Notes	None
Zoning	R3-1
Zoning Information (ZI)	ZI-2452 Transit Priority Area in the City of Los Angeles
General Plan Land Use	Medium Residential
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	No
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
Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None
Ellis Act Property	No
Rent Stabilization Ordinance (RSO)	No
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None

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.



500 Ft School Zone	Active: Van Ness Elementary School Active: Francis Blend School
500 Ft Park Zone	No
<b>Assessor Information</b>	
Assessor Parcel No. (APN)	5522005003
Ownership (Assessor)	
Owner1	COYLE,FRANCES I
Address	610 N VAN NESS AVE LOS ANGELES CA 90004
Ownership (Bureau of Engineering, Land Records)	
Owner	COYLE, FRANCES I.
Address	610 N VAN NESS AVE LOS ANGELES CA 90004
APN Area (Co. Public Works)*	0.036 (ac)
Use Code	0400 - 4 units (4 stories or less)
Assessed Land Val.	\$333,663
Assessed Improvement Val.	\$222,440
Last Owner Change	12/27/10
Last Sale Amount	\$9
Tax Rate Area	67
Deed Ref No. (City Clerk)	262
	1916101
	1718004
	1711058 +
	1516319
Building 1	
Year Built	1923
Building Class	D55
Number of Units	4
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	2,336.0 (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
<b>Additional Information</b>	
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
<b>Seismic Hazards</b>	
Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	2.94104568
Nearest Fault (Name)	Puente Hills Blind Thrust
Region	Los Angeles Blind Thrusts

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.

Fault Type	B
Slip Rate (mm/year)	0.70000000
Slip Geometry	Reverse
Slip Type	Moderately / Poorly Constrained
Down Dip Width (km)	19.00000000
Rupture Top	5.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	25.00000000
Maximum Magnitude	7.10000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No
<b>Economic Development Areas</b>	
Business Improvement District	None
Promise Zone	No
Renewal Community	No
Revitalization Zone	None
State Enterprise Zone	None
Targeted Neighborhood Initiative	None
<b>Public Safety</b>	
Police Information	
Bureau	West
Division / Station	Olympic
Reporting District	2001
Fire Information	
Bureau	West
Batallion	5
District / Fire Station	52
Red Flag Restricted Parking	No

## CASE SUMMARIES

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

Case Number:	CPC-1986-823-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - WILSHIRE AREA- COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TO BRING 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:	ZA-1997-407-ZV
Required Action(s):	ZV-ZONE VARIANCE
Project Descriptions(s):	REQUEST AN OFFICE BUILDING ADDITION WITH SURFACE PARKING AND ADDITION TO PRIVATEPARKING GARAGE IN THE C2-1 AND R3-1 ZONE.
Case Number:	YD-3746-YV
Required Action(s):	YV-HEIGHT AND DENSITY ADJUSTMENTS 20% OR MORE
Project Descriptions(s):	Data Not Available

## DATA NOT AVAILABLE

ORD-165331-SA5710

YD-1248

BZA-5476

BZA-5475





Address: 5152 W LA VISTA CT

Tract: LOTS 6, 7, 8, 9, 10, 11, 12, 13,  
14, 15, 26, 27, 28, 29, 30, 31, 32, 33,  
34 AND 35 OF BILDERRAIN AND  
MASCAREL SUBDIVISION

Zoning: R3-1

APN: 5522005003

PIN #: 141B189 603

Block: None

Lot: PT 4

Arb: 10

General Plan: Medium Residential



Streets Copyright (c) Thomas Brothers Maps, Inc.

CULTURAL HERITAGE COMMISSION  
433 SOUTH SPRING STREET, 10TH FLOOR  
LOS ANGELES, CA 90013  
(213) 485-6793

**HISTORIC-CULTURAL MONUMENT APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

**IDENTIFICATION**

1. NAME OF PROPOSED MONUMENT LONDON HOUSE
2. STREET ADDRESS 5152 La Vista Court  
CITY Hollywood ZIP CODE 90004 COUNCIL DISTRICT 4<sup>th</sup>
3. ASSESSOR'S PARCEL NO. 5522-005-003
4. COMPLETE LEGAL DESCRIPTION: TRACT MR78 90  
BLOCK --- LOT(S) 4 ARB NO. 10
5. RANGE OF ADDRESSES ON PROPERTY \_\_\_\_\_  
\_\_\_\_\_
6. PRESENT OWNER Robert Gary  
STREET ADDRESS 5152 La Vista Court  
CITY Hollywood STATE CA ZIP 90004 PHONE 323 464 3666  
OWNERSHIP IS: PRIVATE X PUBLIC \_\_\_\_\_
7. PRESENT USE House/Studio ORIGINAL USE House

**DESCRIPTION**

8. ARCHITECTURAL STYLE Mediterranean  
(See Style Guide)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE  
(See optional Description Work Sheet)

London House is a three-story, Mediterranean, rectangular dwelling with stucco finish,  
wood trim and a flat composition roof. The design features wood casement windows and  
an off-center glazed entry door. Additional character defining elements are window boxes,  
clay tile window overhangs, a hoist beam and oversized studio loft door, a stained glass  
lantern, garden walls and a wall-mounted bust of Jack London.

NAME OF PROPOSED MONUMENT LONDON HOUSE10. CONSTRUCTION DATE: FACTUAL 1923 ESTIMATED \_\_\_\_\_

11. ARCHITECT, DESIGNER, OR ENGINEER \_\_\_\_\_

12. CONTRACTOR OR OTHER BUILDER \_\_\_\_\_

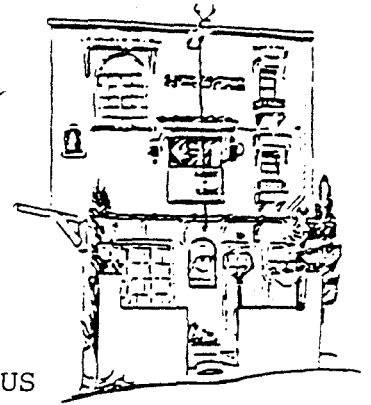
13. DATES OF ENCLOSED PHOTOGRAPHS August, 1999  
(8 x 10 Black and White Glossy)14. CONDITION: EXCELLENT \_\_\_\_\_ GOOD X FAIR \_\_\_\_\_ DETERIORATED \_\_\_\_\_  
NO LONGER IN EXISTENCE \_\_\_\_\_15. ALTERATIONS \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_16. THREATS TO SITE: NONE KNOWN X PRIVATE DEVELOPMENT X  
VANDALISM \_\_\_\_\_ PUBLIC WORKS PROJECT \_\_\_\_\_ ZONING \_\_\_\_\_ OTHER \_\_\_\_\_17. IS THE STRUCTURE: ON ITS ORIGINAL SITE X MOVED \_\_\_\_\_ UNKNOWN \_\_\_\_\_**SIGNIFICANCE**18. BRIEFLY STATE HISTORICAL AND / OR ARCHITECTURAL IMPORTANCE;  
INCLUDE DATES, EVENTS, AND PERSONS ASSOCIATED WITH THE SITE  
(See optional Significance Work Sheet)  
See attached  
\_\_\_\_\_  
\_\_\_\_\_19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS  
WITH DATES) L.A. Lupams Records  
\_\_\_\_\_  
\_\_\_\_\_20. DATE FORM PREPARED 9/6/99 PREPARER'S NAME Robert GaryORGANIZATION \_\_\_\_\_ STREET ADDRESS 5152 La Vista CourtCITY Hollywood STATE CA ZIP 90004 PHONE 323 464 3666



Robert Gary

AUG. 11/99

Yes!  
B. Nodal  
8-17-99



ADOLFO V. NODAL,  
CULTURAL AFFAIRS DEPARTMENT  
433 S. SPRING ST. 10TH FLOOR  
LOS ANGELES, CA. 90013

RE: MONUMENT STATUS

DEAR MR. NODAL:

I SPOKE TO YOU ON THE PHONE AT THE SUGGESTION OF MY FRIEND PHIL STERN, THE PHOTOGRAPHER YOU WERE VISITING HERE ON LA VISTA COURT. THANK YOU FOR SENDING THE BROCHURES ON HISTORICAL-CULTURAL MONUMENTS AND THE CULTURAL AFFAIRS DEPARTMENT. ENCLOSED YOU WILL FIND A FEW PHOTOS OF LONDON HOUSE PHIL HAS BEEN KIND ENOUGH TO TAKE FOR ME.

