ZWEBELL HOUSE

4217-4221 Agnes Avenue CHC-2018-1099-HCM ENV-2018-1100-CE

Agenda packet includes:

- 1. Final Determination Staff Recommendation Report
- 2. City Council Motion 18-0056
- 3. Commission/ Staff Site Inspection Photos—February 22, 2018
- 4. Categorical Exemption
- 5. <u>Historic-Cultural Monument Application</u>
- 6. Letter from Members of 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-2018-1099-HCM

ENV-2018-1100-CE

HEARING DATE: March 15, 2018 Location: 4217-4221 Agnes Avenue

TIME: 10:00 AM Council District: 2 - Krekorian PLACE: City Hall, Room 1010 Community Plan Area: Sherma

City Hall, Room 1010 Community Plan Area: Sherman Oaks-Studio City-200 N. Spring Street Toluca Lake-Cahuenga Pass

Los Angeles, CA 90012 Area Planning Commission: South Valley

Neighborhood Council: Studio City

EXPIRATION DATE: April 16, 2018 Legal Description: Tract TR 10132, Lots 96-97

PROJECT: Historic-Cultural Monument Application for the

ZWEBELL HOUSE

REQUEST: Declare the property a Historic-Cultural Monument

OWNER(S): Kevin G. Schoeler, Trustee

Kevin G. Schoeler Trust 4221 Agnes Avenue Los Angeles, CA 91604

Kevin G. Schoeler 864 Florida Street

San Francisco, CA 94110

APPLICANT: Office of Historic Resources

Los Angeles Department of City Planning

200 N Spring Street, Room 559

Los Angeles, CA 90012

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] [SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager Lambert M. Giessinger, Preservation Architect

Office of Historic Resources Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, Planning Assistant
Office of Historic Resources

Attachments: City Council Motion 18-0056

Historic-Cultural Monument Application

Commission/ Staff Site Inspection Photos—February 22, 2018

FINDINGS

- The Zwebell House "embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style or method of construction" as an excellent example of American Colonial Revival residential architecture in Studio City.
- The Zwebell House "is a notable work of a master builder, designer, or architect whose individual genius influenced his or her age" as a highly intact work by noted Los Angelesbased architectural designers Arthur and Nina Zwebell.

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.

<u>SUMMARY</u>

The Zwebell House is a two-story, single-family residence with an attached garage located on Agnes Avenue between Valleyheart Drive and Woodbridge Street in the Studio City neighborhood of Los Angeles. It was built in 1937 by architectural designers Arthur and Nina Zwebell in the American Colonial Revival architectural style for Arthur's brother, Albert Zwebell. The building is one of three adjacent residences on the west side of Agnes Avenue designed by the Zwebells for themselves and their family.

Rectangular in plan, the subject property is of wood frame construction with both wood clapboard siding and brick cladding and has a steeply-pitched, side-gabled roof with composition shingles. The primary, east-facing elevation consists of three separate volumes and features two recessed porches flanking a center volume that has a bay window with divided lites and two gabled dormers with multilite wood windows. There are a pair of French doors with fixed shutters that leads out to the northern porch and a large, multi-lite double-hung wood window with fixed shutters that looks out onto the southern porch, adjacent to the primary entrance to the building. A brick chimney is located on the north side of the center volume. The rear, west-facing elevation features an enclosed patio with two sets of divide-lite tripartite windows and a pair of French doors with sidelites, as well as a multi-lite, double-hung wood window with fixed shutters on the first floor. On the second level there is a dividedlite glass door that leads onto the roof of the porch and a series of small multi-lite wood windows. Fenestration on the other elevations consist of multi-lite double-hung wood windows, multi-lite single hung wood windows, multi-lite fixed wood windows, and multi-lite wood casements windows. Some of the features on the interior include wood floors, built-in storage, window shutters, two brick fireplaces, and wood wall paneling. There is also a tree growing in the middle of the enclosed rear patio.

Arthur Bernard Zwebell was born on September 27, 1891, in Rock Valley, Iowa. Zwebell met and married Nina Louise Wilcox, and the couple moved to Milwaukee, Wisconsin, where Nina opened a decorating shop and Arthur established a car dealership with his two brothers that focused on the

manufacture of automobile related inventions and aftermarket improvements. In the early 1920s, Arthur and Nina moved to Los Angeles and they entered into a real estate development business through which they oversaw the design, construction, and subsequent sale or leasing of income properties. At the same time, Nina Zwebell established an interior design firm as well as a furniture factory, where she concurrently designed and produced period furniture throughout the 1920s. Nina designed the interiors for all of their projects, and in many cases she created accompanying furniture. Arthur Zwebell was not a licensed architect; however, in the early years of his business, he accepted commissions for the design of single-family residences and hired architects and engineers to sign drawings. Works by the Zwebells include: Quaint Village (1923, demolished); Village Court (1923, Hollywood, HCM #1153); Mexican Village (1923, West Hollywood); Patio del Moro (1926, West Hollywood); the Andalusia Apartments (1926, Hollywood, HCM #435); La Ronda (1927, West Hollywood); El Cabrillo Apartments (1928, Hollywood, HCM #773); and Casa Laguna (1928, Los Feliz, HCM #832). Arthur Zwebell died on January 29, 1973, in Studio City, and Nina Zwebell died on March 11, 1976, in Los Angeles.

The subject property retains a high degree of integrity and has experienced limited alterations that include the addition of a bay window on the south elevation and the replacement of kitchen cabinets in 1986 as well as the remodel of both bathrooms at an unknown date. Although no permit records exist, based on observations during the site visit, staff believe that the rear porch was enclosed, columns were added to support the roof of the porch, and there was an addition to the rear of the garage.

The citywide historic resources survey, SurveyLA, identified the subject property as eligible for designation at the local, state, and national levels as a Contributor to the potential Agnes Avenue Residential Historic District.

DISCUSSION

The Zwebell House successfully meets two of the Historic-Cultural Monument criteria.

The property "embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction" as an excellent example of American Colonial Revival residential architecture in Studio City. The subject building exhibits many features characteristic of the American Colonial Revival style, including the side-gabled roof, gabled roof dormers, wooden clapboard siding, multi-lite double-hung wood windows, wooden shutters, recessed porches, and a decorative wrought-iron fence.

The Zwebell House also "is a notable work of a master builder, designer, or architect whose individual genius influenced his or her age" noted Los Angeles-based architectural designers Arthur and Nina Zwebell. The Zwebells' work was distinguished from that of their contemporaries through their attention to detail and individuality in each design, judicious application of inventive planning principles and technological innovations, and their self-contained business model, which allowed the couple to maintain control of design, construction, and decoration from start to finish. While the Zwebells would eventually become most known in Los Angeles for their courtyard apartment buildings, Arthur Zwebell started out his career designing single-family homes in Beverly Hills and Pasadena. The subject property represents the summation of the Zwebells' careers in architectural design and was one of their final three projects, which consisted of the residences on Agnes Avenue they built for themselves and their family members.

The subject property appears to be highly intact and retains a high level of integrity of location, design, setting, materials, 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 Zwebell 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-2018-1100-CE was prepared on February 28, 2018.

BACKGROUND

On January 31, 2018, the Los Angeles City Council, acting upon a motion introduced by Councilmember Paul Krekorian, initiated consideration of the subject property as an Historic-Cultural Monument worthy of preservation. On February 22, 2018, a subcommittee of the Commission consisting of Commissioners Barron and Kanner visited the property, accompanied by staff from the Office of Historic Resources.

HOLLY L. WOLCOTT
CITY CLERK

SHANNON D. HOPPES EXECUTIVE OFFICER

When making inquiries relative to this matter, please refer to the Council File No.: 18-0056

City of Los Angeles



OFFICE OF THE CITY CLERK

Council and Public Services Division

200 N. SPRING STREET, ROOM 395 LOS ANGELES, CA 90012 GENERAL INFORMATION - (213) 978-1133 FAX: (213) 978-1040

BRIAN E. WALTERS
DIVISION CHIEF

CLERK.LACITY.ORG

OFFICIAL ACTION OF THE LOS ANGELES CITY COUNCIL

February 2, 2018

Council File No.: 18-0056

Council Meeting Date: January 31, 2018

Agenda Item No.: 33

Agenda Description: CONSIDERATION OF MOTION (KREKORIAN - MARTINEZ) relative to

initiating proceedings to include the Zwebell House, located at 4221 Agnes

Avenue, in the list of Historic-Cultural Monuments.

Council Action: MOTION (KREKORIAN - MARTINEZ) - ADOPTED

Council Vote: YES BOB BLUMENFIELD

YES MIKE BONIN YES JOE BUSCAINO

YES GILBERT A. CEDILLO
YES MITCHELL ENGLANDER

YES MARQUEECE HARRIS-DAWSON

YES JOSE HUIZAR
YES PAUL KORETZ
YES PAUL KREKORIAN
YES NURY MARTINEZ
YES MITCH O'FARRELL
YES CURREN D. PRICE
YES MONICA RODRIGUEZ

YES DAVID RYU
YES HERB WESSON

Holly Irm Wolever

HOLLY L. WOLCOTT CITY CLERK

MOTION

The Zwebell House, located at 4221 Agnes Avenue in Studio City, has been identified in the city wide historic resources survey, SurveyLA, as a contributor to the Agnes Residential Historic District. It is significant as an excellent example of American Colonial Revival residential architecture and as an early residential district associated with the entertainment industry in Studio City. Built in 1937, the property is a work of Arthur and Nina Zwebell, self-taught husband and wife design team known for their innovation in Courtyard Apartment design in Southern California. The Zwebell house is one of three houses in a row constructed for Arthur Zwebell and his two siblings.

I THEREFORE MOVE that the Council instruct the Planning Department Office of Historic Resources to begin the nomination process to designate the Zwebell House as a Historic Cultural Monument in the City of Los Angeles.

I FURTHER MOVE that the Council instruct the Department of Building and Safety to put a hold on demolition permits requested for the Zwebell House, until the City's Cultural Heritage Commission can review the nomination.

Presented by:

PAUL KREKORIAN

Councilmember, 2nd District

Seconded by:

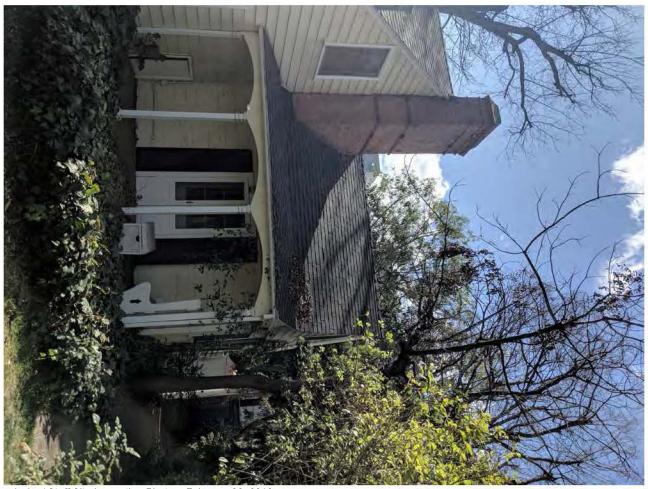
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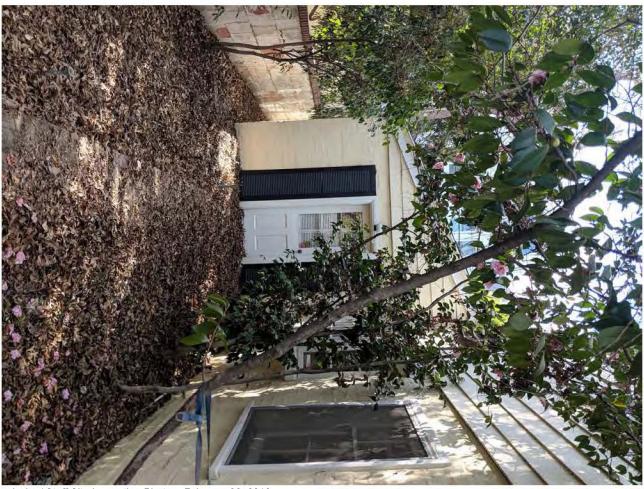
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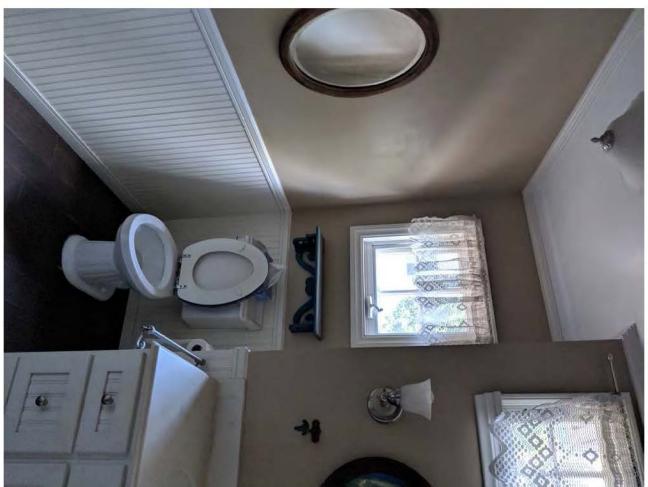
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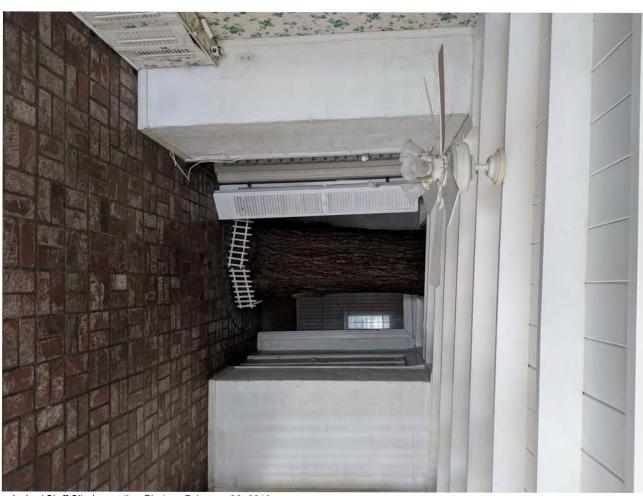
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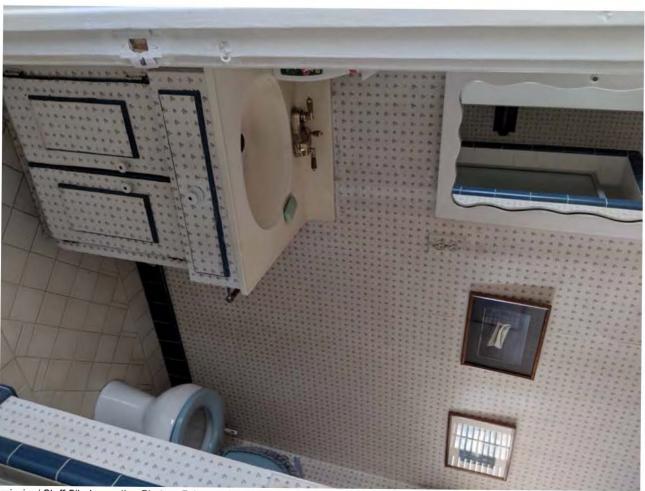
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CITY OF LOS ANGELES

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 City of Los Angeles Depar	tment of City	Planning				COUNCI 2	L DISTRICT
PROJECT TITLE Zwebell House		-			LOG REFE ENV-2018 CHC-2018	-1099-C	
PROJECT LOCATION 4217-4221 Agnes Avenue, Los	Angeles, CA 91	1604					
DESCRIPTION OF NATURE, PUR Designation of the Zwebell Ho							
NAME OF PERSON OR AGENCY	CARRYING OUT	PROJECT, IF O	THER THAN	LEAD CITY AGE	NCY:		
CONTACT PERSON Melissa Jones		Al	REA CODE 213	TELEPHONE 978-1192	NUMBER	I	EXT.
EXEMPT STATUS: (Check One)							
		STATE CEQA G	UIDELINES	(CITY CEQA	GUIDEL	INES
MINISTERIAL		Sec. 1526	8		Art. II,	Sec. 2b	
DECLARED EMERGEN	CY	Sec. 1526	9		Art. II,	Sec. 2a	(1)
EMERGENCY PROJEC	Γ	Sec. 1526	9 (b) & (c)		Art. II,	Sec. 2a	(2) & (3)
× CATEGORICAL EXEMP	TION	Sec. 1530	0 et seq.		Art. III,	Sec. 1	
Class <u>8 & 3</u>	Catego	ory (City	CEQA Guide	lines)			
OTHER (See Public	Resources Code	Sec. 21080 (b) a	nd set forth st	tate and City guid	leline provis	sion.	
JUSTIFICATION FOR PROJECT consists of "actions taken by reguenhancement, or protection of the Class 31 applies "to maintenance in a manner consistent with the Simulation of the House as an Historic-Cultural Mobased on the Secretary of Interior IF FILED BY APPLICANT, ATTAC	latory agencies, a e environment who repair, stabilization ecretary of Interion nument will assur s Standards to ma CH CERTIFIED DO	as authorized by sere the regulatory on, rehabilitation, in standards for e the protection of aintain and preser DCUMENT ISSUE	state or local process invo restoration, prother the Treatmen of the environrive the historic	ordinance, to as olves procedures reservation, or re nt of Historic Buil- ment by the enac c site.	sure the ma for protection construction dings." Des tment of pro	aintenand on of the n of histo ignation oject revi	ce, restoration, environment." rical resources of the Zwebell iew regulations
THE DEPARTMENT HAS FOUND SIGNATURE	THE PROJECT	TO BE EXEMPT. TITLE			IDAT		
[SIGNED COPY IN FILE]		Planning Assis	tant			ruary 28	, 2018
FEE:	RECEIPT NO.		REC'D. BY		DAT	E	
DISTRIBUTION: (1) County Clerk	, (2) City Clerk, (3) Agency Record	•		<u> </u>		
IF FILED BY THE APPLICANT:							
NAME (PRINTED)	<u> </u>		SIGNATUR	RE			
DATE	<u> </u>						

HISTORIC-CULTURAL MONUMENT



NOMINATION FORM

1. PROPERTY IDENTIFICATION

Other Associated Names:				
Street Address: 4221 Agnes Avenue		Zip:	91604 Cou	ncil District: 2
Range of Addresses on Property: 4217-4221	Agnes Avenue	Comi	munity Name: Studio	City
Assessor Parcel Number: 2368015026	Tract: TR 10132		Block: None	Lot: 96, 97
Identification cont'd:				
Proposed Monument Property Type: Building	Structure	Object	Site/Open Space	Natural Feature
Describe any additional resources located on the	property to be included in the	ne nomination, h	ere:	

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1937	Factual	Estimated	Threatened? Private Develo	oment
Architect/Designer: Arthu	ur & Nina Zwebell		Contractor: Arthur Zwebell	
Original Use: Single-famil	y residence (architects' re	esidence)	Present Use: Single-family re	sidence
Is the Proposed Monumer	nt on its Original Site?	Yes	No (explain in section 7)	Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style	: American Colonial Revival		Stories: 2	Plan Shape: Rectangular
FEATURE	PRIMARY		5	SECONDARY
CONSTRUCTION	Type: Wood	Туре	Select	
CLADDING	Material: Wood clapboards	Mate	erial: Select	
ROOF	Type: Gable	Тур	e: Select	
KOOF	Material: Composition shingle	Mat	erial: Select	
WINDOWS	Type: Casement	Туре	e: Hopper	
Williams	Material: Wood	Mate	erial: Wood	
ENTRY	Style: Hidden	Style	e: Off-center	
DOOR	Type: Paneled, unglazed	Туре	: Double	



NOMINATION FORM

		ON			

V 1 2 1	
1/15/1986	Addition of bay window; addition of 2 closets

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

Listed in the California Register of Historical Resources	
Formally determined eligible for the National and/or Cal	ifornia 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): SurveyLA

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

	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
1	Embodies the distinguising characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction
1	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 attech 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

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Name: Office of His	storic Resources	Company:	Los Angeles Department of C	City Planning	
Street Address: 20	0 N Spring Street, Room 559	City: Los Ar	ngeles	State: CA	
Zip: 90012	Phone Number: (213) 978-1200		Email: melissa.jones@lacit	y.org	
Property Owner	Is the own	er in support of the	e nomination? Yes	No Unknow	
Name: Kevin G. Sch	noeler, Trustee	Company:	Kevin G. Schoeler Trust		
Street Address: 42	21 Agnes Avenue	City: Studio	City	State: CA	
Zip: 91604	Phone Number:		Email:		
Nomination Preparer,	/Applicant's Representative				
Name:		Company:			
Street Address:		City: State			
Zip:	Phone Number:		Email:		



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

10. RELEASE

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

/

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

/

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

/

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

Melissa Jones

Name:

2-28-2018

Date:

Signature:

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

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

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

ZWEBELL HOUSE 4221 Agnes Avenue

A. Property Description

Site

The property at 4221 Agnes Avenue is a two-story single-family residence designed in the American Colonial Revival architectural style. It occupies a rectangular parcel of 7,882 feet that is located on Agnes Avenue between Woodbridge Street and Valleyheart Drive in the Studio City neighborhood of Los Angeles.

The subject building faces east and fronts Agnes Avenue. It is set back from the east edge of the parcel. The building occupies approximately half of the parcel and is positioned toward the rear. The property features a landscaped front lawn with pecan trees and a brick-paved walkway, as well as a smaller backyard at the northwest corner of the lot. A garage is attached at the rear of the building at the southwest corner of the parcel. A decorative wrought-iron fence spans the eastern and northern property line.

Exterior

Rectangular in plan, the subject property is of wood frame construction with both wood clapboard siding and brick cladding and has a steeply-pitched, side-gabled roof with composition shingles. The primary, east-facing elevation consists of three separate volumes and features two recessed porches flanking a center volume that has a bay window with divided lites and two gabled dormers with multi-lite wood windows. There are a pair of French doors with fixed shutters that leads out to the northern porch and a large, multi-lite double-hung wood window with fixed shutters that looks out onto the southern porch, adjacent to the primary entrance to the building. A brick chimney is located on the north side of the center volume. The rear, west-facing elevation features an enclosed patio with two sets of divide-lite tripartite windows and a pair of French doors with sidelites, as well as a multi-lite, double-hung wood window with fixed shutters on the first floor. On the second level there is a divided-lite glass door that leads onto the roof of the porch and a series of small multi-lite wood windows. Fenestration on the other elevations consist of multi-lite double-hung wood windows, multi-lite single hung wood windows, multi-lite fixed wood windows, and multi-lite wood casements windows.

Interior

Some of the features on the interior include wood floors, built-in storage, window shutters, two brick fireplaces, and wood wall paneling. There is also a tree growing in the middle of the enclosed rear patio.

Alterations

Based on permit records, the property appears to retain a high level of integrity and has experienced limited alterations that include the addition of a bay window on the south elevation and the replacement of kitchen cabinets in 1986.

B. Statement of Significance

Constructed in 1937, the property at 4221 Agnes Avenue is one of three adjacent residences built by architectural designers Arthur and Nina Zwebell for themselves and their family. SurveyLA identified these properties as eligible for designation and the national, state, and local levels as Contributors to a potential historic district, the Agnes Avenue Residential Historic District.

Agnes Avenue Residential Historic District

The Agnes Avenue Residential Historic District consists of a grouping of five American Colonial Revival single-family residences lining both sides of Agnes Avenue, between Woodbridge Street on the north and Valleyheart Drive on the south, in Studio City.

Ranging from one to one-and-a-half stories, the residences were constructed in 1937 and 1938 as varied but cohesive examples of the American Colonial Revival style. The cohesiveness of the district is further enhanced by its deep, uniform setbacks and large lots, concrete sidewalks and landscaped parkways, mature landscaping and street trees, and period light standards. In addition, a decorative wrought-iron fence spans several of the properties on the west side of Agnes Avenue, including the subject property.