FOR THE LAST SEVERAL YEARS I HAVE BEEN RESTORING THE FACADE TO ITS ORIGINAL STATE. THE STAINED GLASS LAMP HAS JUST BEEN FINISHED BY JOEL SCHILLER, A MOTION PICTURE PRODUCTION DESIGNER AND ALSO AN OLD FRIEND.

LONDON HOUSE WAS BUILT BY FINN HAAKEN FROLICH, A SCULPTOR AND CLOSE FRIEND OF JACK LONDON. FROLICH, OF COURSE, DID THE BAS RELIEF OF LONDON ON THE FACADE AND THE URNS ON THE TWO CORNERS, WHICH ARE BEING RESTORED BY ELIZABETH MAC QUEEN A WELL KNOWN SCULPTOR LOCATED IN SAN LUIS OBISPO. (SEE COPY OF THE ORIGINAL BROCHURE BY FROLICH. CIRCA 1923)

LONDON HOUSE EVOLVED AND GREW OVER THE YEARS, STARTING WITH A SMALL ONE STORY SHACK BEFORE IT WAS NECESSARY TO REGISTER SUCH DWELLINGS. AFTER TWO MORE ROUGH ADDITIONS THE FRONT THREE STORY STUDIO AND LIVING QUARTERS WERE BUILT AND REGISTERED BY FROLICH IN '23. HE WAS QUITE FAMOUS IN THE HOLLYWOOD BOHEMIAN SCENE OF THE 20S, 30S AND INTO THE 40S DOING SCULPTURES AND WORKING FOR THE STUDIOS. I BELIEVE

London House  
5152 La Vista Court  
Hollywood, California 90004  
(323)464-3666

THAT HE ALSO DESIGNED THE LOS ANGELES CITY SEAL.

I BOUGHT THE BUILDING IN THE MID FIFTIES FROM FRANCO LOPEZ, A LEADER IN THE LATINO COMMUNITY WHO WAS BUSY DESIGNING AND PROMOTING THE PLAZA DE LA RAZA. ALSO A FRIEND OF FROLICH'S. I NEGLECTED THE PLACE FOR SEVERAL YEARS LETTING IT DETERIORATE AS IT WAS SLATED FOR DEMOLITION TO MAKE WAY FOR A FREEWAY, WHICH WAS ULTIMATELY TAKEN OFF THE MAP DUE TO POLITICAL PRESSURE, MOSTLY FROM BEVERLY HILLS.

LONDON HOUSE HAS BEEN WRITTEN UP OVER THE YEARS IN THE OLD HERALD EXAMINER, THE L.A. TIMES AND THE DEFUNCT READER. IT IS ALSO FEATURED IN LIONEL ROLFE'S BOOK "LITERARY L.A.".

I HAVE A 23 PAGE DOCUMENT "A CHRONOLOGY OF FINN HAAKON FROLICH IN SCULPTURE - 1868 - 1947" AND MUCH OTHER DOCUMENTATION.

I BELIEVE LONDON HOUSE QUALIFIES FOR MONUMENT STATUS. IF YOU AGREE I WOULD BE PLEASED TO HEAR FROM YOU. I COULD ALSO USE SOME HELP FROM YOUR DEPARTMENT IN FINISHING THE JOB OF RESTORATION.

SINCERELY

Robert Gary

### Short Story and Playwriting

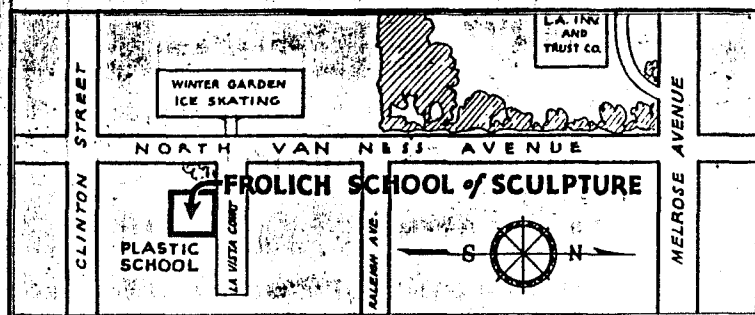
**Instructor:** JULIA BALDWIN HAZELTON, author, playwright, and creative critic. A.B., University of Michigan. Author of "The Big Gamble." Long and successful experience as head of high school and college departments of creating writing. Will criticize manuscripts and give training for professional writing. Hours by appointment.

### French

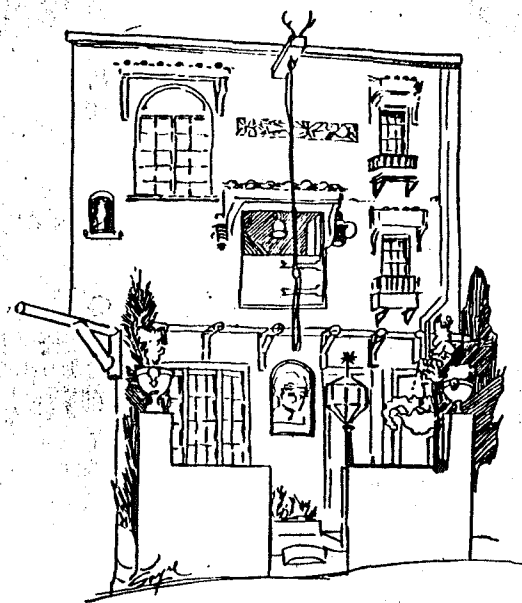
**Instructor:** GEORGES DE COMBERT, M.A., Sorbonne University. Formerly officer of the Eighth Zouaves during the World War. French conversational lessons facilitated by artistic surroundings and atmosphere. For information regarding rates for private as well as the class lessons, call the Frolich School of Sculpture. Classes: Monday-Thursday, 7:30-9:30 P. M.

### Friday Evening Salons

Every Friday evening salons are held at the School from nine until twelve o'clock. All students of all classes are welcome. Opportunity to converse in French with European guests. Art students will meet at these salons many noted artists. A former member of the Norse Studio Club, Mrs. Florence B. Macavoy, will act as hostess.



For further information concerning Frolich School of Sculpture  
Call ESTHER DILWORTH, GL adstone 5017.



## FROLICH SCHOOL of SCULPTURE and other Arts

**Finn Haakon Frolich**  
Instructor in Sculpture

**5152 La Vista Court,  
Hollywood**





## **Finn Haakon Frolich**

**S**TUDIED under D. C. French and Saint Gaudens in New York; later in Paris at École des Beaux Arts under Ernest Barrias. Executed sculptures for the exhibitions at Chicago, St. Louis, Buffalo, Charleston; was Director of Sculpture, Alaska-Yukon-Pacific Exposition; official sculptor, Pan-American Exposition, San Francisco. While working for the Paris Exposition, exhibited and won the Silver Medal.

Among his many famous sculptures are the following: portrait and monument of Paul Kruger at Johannesburg, South Africa; Sailor and Soldier monuments throughout the New England States; monuments of Edvard Grieg, James J. Hill, Jack London; portraits of Luther Burbank, Senator Shortridge, George Sterling; busts of Amundsen, Anna Q. Nilsson, Hobart Bosworth; the monument in Forest Lawn Park, Glendale.

Started Municipal Art Gallery, Oakland, Calif.; originated outdoor sculptured advertising.

Taught sculpture at Arts and Crafts School of University of California, Berkeley; founded Plastic Arts Department, Fairfax High School, Hollywood.

Mr. Frolich's classes in sculpture will give practical training not only for those who wish to sell their work, and those who plan to make sculpture their career, but also for those who desire to express their creative powers by making beautiful things for their homes and gardens. The student will be taught to make garden furniture, Gothic ornaments, figurettes, doorstops, book-ends and other objects of art. The course of instruction will also include casting in plaster, cement, marble, and metal.

A course in portraits and statuettes will be offered for advanced students.

It is Mr. Frolich's purpose to assist his students to establish home studios; to revive here in beautiful Southern California the creative spirit which in seventeenth century Europe inspired people to make with their own hands articles for individual and home use, each one taking a pride in producing a superior piece of work.

Los Angeles, "City of Home Studios"—this is the dream that animates the founder of the Frolich School of Sculpture.

*A course will be offered for teachers of Plastic Art. Special hours will be arranged during Institute Week.*



*"Colleges can only highly serve us when they aim not to drill but to create; when they gather from far every ray of various genius into their hospitable halls and by the concentrated fires set the hearts of their youth on flame."—EMERSON.*

(SUBMIT IN DUPLICATE)

CULTURAL HERITAGE BOARD  
MUNICIPAL ARTS DEPARTMENT  
Room 1500, City Hall  
Los Angeles, California 90012  
(213) 485-2433

REQUEST FOR

HISTORIC-CULTURAL MONUMENT DECLARATION

NAME OF PROPOSED MONUMENT: JACK LONDON HOUSE

LOCATION: 5152 LA VISTA COURT ~~HOLLYWOOD~~ CA 90004  
(City) (Zip)

(Cross Streets) MELROSE + VAN NESS

COUNCILMANIC DISTRICT NO. 4th

OWNER'S NAME & ADDRESS: ROBERT GARY AKA ROBERT L. CRATTY  
ADDRESS AS ABOVE

DATE OF CONSTRUCTION OF MONUMENT: Uncertain - building built in sections (City) (Zip)

ARCHITECT: Finn Frolich - Artist-sculptor friend of Jack London - sculptor of

DESCRIBE ARCHITECTURAL FEATURES: has relief of Jack London on facade - see photos  
(Photograph to be provided)

DESCRIBE HISTORIC-CULTURAL SIGNIFICANCE: See attached story from Herald-Examiner  
(If necessary, attach a sheet) Dec. 2, 79

SOURCE/S OF INFORMATION: Russ Kingman - author 'A Pictorial History Life of Jack London

NAME & ADDRESS OF PROPONENT: Jack London Bookshop, Glen Ellen, Ca. Irving Stone -  
ROBERT GARY as above Author 'Salon On Horae/ack'

Telephone No. 464-3666 Date: Jan 14, 1980 (City) (Zip)

(This portion to be filled in by Cultural Heritage Board members)

HISTORIC-CULTURAL MONUMENT NO. \_\_\_\_\_ DATE OF BOARD ACTION: \_\_\_\_\_

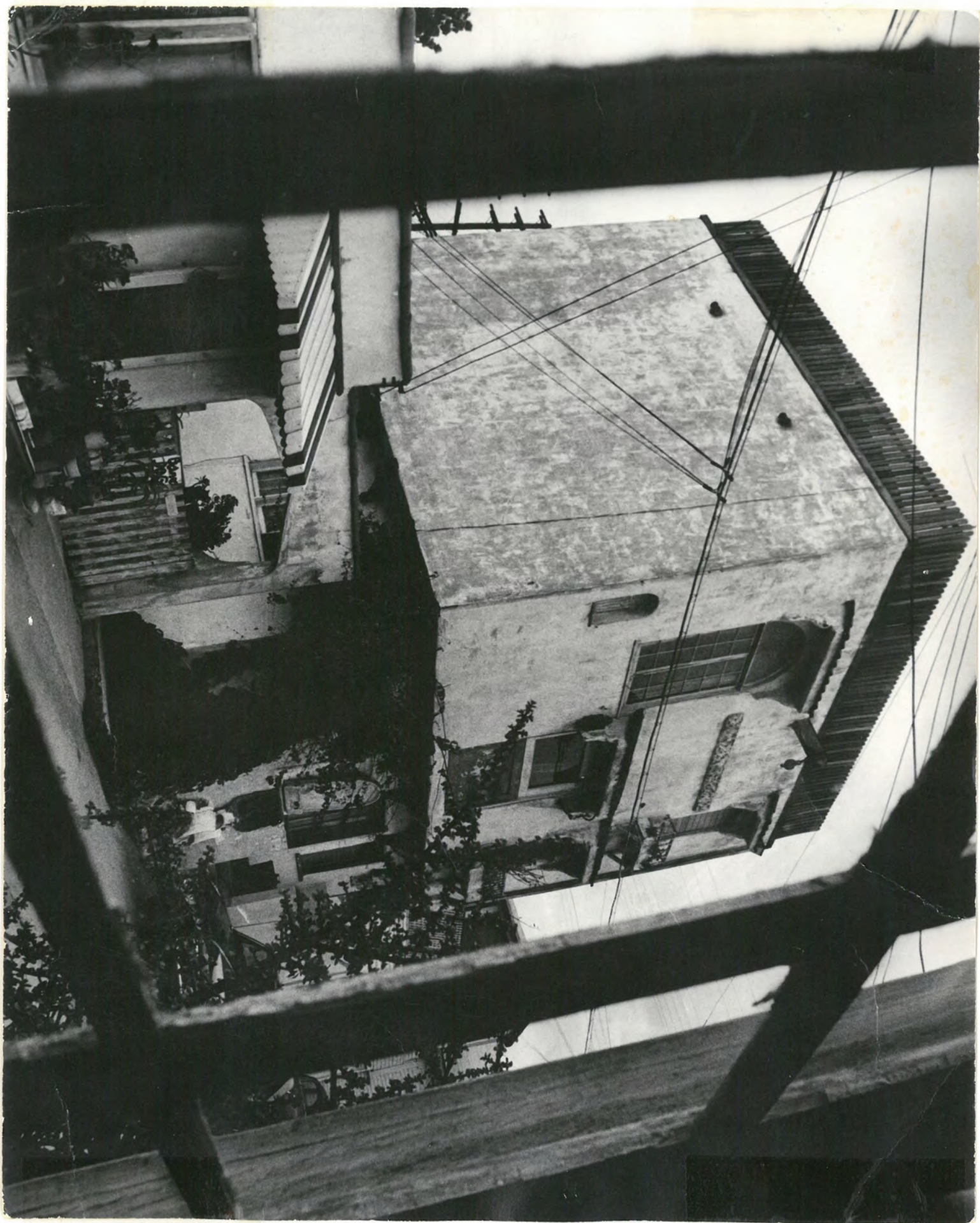
REASONS FOR DECLARATION/DENIAL: \_\_\_\_\_

BY: \_\_\_\_\_  
CULTURAL HERITAGE BOARD MEMBER

PLEASE NOTE THAT CULTURAL HERITAGE BOARD ACTION WILL BE SUBJECT TO RATIFICATION BY THE LOS ANGELES CITY COUNCIL.