The area that comprises the Agnes Avenue Residential Historic District was first subdivided in 1927 by the Central Motion Picture District, Inc., a consortium founded by producer and early Studio City booster and developer Mack Sennett, producer Al Christie, and a group of real estate professionals. The consortium's goal was to build a new studio in the area, as well as a residential and commercial district "to support the economic growth of their new city." In 1928, Sennett succeeded in establishing Mack Sennett's Studioland, just across the Los Angeles River from the Agnes Avenue district, which helped jump-start residential settlement in the area. After Sennett filed for bankruptcy in 1933, his studio was purchased by Mascot Pictures, which later became Republic Pictures Corporation (now CBS Studio Center). By 1939, the district had become home to "business and professional men, retired capitalists, [and] motion picture executives" in the income range of \$4,000 to \$10,000.

The first home constructed in the district, 4227 Agnes Avenue, was the long-time home of Arthur and Nina Zwebell, self-taught husband and wife architectural team known for their innovations in courtyard apartment design in Southern California. The two adjacent homes, at 4221 Agnes Avenue and 4233 Agnes Avenue, were built for Arthur Zwebell's brothers, Albert and Willard, respectively. The three homes share a highly ornamental wrought-iron fence and gates with low concrete piers.

Early American Colonial Revival

The American Colonial Revival architectural style became popular after the Centennial Exposition in Philadelphia in 1876 and even more so after the Columbian Exposition in Chicago in 1896, which showcased Colonial Revival buildings among other styles. Americans looked back to the colonial past idealistically as a time when life was simpler and more pure. They exhibited enthusiasm for all things colonial, including everything from clothing to furniture.

Early American Colonial Revival was often a looser interpretation of colonial architecture than the contemporaneous Georgian Revival. The earliest examples of the style took design elements or influences, such as columns and pediments, and applied them to otherwise Victorian era buildings. By the late 1910s and early 1920s, the style began to be utilized in a manner that was more faithful to eighteenth century architecture, though it was still not as duplicative as the Georgian Revival style. Most examples of the style constructed in Los Angeles were single-family residences, though multifamily residential and commercial examples can also be found.

Buildings constructed in the Early American Colonial Revival style, such as the subject property, are typically one or two stories in height, symmetrical in design with the entryway as the primary focus, and have hipped or gabled roofs, most often with boxed eaves. They feature simple classical detailing, sometimes with exaggerated proportions. They usually have clapboard or brick exterior cladding; multipane double-hung sash windows, frequently with fixed shutters; and paneled front doors, sometimes with sidelites and transoms. Other design details may include pediments, columns or pilasters, and multiple roof dormers. The period of significance for Early American Colonial Revival is 1900-1940.

Arthur and Nina Zwebell

Arthur Bernard Zwebell was born on September 27, 1891, in Rock Valley, Iowa. Zwebell met and married Nina Louise Wilcox, a graduate of Northwestern University, and the couple moved to Milwaukee, Wisconsin, where Nina opened a decorating shop and Arthur established a car dealership with his two brothers that focused on the manufacture of automobile related inventions and aftermarket improvements. In the early 1920s, Arthur and Nina moved to Los Angeles and they entered into a real estate development business through which they oversaw the design, construction, and subsequent sale or leasing of income properties. At the same time, Nina Zwebell established an interior design firm as well as a furniture factory, where she concurrently designed and produced period furniture throughout the 1920s. Nina designed the interiors for all of their apartment courts, and in many cases she created accompanying furniture.

Between the two of them, Arthur and Nina Zwebell were able to achieve complete control over their designs, which ultimately contributed to the cohesive aesthetic for which they are now known. Although their business model was sound, the couple never formally established an office, but preferred to work out of their home. At the time, Arthur Zwebell was at a disadvantage, as he was not a licensed architect. However, given his background in the automotive design industry and Nina Zwebell's experience in interior design, the couple was able to execute "most of the architectural and design drawings themselves, with occasional outside help," notes Stephanos Polyzoides. "Architects and engineers were hired merely to sign necessary drawings." In the early years of the business, Arthur Zwebell accepted commissions for the design of single-family residences, and while this area of his work has not been widely identified or documented, building permit records and Los Angeles Times articles confirm that he constructed at least several residences in Beverly Hills; Stephanos Polyzoides also notes that Zwebell designed several single-family houses in Pasadena in the mid-1920s.

During the Great Depression, the Zwebells struggled to continue building. In the late 1930s, the Zwebells relocated to Studio City, where Arthur Zwebell and his brothers Albert and Willard purchased three adjoining parcels of land on Agnes Avenue. Arthur Zwebell designed three houses for the men and their families, and Nina Zwebell designed and decorated the interiors. While there is some indication that the couple may have undertaken some construction and/or remodeling activity in conjunction with their other business interests, architectural design ceased to be the focus of their work after the 1930s. The three residences on Agnes Avenue in Studio City were the Zwebells' final projects. Arthur Zwebell died on January 29, 1973, in Studio City, and Nina Zwebell died on March 11, 1976, in Los Angeles.

Works by the Zwebells include: Quaint Village (1923, demolished); Village Court (1923, Hollywood, HCM #1153); Mexican Village (1923, West Hollywood); Patio del Moro (1926, West Hollywood); the Andalusia Apartments (1926, Hollywood, HCM #435); La Ronda (1927, West Hollywood); El Cabrillo Apartments (1928, Hollywood, HCM #773); and Casa Laguna (1928, Los Feliz, HCM #832).

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"SurveyLA Historic Resources Survey Report: Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass Community Plan Area." Prepared for the City of Los Angeles Department of City Planning Office of Historic Resources by Historic Resources Group, January 2013.

"Survey LA Los Angeles Citywide Historic Context Statement: Architecture and Engineering, 1895-1960; Theme: American Colonial Revival." Prepared for the City of Los Angeles Department of City Planning Office of Historic Resources, December 2015.

"Three Zwebell Brothers Live In A Row." American Home, March 1941.

4221 Agnes Avenue, Studio City, CA 91604 Architects: Arthur & Nina Zwebell. Built 1937.



Sherman Oaks - Studio City - Toluca Lake - Cahuenga Pass Historic Districts, Planning Districts and Multi-Property Resources - 02/26/13





Address: 4221 N AGNES AVE

Type: Contributor
Year built: 1937

Property type/sub type: Residential-Single Family; House Architectural style: American Colonial Revival



Address: 4222 N AGNES AVE

Type: Contributor

Year built: 1938

Property type/sub type: Residential-Single Family; House Architectural style: American Colonial Revival



Address: 4227 N AGNES AVE

Type: Contributor

Year built: 1937

Property type/sub type: Residential-Single Family; House Architectural style: American Colonial Revival



Address: 4233 N AGNES AVE

Type: Contributor Year built: 1937

Property type/sub type: Residential-Single Family; House Architectural style: American Colonial Revival

Sherman Oaks - Studio City - Toluca Lake - Cahuenga Pass Historic Districts, Planning Districts and Multi-Property Resources - 02/26/13



Districts

Name: Agnes Avenue Residential Historic District



Description:

The Agnes Avenue Residential Historic District consists of a grouping of five American Colonial Revival single-family residences lining both sides of Agnes Avenue, between Woodbridge Street on the north and Valleyheart Drive on the south, in Studio City. All of the properties are contributors to the historic district.

Ranging from one to one-and-a-half stories, the residences were constructed in 1937 and 1938 as varied but cohesive examples of the American Colonial Revival style. The cohesiveness of the district is further enhanced by its deep, uniform setbacks and large lots, concrete sidewalks and landscaped parkways, mature landscaping and street trees, and period light standards. In addition, a decorative wrought-iron fence spans several of the properties on the west side of Agnes Avenue.

Significance:

The Agnes Avenue Residential Historic District is significant as an excellent example of American Colonial Revival residential architecture, and as an early residential district associated with the entertainment industry in Studio City. The district's period of significance is 1937 to 1938, when all of the residences were constructed.

The area that comprises the Agnes Avenue Residential Historic District was first subdivided in 1927 by the Central Motion Picture District, Inc., a consortium founded by producer and early Studio City booster and developer Mack Sennett, producer Al Christie, and a group of real estate professionals. The consortium's goal was to build a new studio in the area, as well as a residential and commercial district "to support the economic growth of their new city." In 1928, Sennett succeeded in establishing Mack Sennett's Studioland, just across the Los Angeles River from the Agnes Avenue district, which helped jump-start residential settlement in the area. After Sennett filed for bankruptcy in 1933, his studio was purchased by Mascot Pictures, which later became Republic Pictures Corporation (now CBS Studio Center). By 1939, the district had become home to "business and professional men, retired capitalists, [and] motion picture executives" in the income range of \$4,000 to \$10,000.

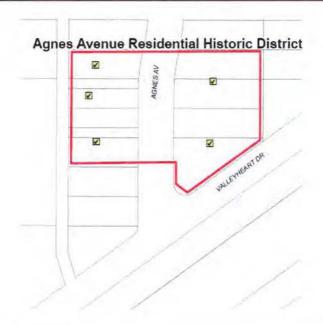
The first home constructed in the district, 4227 Agnes Avenue, was the long-time home of Arthur and Nina Zwebell, self-taught husband and wife design team known for their innovations in courtyard apartment design in Southern California. While Zwebell was not a licensed architect, he was the original owner of 4227 Agnes Avenue and his signature appears on building permits for the two homes adjacent to his own. The three homes share a highly ornamental wrought-iron fence and gates with low concrete piers. The residence at 12075 Valleyheart Drive, constructed in 1937, was designed by architect James H. Hoose. According to historian Kevin Roderick, the street is lined with pecan trees, a remnant of an early 20th-century grove, much of which was lost with the development of Sennett's Studioland.

This district is significant for the high quality of design exhibited in the American Colonial Revival residences and their high level of material integrity. Common features include side-gable roofs with multiple gabled dormers; horizontal wood siding; divided-light wood windows with fixed wooden shutters; and wide recessed porches. In addition, this district represents a rare example of residential development with a direct link to the burgeoning entertainment industry in the area.









Context 1:

Context:	Architecture and Engineering, 1850-1980
Sub context:	No Sub-context
Theme:	Housing the Masses, 1880-1975
Sub theme:	Period Revival Neighborhoods, 1918-1942
Property type:	Automobile Suburb
Property sub type:	Subdivision
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent collection of American Colonial Revival residential architecture in Studio City.

Context 2:

Entertainment Industry, 1908-1980
No Sub-context
Residential Properties Associated with the Entertainment Industry, 1908-1980
Entertainment Industry Housing and Neighborhoods, 1908-1949
Residential
Residential District
A/1/1
3S;3CS;5S3
Excellent example of entertainment industry-related residential development in Studio City.

Contributors/Non-Contributors:



Address: 4212 N AGNES AVE

Type: Contributor

Year built: 1937

Property type/sub type: Residential-Single Family; House Architectural style: American Colonial Revival







Historic Resources Survey Report

Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass Community Plan Area







Prepared for:

City of Los Angeles
Department of City Planning
Office of Historic Resources





Prepared by:

HISTORIC RESOURCES GROUP Pasadena, CA

January 2013

Context: Architecture & Engineering, 1850-1980

Theme: Housing the Masses, 1880-1975

Sub-Theme: Period Revival Neighborhoods, 1918-1942

This Context/Theme was used to evaluate an intact concentration of Period Revival residential architecture. The Agnes Avenue Residential Historic District consists of one- and one-and-a-half-story single-family residences constructed in 1937 and 1938. Together, they comprise a highly cohesive collection of American Colonial Revival residential architecture in Studio City.