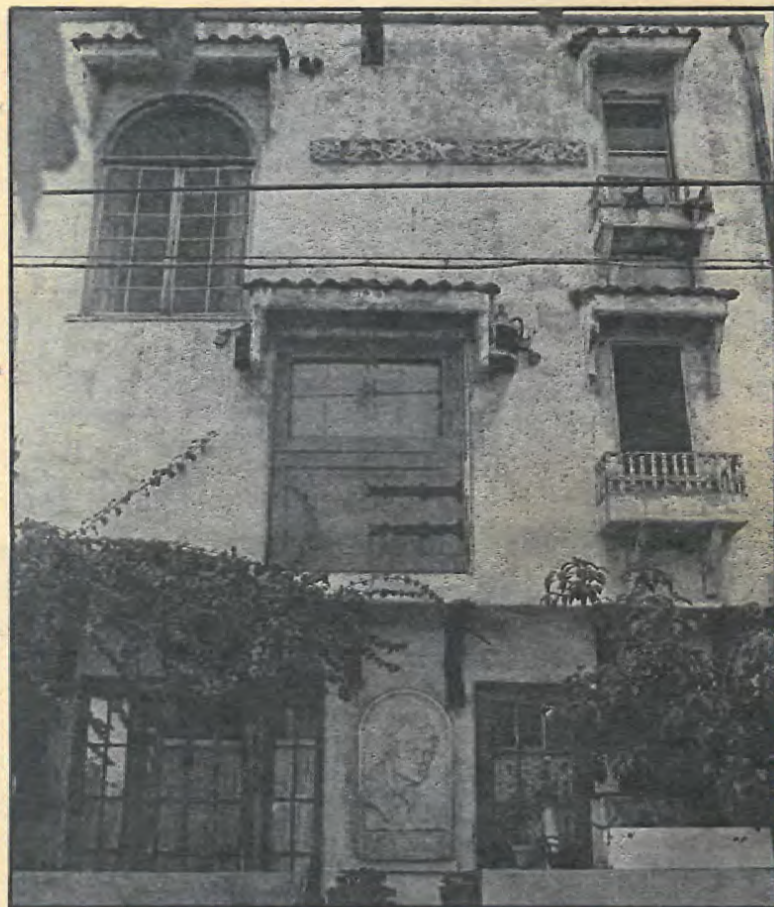






# REDISCOVERED: JACK LONDON'S L.A. HOUSE!

By Lionel Rolfe



La Vista Court — did London really ever sleep here?

It's been nearly 20 years since a friend who lived near Melrose and Wilton in Hollywood introduced me to one of the neighborhood's — dare I say the city's — best kept secrets. In an obscure alleyway called La Vista Court I caught my first glimpse of one of the most unusual-looking residences you'd ever hope to see. On its front, cast in the same plaster as was the house, was a bas-relief portrait of my favorite writer, Jack London. Beneath the portrait was the enameled inscription, "Jack London slept here."

For a couple of years my friend and I used to walk past the place and talk about it and about Jack London, and wonder what the history of the place was. Then, in the mid-'60s, I got my first newspaper job in Pismo Beach, nearly 200 miles north of Los

Angeles. The last night before I left town I decided to knock on the door of the house and find out what it was all about.

The man who came to the door was not at all upset at my interest in his place. His name was Robert Gary and he invited me up the narrow stairs to a second floor apartment. This was the main apartment of London House, Gary explained, and he lived in it. He was also the landlord of four other apartments in the building. Gary's apartment had a two-story-high ceiling, capped off by a large skylight. There was also another set of narrow stairs going from his apartment to a third-story penthouse bedroom that towers over the other buildings on La Vista Court; you can clearly pick out London House from nearby Wilton because of the third story.

That first night, Gary and I talked late into the night, discussing Jack London as well as a number of other things. But Gary insisted he did not want his house to be written about. Although the place was historical, he also lived in it. I remember going away from the house feeling that I had been lucky to have discovered London House, which nobody had ever written about. I spent the rest of the decade as a wandering newspaperman, more in the northern part of the state than the southern. When I eventually resettled in Los Angeles, it was not long before I was showing my friends the front of London House in La Vista Court in Hollywood every time I got a chance. If I couldn't write about it, by God, I was still going to make people aware of an unexpected piece of Los Angeles literary history — namely that the great Jack London, who was known as a Northern Californian writer, had also been something of an Angeleno.

Over the years I avoided knocking on the door of London House to talk with Gary, but I noticed that London House was looking more and more down on its uppers than it should have. The bas-relief of London had been knocked a little askew, whether by earthquakes or just plain settling I didn't know. The blue-enameled "Jack London slept here" sign that had so intrigued me at first was gone. A car had knocked another bas-relief sculpture of a sailing ship off the front of the house, although most of the various satyrs and nymphs adorning the house seemed to have more or less withstood the ravages of time. The ship's lantern on the second floor seemed less red than formerly, and part of the block-and-tackle over the large two-part barn door on the second-floor apartment had come down. The stucco looked decidedly shabbier and even the external redwood pegs between the floor and ceiling seemed to be aging poorly.

On a hunch, I recently knocked on the door again. Gary wasn't there but I made arrangements to see him again. As it turned out, Gary remembered me from the night before I commenced my stint as a wandering California newspaperman. And as I suspected, I found that Gary was now in a worse position than he'd been in the first time I met him. At present, although he's been pouring a good part of his salary into keeping up the house, it is needing more and more work all the time. Ultimately the place is going to require massive rebuilding, maybe \$50,000 worth, says Gary. It needs an entirely new foundation, for instance. Gary explained to me that he has been trying to do the work because he loves the place and thinks it has great historical importance, but none of this is easy. For the last four years, the Internal Revenue Service has called him in every year and demanded that he explain his re-building. "They don't care if it's an historic house; my economics just don't fit their computers. They think I take in too little income for the amount I'm spending on it," he says a bit ruefully. "If this were just a piece of real estate I guess that would be true," he said.

Here I should explain that in the intervening 15 years between my two visits to the inside of London House, the details of its history had taken on the warm, indistinct glow of a fantasy — most of the fantasy went back, I think, to the intriguing blue enamel sign that "Jack London slept here." This fantasy was partly based on what I thought I had remembered during my first visit with Gary in the mid-'60s. I think Gary himself had subsequently learned more about the house than he had known on the occasion of my first visit.

Throughout most of the '70s, I have shown many people the square, three-story structure that stands tall and looks so much different than anything else in the neighborhood. And I told them what I believed to be the information I had gotten from Gary on my first visit. I had always said that the house dated back to 1870 or so. No one who ever saw the place doubted that it had to be at least a hundred years old. Originally, I remembered Gary saying that London House was originally the ranchhouse of a cattle ranch that extended from Hollywood past where City Hall is now, in downtown L.A. Jack London — or so the story went — would come to this ranchhouse, which had been

photograph by Rob Brown



renamed in his honor by the friend who now owned the ranch, to buy livestock for his own Valley of the Moon ranch 50 miles north of San Francisco.

My impression, in other words, was that the London House had a noble and untold past as a sort of Bohemia South. I imagined great scenes occurring at the London House, where London and his companion George Sterling and other such greats got together for extended conversations. Over those 15 years, I had often thought of the one piece of evidence that really linked London House to this imaginary Bohemia South, and that was an inscription on an inside wall of Gary's apartment from Sterling, who was famous in his own right as a California poet as well as being London's close friend.

Like the generation of writers since London, I first felt the call to the literary arts after reading London's great autobiographical "Martin Eden." It

was, of course, "Call of the Wild" which first brought Jack London fame and fortune right after the turn of the century. He became the most successful and popular writer the world had ever seen, the Skid Row bestseller who was far bigger in his day than any movie or rock star has been since. He was also the bastard son of an eccentric spiritualist and an itinerant Irish astrologer and writer. London's harsh childhood was spent in the slums of Oakland and environs, sometimes in the nearby countryside on farms. It was a childhood of poverty and defeat. By the time he was 10 years of age, he was working 19-hour days in waterfront factories to help support his family. By the time he was out of his teens, he had been King of the San Francisco Bay oyster pirates, a sailor around the world, an adventurer to the Yukon, a hobo, a famed revolutionary socialist, an alcoholic and, most of all, a writer.

There is no more compelling version of a writer's trials and tribulations than those described in "Martin Eden." Cranking out his manuscripts, spending his last few cents on postage rather than food, seeing each day's mail bring more and more rejection slips. After a while he replaced his wallpaper with rejection notices. Yet when London struck it big, during the few short years that remained of his life, he produced more than 50 books as well as countless articles and short stories. Not only did he write the greatest adventure stories, but he also produced such powerful social protest works as "People of the Abyss," "The Iron Heel" and "South of the Slot."

The last years of London's life were spent on Glen Ellen, his ranch in the Valley of the Moon north of San Francisco. The hobos and sailors and drifters and criminals, working men and hangers-on he had met in his world travels, knew they were always welcome at Glen Ellen. London was an incredibly generous man and he spent money on

anyone who happened to be around him. It is said that Glen Ellen typically had as many as 500 visitors in a day. Furthermore, if a man wanted a job at a good wage, London tried never to turn him away. Glen Ellen also was the meeting grounds for some of the most famous men of San Francisco's Bohemia. London was the great star of a distinguished literary set that included such other famous characters as Ambrose Bierce, George Sterling and Joaquin Miller. London actually hated Bierce, though it was Bierce who spanned both London at the end of the 19th century and Mark Twain's reign over San Francisco letters some years before. It is probably not just coincidence that both Twain and especially London were instrumental in introducing the notion of realism to the then all-too genteel world of letters. London's influence on later 20th-century writers as diverse as Hemingway and Kerouac was pronounced.

I looked around the place and suddenly realized why it felt so much like Jack London had been here. The narrow steps, the cabin-like bedroom, everything about the place had the feeling of being inside a ship. It was a subtle thing, but that was what Frollich had done with London House. In "Sailor on Horseback," Stone describes Frollich as London's "court jester and sculptor" at Glen Ellen. It is Frollich's bust of London, for instance, which adorns the entrance to Glen Ellen, which today has been made into a state park and the Jack London museum. And it is Frollich's bust of London that was cast in bronze by the Oakland Port Authority when it built Jack London Square.

Frollich was very much a part of the San Francisco Bohemia which London was the star of — and he was very much an intimate of London's. Frollich had a tremendous, booming laugh and loud voice, by all accounts. And he had been one of London's friends who witnessed the final disintegration of London during his last days at Glen Ellen.

London committed suicide at the age of 40 — in 1916. In some haunting words, Frollich described the change in his friend. "He didn't do the sporting things he used to do — wrestle, play, didn't want to go into the mountains riding horseback anymore. The gleam was gone from his eyes." Of course in the 40 years of his life, London lived many more lives than a hundred mortals combined. Interestingly enough, London predicted his own suicide in "Martin Eden," written at the height of his career several years earlier. London said that "Martin Eden" had been written to show the folly of extreme individualism — but if London was anything, he was a great individualist as much as he was ever a socialist.

How about the inscription on the wall I had seen from George Sterling? Gary pointed to the wall — the inscription is still there. But it wasn't carved into the wall, as I had remembered; it was a decal, dark and opaque and hard to read except under a very strong light. The words were woven into a lattice-work of the nymphs and satyrs London's Bohemian friends all seemed to cherish. Gary said the decal had originally be sandwiched between two pieces of glass in an old sash window in the back bedroom. "The window was so rotted out I had to replace it," he explains. "Here's what it says," he added, swinging open the top part of the large barn door on the front of the London House to catch the sunlight. "The young in heart shall find their love and laughter anywhere." The words around the bottom of the decal are harder to make out. "He only in Bohemia dwells who knows not he is there," Gary read, and paused. "There's more in the middle," Gary added. "Dedicated to Finn Frollich by George Sterling." He paused again. "And there's a date," he slowly added. "It is 1924."

I asked Gary to repeat the date of the inscription. If Sterling inscribed the decal to his friend Frollich in 1924, and Frollich was one of the regulars at Glen Ellen the last year of London's life, the sculptor probably didn't come to Los Angeles and build what after all was really his studio until after London's death. To my direct question — Had Jack London ever slept in London House? — Gary was a bit evasive. He said that this was what had been rumored. "We found a basement downstairs, six feet square. Probably a wine cellar. We found a few things." Gary showed me a rusted metal locomotive. "We found this and some paper matchboxes from the '20s and some handmade bottles down there," he said. "A friend of mine suggested we keep digging because we'd probably run across some bottles London himself drank out of." But Gary said he wasn't even sure when the house was built — he estimated sometime between 1900 and 1920, "although it looks a lot older than that, I know." Gary said he was definitely sure London House had been the only structure in the neighborhood when it was built.

Gary suggested I contact Frollich's son and daughter, one of whom he believed lived in Hollywood and the other in San Francisco. Whatever the connection of London House and Jack London, he added, he definitely knew the house was rich in Hollywood lore. Gary ought to know —

Continued on Page 23



Photograph by Phil Stern

Three-story London House towers over other neighborhood buildings.



# JACK LONDON'S

From Page 21

he works as a script supervisor on films and television serials. La Vista Court, he said, used to be called McDougall's Lane, and McDougall's Lane sloped into a pond. Most of the scenes where a car runs into a pond in the Keystone Kops movies were shot in the alley, he said. The rest of the Keystone Kops pictures were usually shot not too far away on Larchmont, which runs only a few blocks between Melrose and Third Street, Gary said.

"I've heard both Tony Quinn and John Carradine lived here. I know my friend Dick Beymer, who was a big star for some years — he was in 'West Side Story' — lived here. And my friend Victor Buono almost always stays here whenever he's in town working on a movie," Gary added.

Hefty Buono? I ask. How does he get up the steep, narrow stairs? "With difficulty," Gary replies. "He always says gravity is his enemy." Gary goes on: "You know, Jack London was really one of the first writers for movies — his 'Sea Wolf' was one of the first silent films. It was remade as a talking picture later with Edward G. Robinson, but Hobart Bosworth, the famed silent screen star, played in the original 'Sea Wolf.' I have a picture taken here in the house, of Frolich and Bosworth admiring Frolich's bust of Bosworth."

Gary bought the house from Frank Lopez, a pioneer Chicano activist who has since passed away. "Everyone who has had the house was somehow on a line from Jack London. Lopez was a friend of Frolich in part because of their politics. Frank was an incredible landlord. Never pried into your business or raised his rents. I became very attached to the place, so when he wanted to sell the house in 1957, I purchased it from Frank. Because London House is named after a man who had a reputation as a flaming socialist, Gary keeps his rents low, and refuses to engage in real estate speculation. That would mean tearing down the house and building apartments or breaking up old houses into bootleg apartments like Gary says some of his neighbors have done.

Virginia Forstad, Frolich's daughter, lives today in Hollywood; an old lady surrounded by mementos of the past, including pictures autographed to her from Jack London. She's not too clear about early details of her life, although she insisted she lived with her father and Jack London in the La Vista Court house. Virginia Forstad, however, is not always entirely consistent.