District: Agnes Avenue Residential Historic

District

Description: Street view

Period of Significance: 1937-1938



District: Agnes Avenue Residential Historic

District

Address: 4212 Agnes Avenue

Date: 1937



District: Agnes Avenue Residential Historic

District

Address: 4222 Agnes Avenue

Date: 1938

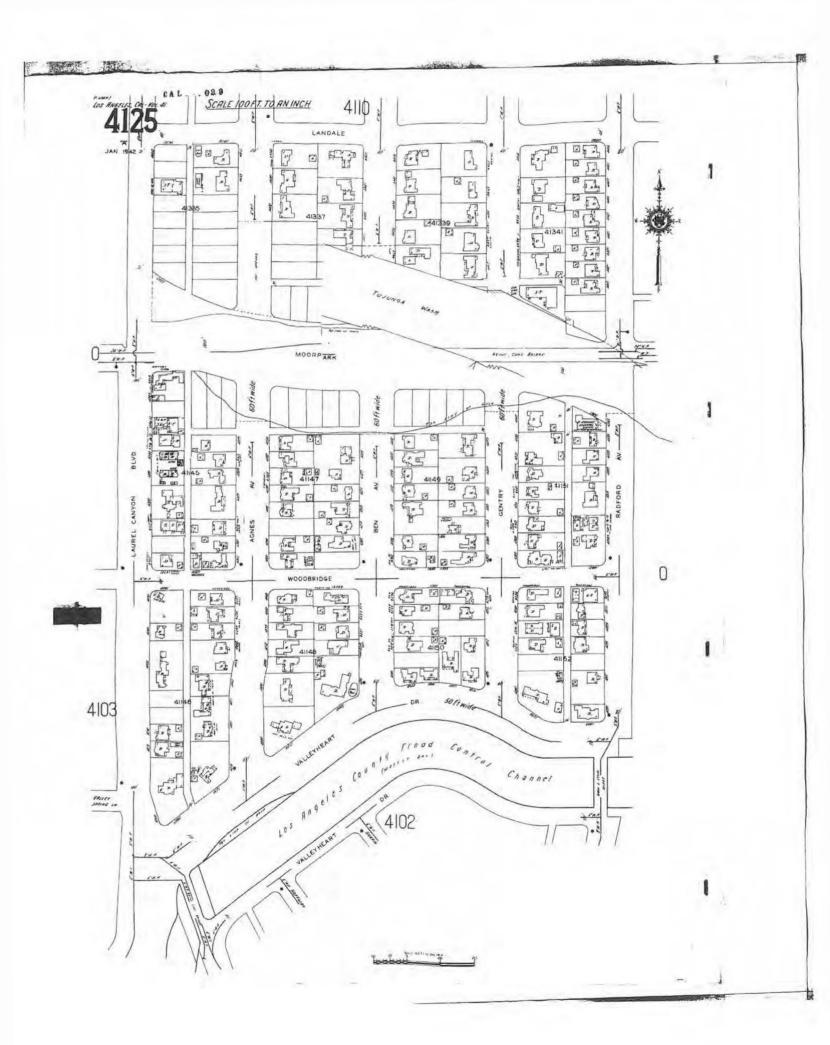


District: Agnes Avenue Residential Historic

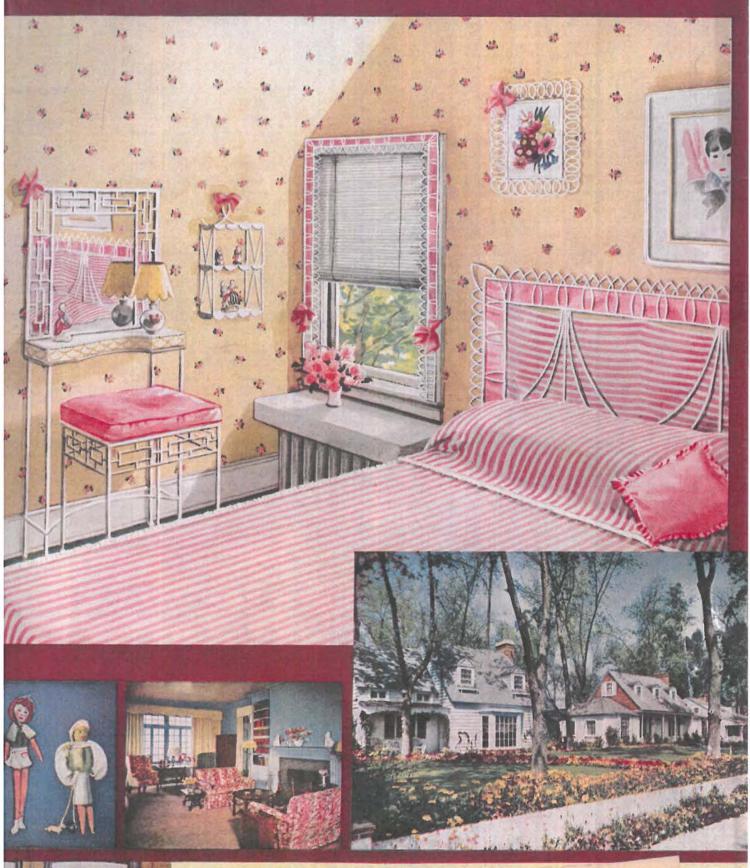
Distric

Address: 4221 Agnes Avenue Drive

Date: 1937



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ree Zwebell Brothers Live in a Row

MR. AND MRS. ARTHUR ZWEBELL LIVE HERE

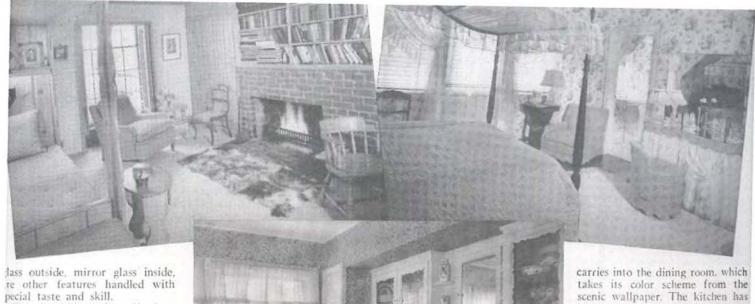


Shown in actual color on our cover

ACH of these three little homes has a distinctive, delightful personality as an individual house and garden, while serving as part of a general complementary scheme. They are the homes of three brothers, Albert, Arthur, and Willard Zwebell and were built by Mr. Arthur Zwebell on a half block of suburban property in San Fernando Valley, California. The families are kinfolk and so are the homes, for all make good companions. Each house stems from Colonial tradition but each has its own special flair; the first house, belonging to Mr. Albert Zwebell, makes use of Cape Cod precedent; Mr. Arthur Zwebell's, in the center, catches a New Orleans spirit; and the third, the home of Mr. and Mrs. Willard Zwebell, adopts California ranch house ideas.

The light, gracious façade of the Arthur Zwebells' own home has irresistible appeal seen through its delicate white iron, rose-covered arch entrance. A really simple, five-room house, with whitewashed stone tile wings on either side of a one-anda-half story frame structure with natural wood, oiled siding and shutters, it proves the value of imaginative details. A handsome front porch spreads across the front, and the house roof sweeps down to cover it. Slim, white iron posts and a tiny frame of white grille work are elegant details and the full-length windows with New Orleans accordion shutters in the wings, the front doorway framed by side lights of old, colored

A low front wall, backed and bordered by flowers, runs the length of the three house lots; each has a bordered walk



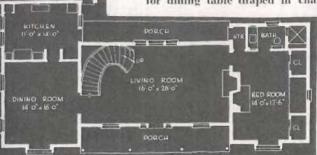
The furnishings for all three louses were planned by Mrs. Arthur Zwebell, who is an interior lecorator; she began with the seection of wallpapers, light fixtures, ile, woodwork, etc., and went on o the last detail, even to stocking he pantry shelves. Interesting old naple and pine furniture went into he Albert Zwebell house while Mr. ind Mrs. Willard Zwebell's ranch iouse was fitted out with a comfination of old New England and alifornia Colonial antiques. The lecoration of her own little home, whose interiors we illustrate, was built around good Victorian pieces, he culmination of many dreams.

A richly patterned wallpaper of tabbage roses dominates the living mom along with the delicate, white stairway which winds up in one torner. The color scheme is in fuchsia tones and powder blue; the tarpet is horizon blue, the large sofa and raw silk draperies are in grape color, two barrel chairs have powder-blue velvet upholstery. Lamps are pink Bristol, while flowers under glass, antique porcelain plate in a shadow box are decorations for the antique white marble mantel. The same carpet

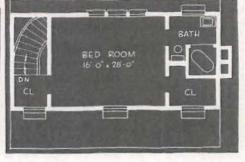
Built-in beds and bookshelves make comfortable, double duty room; delightfully frilly bedroom is upstairs; mustard-color kitchen



Victorian rosewood chairs and pair of marble-topped consoles are foil for dining table draped in champagne-color linen, beige and grape fringe



Photographs by Fred Dupprich



been treated with the same decorative thoughtfulness as the other rooms and is covered with a mustard-yellow paper with a tiny rose and blue pattern. The sink is yellow tile lined with turquoise-blue tile, the color used inside the cabinets whose shelves are lined with chintz. Victorian chairs and an old tilt-top table are a permanent spot for breakfast under the yellow-cur-tained windows. The remaining room on the first floor is really a library, used as a bedroom occasionally. It has bed couches built into a pine-paneled niche. They are upholstered in rough, bluetextured material. The opposite wall is paneled in waxed pine with book shelves built in over the mantel. Off this room there's a handy bath which serves as a powder room, too. Upstairs, the owner's bedroom was designed around a scheme of powder blue and peach with a bright, figured wallpaper and chintzes .-- MARTHA DARBYSHIRE







Site Search

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Bub Body Corporation

Bub Body Corp., 1920-1923; Milwaukee, Wisconsin

Associated Firms Ford Motor Co.

With help from depressed used Model-T prices, dirt track racing, which had become dormant during the First World War, experienced a revival in 1919, and by 1920 thousands of amateur racers were competing in short track races across the country. Indianapolis was at the center of this renewed activity and a number of small manufacturers were poised to take advantage.

The best-known of them was the Chevrolet Brothers Manufacturing Company, manufacturers of Frontenac race equipment. Located at 410 W. Tenth St, Indianapolis, the small firm introduced an OHV head for the Model T that became popular with the Model T racers. The Chevrolet Brothers, Louis, Gaston and Arthur, soon developed a whole line of speed equipment for the Model T, and included in their mail-order catalogs were one-man speedster bodies built by Morton & Brett.

The Chevrolet Brothers had used Morton & Brett-built bodies on their early Frontenac and Monroe Indy racers and close examination of Louis and Arthur's 1916 Indianapolis entries reveals that their Speedster bodies were identical to those built and patented by Morton & Brett at the end of the war.

There was no 1917 or 1918 race, but the 1919 Frontenacs and 1920 Monroes of Louis and Gaston Chevrolet wore the same bodies, albeit with different radiator shrouds, with Gaston winning the event in 1920. The Indy winning 1921 Frontenac piloted by Tommy Milton also wore a Brett & Morton-style body.

Elvin D. Morton is credited with the design of those early speedster bodies and applied for a U.S. patent on September 20, 1919, for his "Speedway Body for Motor Vehicles of the Ford Type" which was awarded design patent # D54668 on March 9, 1920.

By 1919 Morton & Brett's Speedway bodies were being marketed through their own catalogs and advertisements. A number of other Indiana-based Model T speed equipment retailers - Chevrolet Brothers (Frontenac), Craig-Hunt, Faultless, Laurel, and Green Engineering - marketed their own Speedway bodies many of which were identical to those first introduced by Morton & Brett in the late teens.

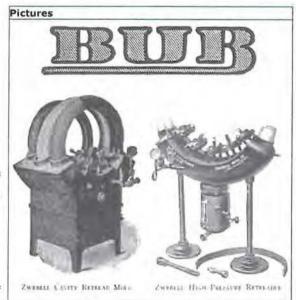
Arthur B., Herbert A. and Albert R. Zwebell, were three talented brothers who owned a successful automobile dealership and garage in Milwaukee, Wisconsin during the teens. They did a large business selling rebuilt tires (aka re-treads) and Arthur B. Zwebell developed an improved method of vulcanization that allowed small shops to remold tires in sections using a compact steam vulcanizer. The system was quite compact and was substantially cheaper that the giant kettle vulcanizers currently in use.

The Zwebell patent cavity retread mold was similar in operation to other sectional cavity vulcanizers, but its increased capacity could vulcanize one third of the tread at a time, rather than the four or five needed for others currently on the market.