Her half-brother in San Francisco, Gilbert Frolich, says his sister is a little confused. He says she lived with London and Frolich all right, but it was at the Glen Ellen ranch in Northern California. There's a famous picture of London and Virginia, who is 4 years of age, and Gilbert, at 1½ years. The kids are nude and not in entirely respectful postures in the presence of the great author, who is wearing a black bathingsuit, typical of the day with a fishing pole in one hand and the other arm over his wife Charmian.

Unlike his half-sister, Gilbert is very precise in his recollections. Since his father's life was so mixed up with California's early Bohemian and literary history, he's made a hobby of researching his father's life. Gilbert says his father brought his children to Los Angeles from Northern California in 1920 in a Model T. He remembers that the trip, for one reason or another, took three months. Shortly after he arrived here, Frolich purchased the land on McDougall's Alley and began building his house and studio there. Although Gilbert says he realizes that Frolich's studio was widely known as London House, "he dedicated it more to himself than to Jack London." He says the bas-relief of London wasn't even finished until the mid-Depression.

So Gilbert rules out the possibility that London ever slept at London House, even though Gary used

to get mail delivered to "London House, La Vista Court, Hollywood" for many years. The Post Office, however, no longer will deliver mail without an address. Gilbert does offer a consolation prize over the disappointing news that London didn't sleep at London House. He said he's pretty sure George Sterling slept there.

Gilbert remembers Sterling sitting crying on the porch of some friends, not too far away from his father's sculpture studio. Gilbert went inside the house and there was his father, some friends and, of course, Sterling outside on the porch. Sterling, the elder Frolich told his son, had lost at poker and because he was a very sentimental guy he was



crying. In some ways, says Gilbert, Sterling was a greater man than London. Or at least a greater character if not a writer. London wrote about Sterling as Brissenden in "Martin Eden."

Gilbert adds he's not sure if Anthony Quinn lived at Frolich's studio, a.k.a. London House, but he's sure John Carradine did. "My mom and I came down from Oakland to put Carradine out for not paying the rent in the middle of the Depression." Carradine called the cops on Gilbert and his mother, Gilbert explains, because they were keeping a bust Carradine had made of Cecil B. DeMille. Carradine had been a sculpting student of Frolich's, and a good one at that, says Gilbert. Carradine wanted the bust because he said he was going to "break into Hollywood" with it. Gilbert said his mother finally relented and returned the bust to Carradine, who later did indeed present it to DeMille.

"My mother said Carradine was such a good actor he was almost, but not quite, the only tenant ever to talk her out of paying the rent," Gilbert says.

There's another story Gilbert insists on telling — about the red ship's lantern on the front of the house. In the mid-'30s, Finn Frolich very much liked to play the grandee, and throw great Hollywood parties. Down the street lived an old vaudeville actress, who was jealous that she hadn't been invited to a party where her kind were gathering. So she called the police. She told them, or so she judged by the red lantern and the sight of happy revelers leaning out of the great barn door upstairs that the house down the street was a whorehouse or words to that effect. As the cops came up the narrow steps to investigate her report, Frolich and a friend happened to be playing, on two separate

pianos, but in unison, "Onward Christian Soldiers."

The cops, says Gilbert, had grins from ear to ear. They suggested Frolich file slander charges against the actress. He did — and the vaudeville actress came to court on crutches, at which the presiding judge remarked, "Oh come on now," and adjourned everyone to his chambers to work it out. Finally everyone agreed to drop their charges and counter-charges and everyone eventually became the greatest of friends. Gilbert even wound up taking out the actress' daughter — "God, she was beautiful," he says.

Gilbert says he's been writing a detailed history of the house to send to Bob Gary soon, but a couple of heart attacks have slowed him down. Gary, in the meanwhile, has his hands full, not only with the house, but also with a neighbor, who has put up a fiberglass, corrugated-plastic roof and a wood lattice lanai nine inches from his kitchen window. The city has been slow to mediate, Gary complains, and in the meanwhile, he can't even fumigate for termites or paint London House until the structure next door comes down.

Gary has nightmares when he thinks of London House being destroyed. Because the house is now in such terrible condition he's been having lots of them recently. But the most vivid nightmare he ever had was before Jerry Brown was elected governor of California. Brown eliminated the proposed Beverly Hills Freeway, which would have demolished London House. "My nightmare used to go like this," Gary said. "I look out the barn door windows and I can see that the bulldozer has knocked all the other houses on La Vista Court down, and now it's turning and making a U-turn at the end and is headed at London House," he said with a shudder.

But Gary has also been trying to turn his troubles with London House to the good. He's been working on a screenplay about a young writer who moves into the London House. One day the writer's girlfriend asks him if he's ever read Jack London. The young writer says no. But he begins to read London, and that changes his life and his writing; an effect London had on many people. Gary sees the movie as a chance to do a London biography as both a documentary and a piece of fiction. Gary, who casually mentions he's distantly related to Mark Twain, says of London: "He was the first writer who wrote about life in the raw and didn't try to sweeten it up with sugar."

Gary says that even though he's broke, he's still dedicated to saving London House, although he's not sure a historical society would be interested in helping him. "I'm so angry I might just turn London House into the Church of Jack London. People will be ordained. The Bible will be Irving Stone's 'Sailor on Horseback,' and we'll argue about different things London wrote. I'll take a vow of poverty and give my house, car and income to the church in exchange for it supporting me. Just the way the Catholic Church does. I won't have to pay taxes that way. If I have to do that to restore London House I will."

We talk some more. He discusses some of the things that have been broken or stolen from the front of the house when he brings up the matter of the sign that had first attracted me to the house, the one that said "Jack London slept here." Frankly, I had forgotten about the sign when he brought it up, complaining because it had been broken off and stolen from the front of the house. Before I could ask Gary how that sign came to be affixed to London's bas-relief he was explaining it.

"In London, England, you know, all the houses where famous writers lived have little enamel plaques. Well, a friend of mine made one of those to go under the bas-relief in front. It was just like the ones I've seen in London. It was enamel blue with white letters. It was really authentic looking."

"What did it say?" I asked, getting excited again. "Oh my friend just made it up, I think. It said, 'Jack London slept here.'"



## MINUTES

### CULTURAL HERITAGE COMMISSION

WEDNESDAY, OCTOBER 20, 1999, 10:00 A.M.

433 South Spring Street, 10th Floor

Los Angeles, CA 90013

#### MEMBERS PRESENT

Catherine M. Schick, President

Valerie J. Aronson, Vice-President

Kaye M. Beckham

Robert M. Nizich

Holly M. Wyman

#### DEPARTMENT STAFF PRESENT

Jay M. Oren, Staff Architect

#### ADVISORS TO THE COMMISSION

Armando Flores, Department of Building and Safety Preservation Coordinator

**GUESTS:** Karlee Watkins, Gary Kern, Mary Moran, Clements Walter, John Checkers Sr., Lok G. Ng, Tom Black Frank O'Brien, Carrie Dark, Jeffery Herr, Eric Moody, David Attaway, Chris Hetzel, George Fogelson, Rod Sakai. **Please note that this list represents only the persons who registered on the Commission's Attendance Roster.**

The regular Meeting of the Cultural Heritage Commission (CHC) was called to order by President Schick at 10:07 a.m.

#### **1. PUBLIC COMMENT PERIOD**

Tut Hayes spoke regarding his objection to certain aspects of the African Marketplace festival.