As tire wrapping was entirely dispensed with, a complete retread can be cured as quickly with the Zwebell unit as with a kettle vulcanizer. The Zwebell unit included interchangeable castings that allowed the garage owner to mold tires of different tread designs and sizes.

On August 12, 1918, the brothers incorporated the Zwebell Bros. Co., with a capital stock of \$25,000 in order to produce the new sectional mold/vulcanizer. The device was demonstrated at trade shows and State Fairs throughout the country and the device became quite popular for a time.

The brothers became wealthy in a short period of time and launched a number of



new businesses. Herbert A. and Albert R. Zwebell went into the aftermarket Model T body manufacturing business, organizing the Bub Body Corporation in 1921.

Albert designed and patented an attractive speedster body based on the popular Peugeot-type speedsters that were popular at the time. The body was introduced to the nation's Ford enthusiast and dealers in the following advertisement that appeared in a 1921 issue of Ford Owner and Dealer:

"This illustration is an authentic reproduction of the Bub Speedster Body, having been drawn from an actual photograph.

"A Companion for Your Pleasure

"To have a Bub Body mounted on your dependable Ford chassis gives you a jaunty companion to share your every pleasure. Gracefully designed and staunchly constructed, this popular, easy-riding body offers combined beauty utility and comfort to the seeker of an unusual car.

"DEALERS: If you are the type of dealer who appreciates the desire of many Ford owners for a custom-built body that puts Ford in a class with the finest cars – if you recognize in the Bub Body dealership the opportunity for a steadily increasing profit – if you want to gain prestige by identifying yourself with a quality product, then we want to hear from you. Perhaps your territory is still open. Write at once on your business letterhead for details.

"BUB SPEEDSTER BODY

"-with its rakish windshield and classy top; individual fenders and military step; additional disc wheel which flanks the hood; luxuriously upholstered slope sear cushions; honey combed metal false core and nickeled radiator shell, stands supreme among custom built body models for Fords. Color scheme optional – any two colors. For slight additional charge over regular price, body will be covered with your choice of Fabrikoid.

"Consult the dealer in you territory or write us direct regarding complete specifications and price. Be the first in your locality to drive one of these exclusive speedsters – get in touch with us TODAY.

"BUB BODY CORPORATION, 336 South Water St., MILWAUKEE, WIS."

During their short time in business, Bub Body Corp. used a number of addresses. Bub's first factory backed up to the Milwaukee River at 336 South Water St., Milwaukee. Later ads list 693 8th Ave., Milwaukee, and their lastl known advertisements give a Schleisingerville, Wisconsin address.

Ford Owner and Dealer (formerly Ford Owner (1914-1920) was published by Trade Press Magazines which was also headquartered in Milwaukee at the time and the publication included the following "article" which was most likely written by Ford Owner and Dealer contributor Murray Fahnestock under the pseudonym "Perry Scope"

"The Year's Sensation in Fordom by Perry Scope

"Before the advent of prohibition, Milwaukee was famous for – but there what's the use! While on a visit to that municipality, I learned that it had been reinstated in the Hall of Fame through the popularity of another product, more in favor with Mr. Volstead. Here's how it happened.

"Having a few minutes to spare before lunch, I decided to take a turn around the square and inhale a little ozone. Wandering aimlessly about, ma attention was attracted to a crowd gathered around a curbing, about a half-block away. Being a curious animal by nature, and thinking that here was something that might be a 'copy', I hot-footed along, and was soon on the outskirts of the crowd.

""Anyone hurt?' I asked a fellow bystander. 'Nope,' replied he. 'But if this gang mills around like this much longer, somebody will be.' Not getting much information by questioning, I decided to find out for myself just what was holding the crowd's interest. So I elbowed my way through the scrimmage and arrived at its inner edges, somewhat the worse for wear, but there just the same. Here's what I



saw.

"Snuggling up against the curb was a racy, streamlined little speedster of a type that I had never seen before. It was perfectly proportioned-not a distorted imitation of what a racing car is supposed to be. You could see at a glance that it was the real thing-a true reproduction of a famous speed model. The workmanship showed that it was custom built, evidently the product of a master designer.

"What make car is that?' I asked my elbow mate to the right. 'That's a Ford, partner,' was his smiling reply. I didn't believe him. I couldn't get close enough to look underneath, but to further satisfy my curiosity I ascertained who the manufacturers were, and after lunch, I journeyed out to their plant.

"The man who told me it was a Ford was right. It was a Ford-but it had a Bub Body mounted on its chassis. Judging from the photograph which I secured, you can see that it is not hard to look at. To satisfy your curiosity I'll give you a few of the specifications this special body job calls for. It is built of sheet steel, all seams invisible, laid over a sturdy frame-work of 2 x 4 and $2\frac{1}{2}$ x $2\frac{1}{2}$ inch selected wood with all joints glued and screwed. Upholstered in fine Fabrikoid over full 8 inch springs. Seat is 36 inches wide – carries three passengers with ease. Distance from dash to back of seat 58 inches, wide door on right hand side, with cast aluminum military step.

"This classy little job comes complete with all fittings for lowering frame 4 inches and is furnished with underskirts for body; nickel radiator shell and hood; perforated metal false radiator; cast aluminum radiator cap; baked enamel; close running, individual crown fenders and fender brackets; double discs for wheels included. In addition there is a convenient and perfectly appointed instrument board. Color scheme is optional - any two colors. Bodies can also be covered in Fabrikoid - at a slight additional charge over the regular price. Top and windshield can be supplied.

"Everything considered, I believe this is one of the classiest replacement bodies I've ever seen. It's one of those cars, which, when seen darting through traffic, gliding down the boulevard or roaring down the highway, invariably creates a murmur of approval. No wonder it is the sensation of the year in Fordom!"

The success of the speedster led to the introduction of the Bub Sportcab, which is transcribed below:

"Sport Cab Body

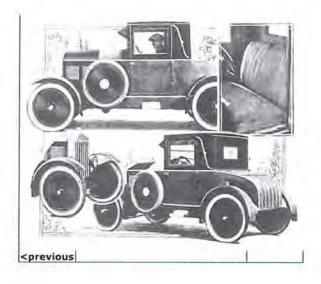
"This Coupe body is designed to give a low, rakish and "Sporty" appearance, together with maximum comfort and protection fro the weather. Part of the low effect is due to the use of an underslung chassis, which is secured through the use of cast steel and forgings which permit lowering the chassis frame, without disturbing any of the mechanical features of the car.

"Discs are supplied to cover the regular Ford wheels of any size or type, either clincher demountable rims. These discs can be supplied ether painted or nickel plated as desired. The fenders are of the individual crown type, fitting closely to the wheels, and are 9 inches wide. Such fenders are both light and strong, and offer but little wind resistance.

"The radiator shell is nickel plated and completely covers the regular Ford radiator. The front of the radiator is protected by polishes aluminum guard ails. Either painted or Fabrokoid body finish is optional, and the Fabrokoid Craftsman finish can be supplied in carious grains and colors."

A later Bub advertisement for the Sportcab listed a new address, "Bub Body Corporation, Schleisingerville, Wis. Schleisingerville was a small village located 35 miles northwest of Milwaukee, and was the very first address used by the firm. The village of Schleisingerville was renamed Slinger on April 5, 1921 by a popular vote of the village's inhabitants, but continued to be called by its original name during the following decade.

"Bub Sport Cab



References

Dan R. Post - Model T Ford in Speed & Sport

Murray Fahnestock - The Model T Ford Owner

Murray Fahnestock - Model T Speed Secrets

Murray Fahnestock - The Fast Ford Handbook

Ford Owner & Ford Owner and Dealer (numerous issues)

Larry Sigworth - Making the Ford Fleet Footed

Three Zwebell Brothers Live In a Row - American Home, March 1941 issue

Beverly Rae Kimes & Henry Austin Clark Jr. -Standard Catalog of American Cars 1805-1942

Submit Pictures or Information

"The above photograph shows the Bub "SPORTCAB" outfit. A closed, two passenger Custom Built Sport Body for the Ford Chassis. The outfit is complete with Body, which is covered with Fabrokoid or painted to suit your individual taste, Nickeled radiator shell, with false honey comb core and winged radiator cap, hood to match body, Fenders and Fender Brackets, Dropping irons for lowering the Ford frame, Cast Aluminum Military steps, discs for the wheels, Price \$350.00 including war tax complete as shown in the above photo with the exception of the extra wheel and tire cover.

"Bub Body Corporation, Schleisingerville, Wis."

Schleisingerville was a small village located 35 miles northwest of Milwaukee, and was the very first address used by the firm. The village of Schleisingerville was renamed Slinger on April 5, 1921 by a popular vote of the village's inhabitants.

By 1921 Arthur had parted company with his brothers and moved to Los Angles which was in the midst of a residential construction boon. He and his wife Nena put all of their money into real estate and during the next decade built eight Moorish and Andalusian-influenced courtyard apartment complexes in West Hollywood.

Although he was not a trained architect, Arthur created the visually stunning exteriors while Nina concentrated on the apartments equally stunning interiors. Their first unit attracted the attention of director Cecil B. DeMille who commissioned them to build four more near his West Hollywood studio.

The El Cabrillo, Andalusia, Patio del Moro, Casa Laguna and Villa Primavera housed many New York stage actors and actresses while they made their first Hollywood pictures. DeMille's daughter Katherine was housed in one of the apartments and during the ensuing years Cesar Romero, Clara Bow and many others called them home.

It's alleged that a Rudolph Valentino movie used the Spanish revival courtyard of the El Cabrillo as a set. Today the six Zwebell apartment complexes have all been converted into condominiums and are listed on the National Register of Historic Places and their architect, Arthur B. Zwebell, is credited as having created the California Courtyard Apartment.

By the mid twenties his brothers, Herbert and Albert, had grown weary of the cold Wisconsin climate and after selling off their assets, relocated to Southern California where they establishing a radio cabinet factory in léased quarters at 1733 Cordova St., Los Angeles.

When the Los Angeles housing market collapsed in 1929, Arthur and Nena Zwebell went to work as set designers and interior decorators and the Zwebell Bros. cabinet factory was soon building period reproduction furniture for the Hollywood movie studios.

The San Fernando Valley homes of the three brothers were prominently featured in a March 1941 feature in American Home magazine called "Three Zwebell Brothers Live In a Row".

During the 1940s and 50s the Zwebells were active in the booming Los Angeles real estate market and in 1946 sold the former Robert Morton Organ Co plant for \$500,000, a record sale for that time.

The Zwebell Bros. factory at 1733 Cordova St. is still providing period furniture and props to Hollywood-based television and film projects as Silvestri California whose website boasts of the firm's long history.

Herbert and Albert's Bub-bodied Model T's did not fair as well as their furniture business and only one, a Sportcab, is known to exist today.

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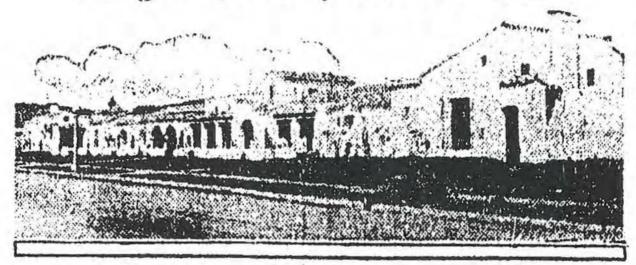
Original sources of information are given when available. Additional pictures, information and corrections are most welcome.

Click Here to submit pictures or information

Bought by Hollywood Investor

Los Angeles Times (1923-Current File); Sep 27, 1925; ProQuest Historical Newspapers: Los Angeles Times

Bought by Hollywood Investor



Designed by A. B. Zwebell

This group of five Spanish-type residences of five rooms each was purchased in a recent transaction by Mrs. B. F. Hobart of Hollywood. The consideration was said to be \$75,000. The homes were all purchased from F. Osgood Porter.

BIG RESIDENCE DEALS MADE

The purchase of the Mexican, Village Court on North Harper avenut in Hollywood at a consideration said to be \$100,000 and a group of five Spanish homes located on south Crescent Drive in Beverly Hills for \$75,000, by Mrs. B. F. Hobart of 1306 1/2 North Harper avenue, Hollywood, was announced last week.

Both properties were secured solely as investments, representatives of Mrs. Hobart said.

The Mexican Village occupy a site 95x150 feet at 1300 North Harper avenue and was designed and built by A. B. Zwebell from whom Mrs. Hobart bought the

property. The Beverly Hills acquisition comprises five newly completed Spanish type residences of five rooms each, which were also designed by Zwebell.

The latter property was purchased from F. Osgood Porter.

PLAN OROSI SCHOOL ANNEX [EXCLUSIVE DISPATCH]

ORCSI, Sept. 28.—A \$4000 annex is to be made to the workshop of the Orosi Union High School. Present quarters are inadequate for the number of students who wish to take courses in that department. Auto mechanics, mechanical drawing and wood work will be added courses.

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Larger Offices Opened by Valley Realty Firm Los Angeles Times (1923-Current File); Dec 7, 1952; ProQuest Historical Newspapers: Los Angeles Times pg. E2

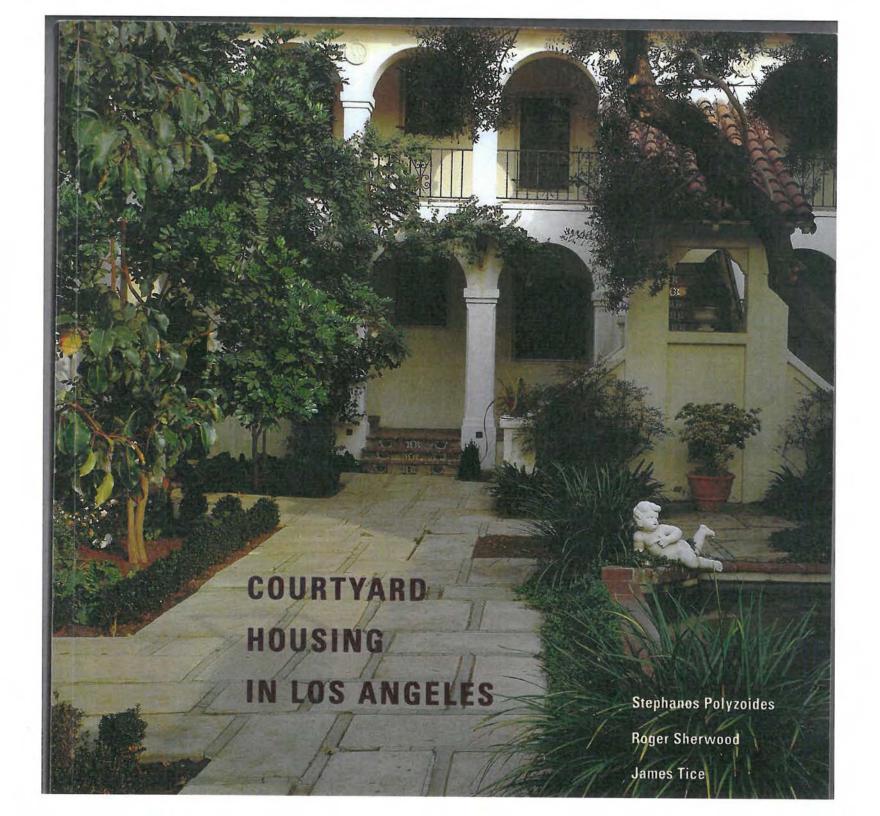
Larger Offices Opened by Valley Realty Firm

LeRoy Realty Co. has announced the opening of larger modern offices at 5142 Van Nuys Blvd. in Sherman Oaks. The first week's sales totaled well over \$100,000.

Among the deals was the sale of a three-bedroom-and-den Cape Cod home at 4221 Agnes, Studio City, to Ralph L. Levy, producer-director of CBS, by Don and Pauline Haynes.

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The Zwebell Courts

Arthur and Nina Zwebell gave Los
Angeles a unique building heritage in a
burst of activity that lasted less than a
decade. During the 1920s, this team
designed and built several single-family
houses, but their fame will, without
doubt, rest on eight buildings of a character peculiar to Los Angeles, which we
have termed "courtyard housing."

Beginnings

Arthur Zwebell and Nina Wilcox
Zwebell grew up in the Midwest. She
was an avid musician and graduated
from Northwestern University in 1914.
He was a self-educated man—his formal
education did not go beyond the eighth
grade. His talents for invention and
design became apparent early in life
through his first great passion, automobiles. Not only did he invent a version of the tire vulcanizer, but he
designed and produced a sporty roadster
body to be attached to a standard Ford
chassis.

Three years after their marriage in 1914, the Zwebells traveled to Los Angeles while on vacation and returned in 1921 to live there permanently. They brought with them \$35,000 and the desire to build.

The Designer-Builders

Arthur Zwebell immediately found himself a contractor. With Nina, who created all the interiors, he designed and developed his first court, a Normanstyle building, now destroyed, called Quaint Village.

Arthur learned quickly. He proceeded to design and build a number of single-family houses. In 1922-23, his second court appeared in Hollywood in an astonishing Hansel-and-Gretel fantasy style. Meanwhile, Nina established an interiors firm as well as a furniture factory, where she concurrently designed and produced period furniture throughout the 1920s. The Zwebells never operated an office as such but preferred to work out of their own house. They executed most of the architectural and design drawings themselves, with occasional outside help. Architects and engineers were hired merely to sign necessary drawings.

After the Courts

In 1929, with the complete collapse of the private housing market, the Zwebells turned to other occupations. They were first engaged as set designers in the movie studios, and later turned to furniture design and production.

Arthur made an abortive attempt to return to building with a plan to manufacture a modular housing system in 1934–36. Unfortunately for Zwebell and the history of architecture in Los Angeles, he had to rely on sponsorship of the Federal Housing Authority during that economically troubled era. Even though his efforts proceeded to the completion of a prototypical house, relations with the FHA were so difficult and bitter

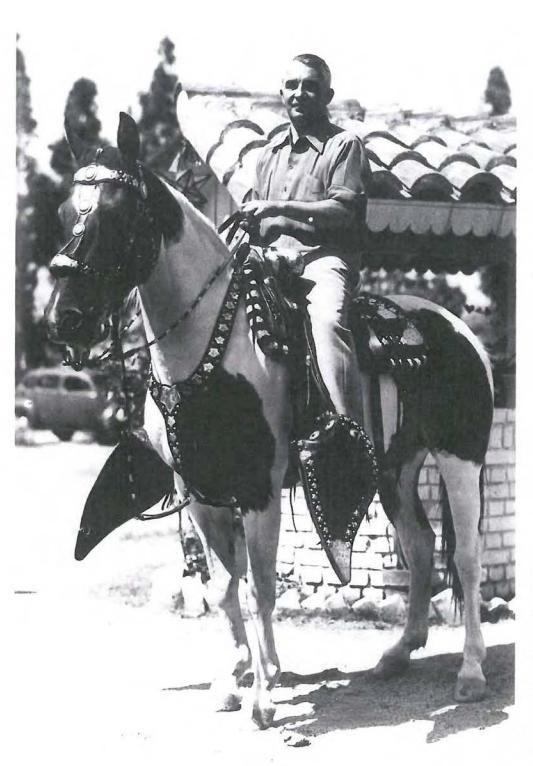
that after a storm damaged his housing plant in Van Nuys, Zwebell took his insurance settlement and quit building.

Except for three residences for his family in North Hollywood, Arthur Zwebell never practiced architecture again. He died in 1973. Nina Wilcox Zwebell died the next year.

The Zwebells' Contribution

Without doubt, Arthur and Nina
Zwebell were the originators of the highly refined deluxe court in Los Angeles.
Though their interlude in the building
history of the region was brief, their contribution was extraordinary, including
their concern for traditional urban form,
their adaptation and development of the
southern California court type of housing, their use of landscape as a discrete
formal language, and their ability to
produce richness in individual units in
each court.

Both Zwebells were consciously opposed to the forms of modern architecture and design. They were "ancients" who sought inspiration in the imagery of the past. This, however, is only part of their story; for, paradoxically, Arthur demanded and finally achieved an architecture that in a planning sense was as rational as any truly modern work was supposed to be. We have only to consider the variety of ingenious parking solutions he generated to dismiss the temptation to view his work as that of a dilettante. This paradox is evident in Zwebell's devotion both to the Spanish Mediterranean style





Left
Arthur Zwebell (c. 1950).

Above Nina and Arthur Zwebell with their son Robert (c. 1920).

and his audacious attempt at factory-produced housing.

The Zwebells' complete control of their projects, from finance to construction, and their unique combination of business and design skills generated a set of exemplary buildings that served a standard for most examples of court-yard housing that followed. From our perspective today, their work is valid a more than just a model for future housing experiments; it is also architecture the highest quality—some of the finest ever created in Los Angeles.



LOS ANGELES CITYWIDE HISTORIC CONTEXT STATEMENT

Context: ARCHITECTURE AND ENGINEERING

Theme: American Colonial Revival, 1895-1960









Prepared for:

City of Los Angeles
Department of City Planning
Office of Historic Resources





DECEMBER 2015

Context: Architecture and Engineering; Theme: American Colonial Revival, 1895-1960

This theme contains four sub-themes, each of which addresses an iteration of American Colonial Revival architecture: Georgian Revival, Early American Colonial Revival, Late American Colonial Revival, and Dutch Colonial Revival.

Evaluation Considerations

The theme American Colonial Revival, 1895-1960 may overlap with other SurveyLA themes as follows:

- Properties significant for their association with their owner, often an individual in the entertainment industry, may also be eligible within the Entertainment Industry context and Residential Properties Associated with the Entertainment Industry theme.
- Commercial examples of the style may also be significant in the context of Commercial Development under several themes and associated property types.
- Early residences constructed in the style may also be significant in the context of Early Residential Development and Suburbanization and the theme Early Residential Development.
- Neighborhoods with concentrations of residences in the style may also be significant in the theme Housing the Masses.

HISTORIC CONTEXT

The Origins of American Colonial Architecture

Architecture in seventeenth and eighteenth century America took its cues directly from English architecture of the same period. Though the majority of buildings were constructed of wood, some of the most substantial ones were built with brick. Initially inspired by Tudor and Medieval architecture, even the earliest extant brick houses in Virginia display stripped down versions of Classical detailing, such as symmetrically arranged façades and the use of pediments and columns (or the suggestion of columns) around main entrances, as seen at Bacon's Castle (ca. 1655).1



Queen's House, constructed between 1616-1635 (Greenwich Guide)

English architecture of the eighteenth century was heavily influenced by the work of the Italian Renaissance, the sixteenth century architect Andrea Palladio, and his seventeenth century successor Inigo Jones, whose design for the Queen's House in Greenwich was widely studied. Renderings from the buildings of the Roman cities of Pompeii and Herculaneum, the first major archeological excavations of the eighteenth century, generated great enthusiasm for ancient architecture. It was also during this period that the first English architects traveled to

¹ William Pierson, American Buildings and Their Architects: The Colonial and Neoclassical Styles (Garden City: Doubleday & Company, 1970), 31.

SurveyLA Citywide Historic Context Statement

Context: Architecture and Engineering; Theme: American Colonial Revival, 1895-1960

Greece to study firsthand the architecture of the ancient world. They published the first accurate renderings of ancient Greek architecture, including the buildings on the Acropolis in Athens.² These publications gave rise to a new interest replicating ancient architecture, rather than merely interpreting it.