#### **2. GEN. PHINEAS BANNING RESIDENCE, 401 E. M St, Wilmington, HCM #25, C.D. #15** Approval of Conceptual Design for Proposed Senior Center in Banning Park

Skip Baldwin and Frank O'Brien spoke against construction of a Senior Center in the grassy area of Banning Park. Gary Kern, Mary Marion, John Checkers, and Walter Clements spoke in favor of the project. Edward Ng and Tom Black, architects, described the proposed center's design. Chris Hetzel of Historic Resources Group stated that his firm had completed Section 106 historic analysis because of the project's use of federal funds and found that the project meets the Secretary of the Interior's Standards for Rehabilitation. Commissioner Nizich noted that no substantial trees would be removed, no historic event took place on the exact site of the construction and that there will be special architectural treatment on the west wall of the building which faces the park. After discussion it was the Commission's consensus that, in spite of the loss of a corner of the Park's grass area to a building, the proposed project meets the Secretary of the Interior's Standards.

**INSPECTION TOUR AND ON-SITE DETERMINATION OF MONUMENT STATUS**

a. **London House, 5152 La Vista Court, C.D. #4**

The Meeting was called back to order by President Schick at 11:30 A.M. Present were President Schick and Commissioners Aronson, Beckham, Nizich and Wyman.

After touring the property and hearing a presentation from Charles Hollis-Jones, the Commission was unable to reach consensus on the standing of Finn Frolich as a member of Los Angeles' arts community or the building's design significance. A majority of Commissioners was not convinced that the application met Cultural Heritage Ordinance criteria.

**MOTION:** Commissioner Beckham moved, seconded by President Schick, that London House, located at 5152 La Vista Court, be **DECLARED A HISTORIC-CULTURAL MONUMENT, SUBJECT TO APPROVAL BY THE CITY COUNCIL.** The Motion failed with Commissioners Aronson, Nizich and Wyman voting No and President Schick and Commissioner Beckham voting Aye.

Commissioners encouraged the applicant to resubmit his request for Monument status when his rehabilitation program is completed.

The meeting was adjourned at 11:55 A.M.



**INSPECTION TOUR AND ON-SITE DETERMINATION OF MONUMENT STATUS**

**a. London House, 5152 La Vista Court, C.D. #4**

The Meeting was called back to order by President Schick at 11:30 A.M. Present were President Schick and Commissioners Aronson, Beckham, Nizich and Wyman.

After touring the property and hearing a presentation from Charles Hollis-Jones, the Commission was unable to reach consensus on the standing of Finn Frolich as a member of Los Angeles' arts community or the building's design significance. A majority of Commissioners was not convinced that the application met Cultural Heritage Ordinance criteria.

**MOTION:** Commissioner Beckham moved, seconded by President Schick, that London House, located at 5152 La Vista Court, be **DECLARED A HISTORIC-CULTURAL MONUMENT, SUBJECT TO APPROVAL BY THE CITY COUNCIL.** The Motion failed with Commissioners Aronson, Nizich and Wyman voting No and President Schick and Commissioner Beckham voting Aye.

Commissioners encouraged the applicant to resubmit his request for Monument status when his rehabilitation program is completed.

The meeting was adjourned at 11:55 A.M.

CULTURAL AFFAIRS  
COMMISSION

RALPH G. HEIDSIEK  
PRESIDENT

LOUISE TATE  
VICE-PRESIDENT

ENRIQUE DURAN  
JON LAPPEN  
MARION LEDERER  
MITSU SONODA  
MARL YOUNG

CULTURAL HERITAGE  
BOARD

ROBERT WINTER  
PRESIDENT

PATRICIA M. SIMPSON  
VICE-PRESIDENT

BERNARD JUDGE, A.I.A.  
AMARJIT S. MARWAH  
VELMA M. TAYLOR

CITY OF LOS ANGELES  
CALIFORNIA



TOM BRADLEY  
MAYOR

CULTURAL AFFAIRS  
DEPARTMENT

ROOM 1500, CITY HALL  
LOS ANGELES, CA 90012  
(213) 485-2433

FRED CROTON  
GENERAL MANAGER

FORREST N. SCOTT, AIA  
ARCHITECT

ILEANA WELCH, DIRECTOR  
CULTURAL HERITAGE

S. GREGG WILKINS, DIRECTOR  
ADMINISTRATION

July 2, 1981

CERTIFIED MAIL  
Return Receipt Requested

Mr. Robert Gary  
5152 La Vista Court  
Los Angeles, CA 90004

Dear Mr. Gary:

SUBJECT: JACK LONDON HOUSE, 5152 LA VISTA COURT

At the Cultural Heritage Board meeting of June 17, 1981 the Board members discussed their inspection of the above property for possible declaration as a Historic-Cultural Monument.

This is to advise that it is the consensus of the Board that this property does not qualify for designation as a Historic-Cultural Monument since it does not fall under the criteria in Section 22.130 of the Los Angeles Administrative Code, and the request has been declined.

We greatly appreciate your cooperation in this matter.

Sincerely,

Ileana Welch, Coordinator  
CULTURAL HERITAGE BOARD

IW/jc

cc: Councilman John Ferraro  
4th Councilmanic District

**FINN FROLICH HOUSE**

5152-5156 West La Vista Court; 608-610 ½ North Van Ness Avenue

CHC-2017-4765-HCM

ENV-2017-4766-CE

**LETTERS FROM MEMBERS OF THE PUBLIC**





Melissa Jones &lt;melissa.jones@lacity.org&gt;

---

**Finn Frolich Building at 5152 La Vista Court**

1 message

**Catie Daley** <catie.daley@gmail.com>

Tue, Feb 7, 2017 at 12:19 PM

To: "chc@lacity.org" &lt;chc@lacity.org&gt;, melissa.jones@lacity.org

To whom it may concern,

I purchases the home at 5157 La Vista Ct, directly across the street from the Finn Frolich building in October of 2014. I can not give the uniqueness of our small street justice with a email. As a daughter of a developer the first thing that stood out to me when looking at my home and the street was the charm and bohemian feel of a cities past. The Finn Frolich building is the lynchpin that is keeping our small street from being over developed by large companies that only care for a profit. Every single person that has visited my home has committed on what a one of a kind building I live across from. My father who is a developer/builder and has over 45 years in the business of restoring and building in east coast notes all the intricate architectural details when he visits.

I heard that there are a few people partitioning to make the building an historic building and I am 100% behind this. We can not let that building be demolished. That would be horific for us who live on La Vista Ct, not to mention the historic sentiment that building brings to the community.

Please keep me informed as to the situation.

Thank you,

Caitlin Daley  
5157 La Vista Ct  
Los Angeles, CA 90004

--

Catie Daley  
203.257.6418 - cell



Melissa Jones &lt;melissa.jones@lacity.org&gt;

---

**Finn Frolich house**

---

xyzevos &lt;xyzevos@aol.com&gt;

Mon, Feb 6, 2017 at 8:23 PM

To: chc@lacity.org

Cc: Melissa.Jones@lacity.org

february 6, 2017

Re: Finn Frolich / Jack London / 5152 La Vista Court

to whom it may concern:

i writing to support a preservation alternative for the Finn Frolich house at 5152 La Vista Court. i discovered the building when i lived two blocks away on Van Ness Avenue; i fell in love with the building on my daily walks. i first saw the 2nd floor "door to nowhere" and from there slowly learned more about the structure and its unique history. while i've since moved from the neighborhood, i always visit the Frolich House whenever I find myself back in the neighborhood.

tearing down such a unique place is short sighted and diminishes the rich character of our city, for little to no return. please support a preservation alternative and add this letter to the project file.

best

ianthe zevos

xyzevos@aol.com  
310-309-0073



Melissa Jones &lt;melissa.jones@lacity.org&gt;

---

**Finn Frolich**

---

**Cameron Keym** <cameron.keym@gmail.com>

Mon, Feb 6, 2017 at 11:43 AM

To: chc@lacity.org

Cc: Melissa.Jones@lacity.org

To whom it may concern,

I'm writing to you concerning the wonderful building (5152 La Vista Ct) that I live across the street from. I have admired it since moving to the neighborhood 3 years ago. I've learned much about this building, not from the residents or owner, but from strangers taking pictures and visiting it from other places in LA, California and even once overseas. I find it to be so special when something of such fantastic history survives the test of time and is able to stand out from an otherwise pretty standard set of buildings and houses in the neighborhood. Apparently this adoration goes beyond just the local neighborhood.