Beginning in the 1720s and 1730s, English Palladianism, as the style became known, reacted against the exuberance of the Baroque style and emphasized stylistic purity and proportion.³ The style, which was disseminated through books published in England, was perfectly adapted to the architecture of the English court and aristocracy. It directly influenced the upper-class domestic architecture of colonial America in the third quarter of the eighteenth century.⁴ The elite of colonial America aspired to emulate the English gentry, and therefore modeled their lives (and houses) after them. The plantation houses of the American South were especially well suited to a direct translation of the Palladian style, which had a sprawling symmetrical plan and attached ancillary buildings. Examples found throughout the South, including Carter's Grove in Virginia, borrowed directly from English architecture books of the period.⁵

Palladianism also influenced the architecture in the northern colonies. The buildings in the north; however, were more compact than Palladio's prototypes or the plantation houses of the South. The development patterns in the north tended to be more urban than rural, consequently the space constraints on city lots resulted in smaller buildings. However, the influence of Palladian architecture was still seen in the monumental design of these buildings, which used projected pedimented pavilions and monumentally scaled pilasters. Classical details were taken directly from Palladio's books and the works of English Palladian architects. Many eighteenth century American examples borrowed directly from these books, and reproduced some or all of their architectural features. The style, used for buildings as varied as the plantation house at Mount Airy, Virginia and the Redwood Library in Newport, Rhode Island, permeated throughout the colonies.

² Pierson, 207.

³ Mark Gelernter, A History of American Architecture: Buildings in their Cultural and Technological Context (Hanover: University Press of New England, 1999), 86.

⁴ Pierson, 114.

⁵ Pierson, 115.

⁶ Pierson, 123.



Quincy House, constructed in 1770 (Historic New England)

Architecture in colonial America was divided into two styles, Georgian and Federal (also known as Adam, after the English architect Robert Adam). Georgian architecture was popular in American from about 1700 to about 1780. It emphasized order, symmetry, and Classical detailing regardless of the building's function. It commonly featured a two-story building with symmetrical façade, centrally located main entrance surrounded by decorative pilasters and entablature, and repeating bays of multilight windows. There were variations of the style throughout the colonies, which was often influenced by

the region as well as the size and scale of the building. Common exterior cladding materials included horizontal wood siding and brick. Examples from the period include the Codman Estate (ca.1740) in Lincoln, Massachusetts and the Quincy House (1770) in Quincy, Massachusetts.

Even after the Revolution, Americans continued to follow European fashion and culture. This period saw the rise of the first professional architects in the United States, such as Charles Bulfinch and Benjamin Henry Latrobe. They frequently turned to the architecture of Englishman Robert Adam for inspiration. Adam's designs continued the tradition of Palladian box-like forms and temple-like façades, but he added delicate and more elaborate detailing than previously seen.⁷



Harrison Gray Otis House, constructed in 1796 (Historic New England)

The main façade remained symmetrical, with a centrally located main entrance and repeating bays of multi-light windows. The overall plan became less boxy, however, and began to feature elliptical or rounded spaces projecting from the main rectangular volume. The overall effect was more delicate than the earlier Georgian style.⁸ Examples include the Harrison Gray Otis House (1796) in Boston, Massachusetts and the Nickels-Sortwell House (1807) in Wiscasset, Maine.⁹

⁷ Gelernter, 108-109.

⁸ "Architectural Style Guide, Federal (Adam): 1780-1820," Historic New England, accessed May 5, 2015, http://www.historicnewengland.org/preservation/your-older-or-historic-home/architectural-style-guide#georgian-1700-1780.

⁹ "Architectural Style Guide, Georgian: 1700-1780," Historic New England, accessed May 5, 2015, http://www.historicnewengland.org/preservation/your-older-or-historic-home/architectural-style-guide#georgian-1700-1780.

The Colonial Revival in America

Revived interest and pride in all things colonial came after the Philadelphia Centennial Exhibition in 1876. The Centennial was the first major World's Fair to be held in the United States, and it showcased American culture and industry to the rest of the world. Attendance was estimated at nine million people at a time when the country's total population was approximately forty-six million. The country was in the midst of an economic depression, and Americans looked back to the eighteenth century idealistically as a time when life was purer and simpler. This was also a reaction against the increasing industrialization of the nation in the decades after the Civil War. Americans embraced all things colonial, including the style of dress and furniture. The inclusion of Colonial Revival style buildings in the Columbian Exposition in Chicago in 1893 and the restoration of Colonial Williamsburg in the 1920s and 1930s sparked further interest in the architecture of eighteenth century America. The publication of colonial architecture in books and magazines made the styles widely accessible to audiences all over the country.

Early examples of the American Colonial Revival architecture simply applied eighteenth century design details, such as columns, to otherwise Victorian buildings. Thus, late examples of Queen Anne and Shingle style buildings sometimes exhibit American Colonial Revival design elements. After the restoration of Colonial Williamsburg, architects began to turn to more historically accurate reproductions of colonial American architecture. However, the style was usually not a direct copy of earlier styles. American Colonial Revival architecture typically combined elements from multiple styles, including early New England houses and later houses inspired by Robert Adam, while also adding new elements not seen in the original prototypes. ¹³

The Colonial Revival in Los Angeles

The American Colonial Revival and its related styles were not as widely used in Los Angeles as other historicist styles such as the Spanish Colonial Revival. It was most frequently applied to residential buildings, though there are examples of its application to other building types. The Early and Late American Colonial Revival styles were by the far the most widely-used iterations of the style. Large-scale residences, found in neighborhoods such as Bel Air, tended to be more direct reproductions of the style and were often the work of well-known architects such as Paul Williams or Roland Coate. Early examples of the style date to the 1910s, though the Dutch Colonial Revival style usually pre-dates this period. Homes constructed in the style were often described in local newspapers and building trade journals as imposing, solid, and reminiscent of the architecture of the colonial South, where the rural setting

^{10 &}quot;Exhibition Facts," Centennial Exhibition Digital Collection, Free Library of Philadelphia, accessed May 5, 2015, http://libwww.library.phila.gov/CenCol/exhibitionfax.htm.

¹¹ Kenneth L. Ames, "Introduction," in *The Colonial Revival in America*, ed. Alan Axelrod (New York: W.W. Norton and Company, 1985), 13.

¹² Teresa Grimes and Mary Jo Winder, "Residential Period Revival Architecture and Development in Pasadena from 1915-1942," August 2004, 26.

¹³ Gelernter, 180.

SurveyLA Citywide Historic Context Statement

Context: Architecture and Engineering; Theme: American Colonial Revival, 1895-1960

allowed the upper classes to build homes that reproduced the sprawling footprints of English gentry houses. One residence, the *Los Angeles Times* wrote, was said to be reminiscent "of the early South Carolina colonial type, with suggestions of the English Georgian." More modestly-sized bungalows and residences, on the other hand, simply borrowed design elements such as columns or entryway detailing. Residential examples of the style tend to be scattered geographically, so there are few examples of neighborhood concentrations occurring in the city, though some exist in the San Fernando Valley. The style was somewhat popular for commercial and institutional buildings, which applied Classical and American colonial architectural forms to a larger scale. The style was used for schools, churches, banks, libraries, and post offices in this manner. It was less commonly used for small-scale commercial buildings, and such examples tended to be constructed after World War II. These small-scale commercial buildings are found in neighborhoods such as Toluca Lake and Studio City that developed during the postwar period.

^{14 &}quot;Reminiscent of South," Los Angeles Times, July 2, 1911, V16.

Sub-theme: American Colonial Revival, Early, 1900-1940

The American Colonial Revival style became popular after the Centennial Exposition in Philadelphia in 1876 and even more so after the Columbian Exposition in Chicago in 1896, which showcased Colonial Revival buildings among other styles. Americans looked back to the colonial past idealistically as a time when life was simpler and more pure. They exhibited enthusiasm for all things colonial, including everything from clothing to furniture. The period room in museums, installed as a replica of an interior from a particular period, also became popular during this time.

Early American Colonial Revival was often a looser interpretation of colonial architecture than the contemporaneous Georgian Revival. The earliest examples of the style took design elements or influences, such as columns and pediments, and applied them to otherwise Victorian era buildings. By the late 1910s and early 1920s, the style began to be utilized in a manner that was more faithful to eighteenth century architecture, though it was still not as duplicative as the Georgian Revival style. Most examples of the style constructed in Los Angeles were single-family residences, though multi-family residential and commercial examples can also be found. The style was even applied to bungalow courts; a fitting idiom for a democratic housing type. Architects who worked in the style included Dennis and Farwell, Walker and Eisen, Paul Williams, Roland Coate, and John Byers and Edla Muir.

Buildings constructed in the Early American Colonial Revival style are typically one or two stories in height, symmetrical in design with the entryway as the primary focus, and have hipped or gabled roofs, most often with boxed eaves. They feature simple classical detailing, sometimes with exaggerated proportions. They usually have clapboard or brick exterior cladding; multi-pane double-hung sash windows, frequently with fixed shutters; and paneled front doors, sometimes with sidelights and transoms. Other design details may include pediments, columns or pilasters, and multiple roof dormers.



Toberman House, constructed in 1907 (Commons Wikimedia)

A typical example of the style is the James R. Toberman House in Hollywood (LAHCM # 769). Toberman served as the Mayor of Los Angeles for six years and switch on the city's first electric streetlights. Constructed in 1907, the residence exhibits design elements of the Early American Colonial Revival style applied to an otherwise Victorian era building. The massing, window configuration, and overall design are rooted in Victorian era architecture, but it displays the symmetry, columns, and pediments (mimicked by the roof gables) that are hallmarks of the Colonial Revival style.

The firm of John Byers and Edla Muir were among the architects who designed in the Early American Colonial Revival style in Los Angeles. John Byers (1875-1966) was born in Grand Rapids, Michigan and began his professional life as an electrical engineer for the University of Michigan. After working in

Europe for a number of years, he began teaching at Santa Monica High School as a language teacher. In 1919, he was asked to oversee the Spanish-speaking construction crew for an adobe home in Brentwood. Byers became fascinated by adobe construction and left his position at Santa Monica High School to study and construct adobes buildings. He established the John Byers Mexican Handmade Tile Company, and in 1922, began pursuing architecture full time. He earned his architectural license in 1926 and thereafter devoted all his time to design. Fella Muir (1906-1971) began her architectural career at the early age of thirteen, when she started working in the architecture office of John Byers after school and on weekends. After graduating from high school, she began working for Byers' office full time as an office assistant. During this time, she assisted on building sites and also drafted plans. In 1926, she began working officially as a designer in Byers' office. After earning her license in 1934, she became his partner, forming the firm of John Byers and Edla Muir, Associated Architects. The firm was responsible for numerous residences in western Los Angeles communities, including Brentwood, Westwood, and West Los Angeles. Among the firm's Early American Colonial Revival designs are the Murray House, at 436 North Carmelina Avenue, and the Stedman House, at 363 North Carmelina Avenue. Both single-



Steadman House, constructed in 1936 (SurveyLA)

family residences are located in Brentwood. The Murray House was constructed in 1930. The residence borrows elements commonly identified with colonial architecture, such as brick and wood siding, brick chimney, and wood shutters, but does not attempt to recreate any particular eighteenth century prototypes. The Steadman House was constructed in 1936. It is a quintessential example of the style. Its façade is largely symmetrical, though not exactly so, and its louvered wood shutters, pedimented main entrance surround, and fanlight and sidelights all recall eighteenth century architecture while not strictly reproducing it.

Summary Statement of

A resource evaluated under this sub-theme is significant in the area of architecture as an excellent example of the Early American Colonial Revival style and exhibits quality of design through distinctive features.

Period of Significance: Period of Significance

1900-1940

Justification:

Significance:

The period of significance begins in 1900. The earliest known examples of the style in the city were constructed in the first decade of the

¹⁷ "Finding Aid for the John Byers Papers, 1915-1955," Online Archive of California, accessed May 7, 2015, http://www.oac.cdlib.org/findaid/ark:/13030/c8zs2vhz/entire_text/.

¹⁸ Sarah Allaback, *The First American Women Architects* (Urbana: University of Illinois Press, 2008), 156; Alan Michelson, "Edla Muir (Architect)," Pacific Coast Architecture Database, accessed May 7, 2015, http://pcad.lib.washington.edu/person/299/.

twentieth century. The style began to fade from popularity around 1940. The economic pressures of the Great Depression led to a preference for simpler, more stripped down styles, leading to the rise in

popularity of the Late American Colonial Revival style.