I firmly believe this building is more than an ideal candidate to be named a landmark, as it would be a loss to LA culture and architecture to ever be replaced by anything else.

Thank you for your time and consideration.

Kindly,

Cameron Keym - resident of La Vista Ct





Melissa Jones &lt;melissa.jones@lacity.org&gt;

---

**5152 La Vista Court.**

---

**Cass Bugge** <cassbugge@gmail.com>

Fri, Feb 3, 2017 at 5:35 PM

To: chc@lacity.org

Cc: Melissa.Jones@lacity.org

Hello,

My name is Cassandra Bugge and I lived in Finn's house for 5 years. My father, who recently passed away, was Norwegian and I think I felt a kinship to Finn and his work, knowing that he was from Norway as well. One interesting thing that I learned was Finn made a statue of Edvard Grieg, a very famous Norwegian composer and pianist, who my father used to listen too.

<https://www.youtube.com/watch?v=bR3N1yBEGbw>

The bust was commissioned by the Norwegians in the Seattle area. Dirt from Grieg's home in Norway and water from the neighboring bay were deposited around the statue.

My wife and I went to Oslo this past summer, where Finn was from and shared his story and his work with my family. One of my cousins, who is a teacher, even went as far as mentioning that she would be interested in including it in her syllabus.

This building represents so much more than a structure on La Vista Court. It represents part of my Scandinavian roots that did not sink their claws too deeply in Los Angeles. I know that if this building gets registered Historic I will send all the information I know to the:

<https://www.sjomannskirken.no/los-angeles-san-pedro/>

Los Angeles is such a young city with such vibrant and fascinating roots in the arts, specifically the movie industry (Finn created hundreds of sculptures featured in Hollywood's earliest films like The Hunchback of Notre Dame). America is a country that is defined by the arrival and contributions of immigrants. . . I think that Finn Frolich is an inspiring person who was an intersection of Los Angeles' unique history as well as a real example of the American dream realized. To add that he created the Jack London House as an homage to one of our nation's greatest novelists is incredible proof that this beautiful building needs to be preserved and protected.

Thank you for your consideration.

Cassandra Bugge



Melissa Jones <melissa.jones@lacity.org>

---

## Finn Frolich Building at 5152 La Vista Court

---

Peter Tuite <petertuite@hotmail.com>

Fri, Feb 3, 2017 at 12:28 PM

To: "chc@lacity.org" <chc@lacity.org>, Michael Soriano <mrсорiano@yahoo.com>

Cc: "melissa.jones@lacity.org" <melissa.jones@lacity.org>

Hi,

I also am a resident of La Vista Ct. and very much share the same sentiments as Michael.

The Jack London house is a city treasure and should be protected.

Many thanks

Peter

---

**From:** Michael Soriano <mrсорiano@yahoo.com>

**Sent:** Friday, February 3, 2017 12:01:27 PM

**To:** chc@lacity.org

**Cc:** melissa.jones@lacity.org

**Subject:** Finn Frolich Building at 5152 La Vista Court

[Quoted text hidden]



Melissa Jones &lt;melissa.jones@lacity.org&gt;

---

**Finn Frolich Building at 5152 La Vista Court**

---

**Michael Soriano** <mrsoriano@yahoo.com>

Fri, Feb 3, 2017 at 12:01 PM

Reply-To: Michael Soriano &lt;mrsoriano@yahoo.com&gt;

To: "chc@lacity.org" &lt;chc@lacity.org&gt;

Cc: "melissa.jones@lacity.org" &lt;melissa.jones@lacity.org&gt;

To whom it may concern,

I have resided at 5141 La Vista Court since June of 2001, where I purchased my first house and have never had any regrets. Part of which is the streets charm and off the beaten path feel that we have and owners and renters on this small street. A very big part of the streets charm is because of the Finn Frolich (a.k.a. Jack London) building. I can't tell you how many people I've met who tell me about how they love that building. Most of which don't know the street La Vista Court but when I mention the famous building, they will say "Oh yeah! That's the Jack London building on that quaint little street."

I heard that there are a few people partitioning to make the building an historic building. I think that would be great and would like to know what I can do to be involved. We can not let that building be demolished! That would be horrific for us who live there, not to mention the historic sentiment that building brings to the community.

Please keep me informed as to the situation.

Kindly,

Michael Soriano  
5141 La Vista Court  
Los Angeles, CA 90004





Melissa Jones <melissa.jones@lacity.org>

---

## Finn Frolich - 5152 La Vista Court

---

Lucila Caro <lucilacaro@gmail.com>

Wed, Feb 1, 2017 at 7:33 PM

To: chc@lacity.org

Cc: Melissa.Jones@lacity.org

Hello,

My name is Lucila Caro and I studied art at Brown University and later went to graduate school at Cranbrook Academy of Art. I now work as a Set Decorator and am a member of the IATSE. It was just brought to my attention that one of my favorite buildings in Los Angeles is up for historic designation. This brings me an overwhelming sense of joy as there is no better building, in my mind, to be recognized than this one. I came across this building years ago while working with an artist who resided in the building for a short film. I spent several hours getting a tour through the apartments and around the property. The more I learned about the building and its rich history the more I enjoyed re-routing my trips to pass by the beautiful structure anytime I was in the neighborhood. I hope for Los Angeles's sake this building is designated. It contributes to the rich artistic legacy of this creative city.

Thank you very much,

Lucila Caro



Melissa Jones <melissa.jones@lacity.org>

---

## 5152 La Vista Court/Finn Frolich House

---

Yasmine <benzine@pacbell.net>

Wed, Feb 1, 2017 at 7:05 PM

Reply-To: Yasmine <benzine@pacbell.net>

To: chc@lacity.org

Cc: melissa.jones@lacity.org

To whom it may concern,

It was wonderful to hear that the Finn Frolich house was nominated as a Historical Cultural Monument. It is a magical building on a charming tiny street. I first came across the building in the 1990's on a lazy morning of exploring my city. This building is one of those unique angeleño delights, an unexpected treasure tucked away just enough to feel like a discovery and yet right there in the mad bustle of things. I love it's story and it's architecture. I truly hope you designate the Finn Frolich house a Historical Cultural Monument.

Sincerely,

Yasmine Ross



Melissa Jones <melissa.jones@lacity.org>

---

## Finn Frolich Building / 5152 La Vista Court

---

rockyschenck@aol.com <rockyschenck@aol.com>

Wed, Feb 1, 2017 at 5:09 PM

To: chc@lacity.org

Cc: Melissa.Jones@lacity.org

To the City of Los Angeles and To Whom it may Concern,

I've heard rumors that this historic building is in danger of being demolished, and I would encourage everyone who has the power to stop this from occurring to PLEASE take action as soon as possible.

We have lost so many historic sites in our city, and it's important to stop this from happening for future generations.

Sincerely,  
Richard D. Schenck  
2420 Detour Drive  
Hollywood, CA. 90068