Geographic Location: Large and small-scale examples of the Early American Colonial Revival

style can be found in the Hancock Park and Spaulding Square Historic Preservation Overlay Zones (HPOZs). Examples can also be found in other areas of the city, including Hollywood, Brentwood, Bel Air, Silver Lake, South Los Angeles, Mission Hills-Panorama City, and North

Hollywood-Valley Village, but are less frequent.

Area(s) of Significance: Architecture

Criteria: NR: C CR: 3 Local: 3

Associated Property Types: Residential - Single-Family and Multi-Family Residence

Commercial – Retail Building Institutional – Church and Library

Property Type Description: Associated property types are predominately residential buildings,

though the Early American Colonial Revival style was also used for institutional buildings, and less frequently, commercial buildings. Most residential buildings are single-family residences, but multi-family residential examples exist as well. Multi-family residences may include apartment houses and bungalow courts. Commercial examples are mostly small-scale retail establishments. Institutional buildings include

churches and libraries.

Property Type Significance: Resources significant under this sub-theme are excellent examples of

the Early American Colonial Revival style of architecture in Los Angeles.

Eligibility Standards:

- Clapboard or brick exteriors
- Exhibits quality of design through distinctive features
- Is an excellent example of Early American Colonial Revival architecture
- Was constructed during the period of significance

Character Defining / Associative Features:

- · Retains most of the essential character-defining features from the period of significance
- · Typically one or two stories in height
- Simple building forms
- Simple classical detailing, sometimes with exaggerated proportions
- Symmetrical façade with entryway as the primary focus
- Hipped or gabled roofs, typically with boxed eaves
- May display multiple roof dormers
- Details may include pediments; columns or pilasters; paneled front door, sometimes with sidelights and transoms; multi-paned double-hung sash windows; and fixed shutters

Integrity Considerations:

- Should retain integrity of Location, Design, Materials, Workmanship, and Feeling from the period of significance
- If it is a rare surviving examples of its type, or is a rare example in the community in which it is located, a greater degree of alteration or fewer character-defining features may be acceptable
- Replacement of some windows and doors may be acceptable if the openings have not been resized and original fenestration patterns have not been disrupted
- · Security bars may have been added
- Where this property type is situated within a grouping of similar residences, it may also be significance as a contributor to a residential district

DEPARTMENT OF BUILDING AND SAFETY DISTRICT BUILDING DIVISION

Application for the Erection of a Building

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CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Beard of Building and Safety Commissioners of the City of Les Angeless .

Application is hereby made to the Beard of Building and Safety Commissioners of the City of Les Angeless, through the office of the Superintendent of Building for a building permit is 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 sundersigned while shall be deemed conditions sustring into the exercise of the permit?

First That the permit does not grant any right or privilege to arect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or period thereof, specially 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 bereafter be prohibited by ordinance of the City of Los Angeles.

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CITY OF LOS ANGELES DEPT. DF BUILDING AND SAFETY

Existing 1 STURY 2 STORY EAUT BAY AGNES

Address of Building

4221 AGNES ST



CITY OF LOS ANGELES CERTIFICATE OF OCCUPANCY

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

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

Issued 5-29-87

Permit No. and Year

VN 02508/86

Add 5' x 2'6" bay window to an existing 1 Story, Type V, Dwelling and attached garage. R-3 Occupancy.

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Owner

Baca

Owner's Address

4221 Agnes Ave.

Studio City, Ca. 91604

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J. GOVEA/kp

Form B-95b

4221 Agnes Avenue, Studio City, CA 91604 Architects: Arthur & Nina Zwebell. Built 1937.





4221 Agnes Avenue, Studio City, CA 91604 Architects: Arthur & Nina Zwebell. Built 1937.





4221 Agnes Avenue, Studio City, CA 91604 Architects: Arthur & Nina Zwebell. Built 1937.





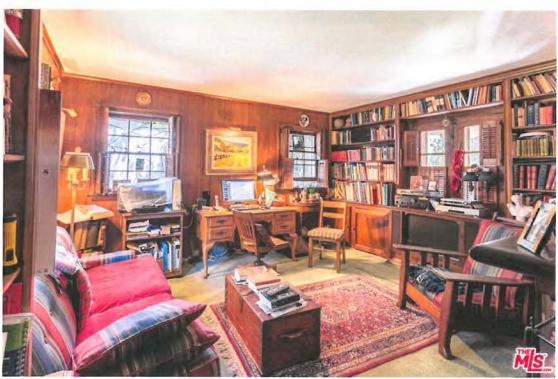
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4221 Agnes Avenue, Studio City, CA 91604 Architects: Arthur & Nina Zwebell. Built 1937.





4221 Agnes Avenue, Studio City, CA 91604 Architects: Arthur & Nina Zwebell. Built 1937.





City of Los Angeles Department of City Planning

2/8/2018 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

4219 N AGNES AVE 4217 N AGNES AVE

ZIP CODES

91604

Address/Legal Information PIN Number

165B165 899 Lot/Parcel Area (Calculated) 5,911.4 (sq ft)

Thomas Brothers Grid PAGE 562 - GRID G5

Assessor Parcel No. (APN) 2368015026 Tract TR 10132 Map Reference M B 144-68/69

RECENT ACTIVITY None

Map Sheet

ZI-2358 LA River Revitilization Master 96 Arb (Lot Cut Reference) None

CASE NUMBERS Jurisdictional Information

CPC-2009-3740-RFA Community Plan Area Sherman Oaks - Studio City - Toluca Lake - Cahuenga Pass

CPC-2009-3740-RFA Area Planning Commission South Valley CPC-2008-3125-CA Neighborhood Council Studio City CPC-2007-3036-RIO

Council District CD 2 - Paul Krekorian

ORD-183145 Census Tract # 1436.02 ORD-183144 LADBS District Office Van Nuys ORD-182048

Planning and Zoning Information YV-11499

Special Notes None ENV-2009-3741-CE Zoning R1-1-RFA-RIO

ENV-2007-3037-ND Zoning Information (ZI) ZI-2462 Modifications to SF Zones and SF Zone Hillside Area

Regulations

165B165

ZI-2358 River Improvement Overlay District

ZI-2473 Repeal of Studio City Residential Floor Area (RFA) District

ZI-2420 Studio City General Plan Land Use Low Residential

General Plan Note(s) Yes Hillside Area (Zoning Code) No Specific Plan Area None Subarea 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 CDO: Community Design Overlay None

CPIO: Community Plan Imp. Overlay None Subarea None CUGU: Clean Up-Green Up None NSO: Neighborhood Stabilization Overlay No POD: Pedestrian Oriented Districts None SN: Sign District No Streetscape No

Adaptive Reuse Incentive Area None Ellis Act Property No

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

Rent Stabilization Ordinance (RSO) No

Transit Oriented Communities (TOC) Not Eligible CRA - Community Redevelopment Agency None Central City Parking No Downtown Parking No **Building Line** None 500 Ft School Zone No 500 Ft Park Zone No

Assessor Information

2368015026 Assessor Parcel No. (APN)

Ownership (Assessor)

Owner1 SCHOELER KEVIN G TR KEVIN G SCHOELER TRUST

4221 AGNES AVE Address

STUDIO CITY CA 91604

Ownership (Bureau of Engineering, Land

APN Area (Co. Public Works)*

Records)

Address

Owner BACA, ALBERT R. & JOAN M. (TRS) BACA FAMILY TRUST DTD 7-

4221 AGNES AVE

0.181 (ac)

STUDIO CITY CA 91604

Use Code 0100 - Residential - Single Family Residence

Assessed Land Val. \$57,719 Assessed Improvement Val. \$66,982 Last Owner Change 10/11/2017

Last Sale Amount \$1,278,012

Tax Rate Area 13 Deed Ref No. (City Clerk) 1598347 1471916

1316198 0-74

Building 1

Year Built 1937 **Building Class** D65B Number of Units Number of Bedrooms 2 Number of Bathrooms 2

Building Square Footage 1,882.0 (sq ft)

Building 2 No data for building 2 **Building 3** No data for building 3 **Building 4** No data for building 4 Building 5 No data for building 5

Additional Information

Airport Hazard None Coastal Zone None

Farmland Area Not Mapped

Urban Agriculture Incentive Zone YES 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-No 13372)

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Oil Wells None

Seismic Hazards

Active Fault Near-Source Zone

Nearest Fault (Distance in km) 2.07648048

Nearest Fault (Name) Hollywood Fault

Region Transverse Ranges and Los Angeles Basin

Fault Type B

Slip Rate (mm/year) 1.00000000

Slip Geometry Left Lateral - Reverse - Oblique

 Slip Type
 Poorly Constrained

 Down Dip Width (km)
 14.00000000

 Rupture Top
 0.00000000

 Rupture Bottom
 13.00000000

 Dip Angle (degrees)
 70.0000000

 Maximum Magnitude
 6.40000000

Alquist-Priolo Fault Zone No
Landslide No
Liquefaction Yes
Preliminary Fault Rupture Study Area No
Tsunami Inundation Zone No

Economic Development Areas

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

Public Safety

Police Information

Bureau Valley

Division / Station North Hollywood

Reporting District 1583

Fire Information

Bureau Valley
Batallion 14
District / Fire Station 78
Red Flag Restricted Parking No

CASE SUMMARIES

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

Case Number: CPC-2009-3740-RFA

Required Action(s): RFA-RESIDENTIAL FLOOR AREA DISTRICT

Project Descriptions(s): PROPOSED STUDIO CITY RESIDENTIAL FLOOR AREA (RFA) DISTRICT. PROPERTIES INCLUDE ALL NON-HILLSIDE R1, RE11,

AND RE20 ZONED SINGLE-FAMILY PROPERTIES WITHIN THE STUDIO CITY NEIGHBORHOOD COUNCIL BOUNDARIES,

WHICH ARE AS FOLLOWS: NORTH: 101 FWY SOUTH: MULHOLLAND DR.

EAST: 101 FWY

WEST: FULTON AVE. & LONGRIDGE AVE.

Case Number: CPC-2009-3740-RFA

Required Action(s): RFA-RESIDENTIAL FLOOR AREA DISTRICT

Project Descriptions(s): PROPOSED STUDIO CITY RESIDENTIAL FLOOR AREA (RFA) DISTRICT. PROPERTIES INCLUDE ALL NON-HILLSIDE R1, RE11,

AND RE20 ZONED SINGLE-FAMILY PROPERTIES WITHIN THE STUDIO CITY NEIGHBORHOOD COUNCIL BOUNDARIES,

WHICH ARE AS FOLLOWS: NORTH: 101 FWY SOUTH: MULHOLLAND DR.

EAST: 101 FWY

WEST: FULTON AVE. & LONGRIDGE AVE.

Case Number: CPC-2008-3125-CA
Required Action(s): CA-CODE AMENDMENT
Project Descriptions(s): Data Not Available
Case Number: CPC-2007-3036-RIO

Required Action(s): RIO-RIVER IMPROVEMENT OVERLAY DISTRICT

Project Descriptions(s): THE ESTABLISHMENT OF AN ORDINANCE THAT FACILITATES DEVELOPMENT WITHIN THE LA-RIO BOUNDARIES TO

ENHANCE THE WATERSHED, URBAN DESIGN AND MOBILITY OF THE AREA. THESE BOUNDARIES ARE ADJACENT TO, NOT

INSIDE, THE LOS ANGELES RIVER ON LAND ALREADY ZONED FOR DEVELOPMENT.

Case Number: ENV-2009-3741-CE

Required Action(s): CE-CATEGORICAL EXEMPTION

Project Descriptions(s): PROPOSED STUDIO CITY RESIDENTIAL FLOOR AREA (RFA) DISTRICT. PROPERTIES INCLUDE ALL NON-HILLSIDE R1, RE11,

AND RE20 ZONED SINGLE-FAMILY PROPERTIES WITHIN THE STUDIO CITY NEIGHBORHOOD COUNCIL BOUNDARIES,

WHICH ARE AS FOLLOWS: NORTH: 101 FWY

SOUTH: MULHOLLAND DR.

EAST: 101 FWY

WEST: FULTON AVE. & LONGRIDGE AVE.

Case Number: ENV-2007-3037-ND

Required Action(s): ND-NEGATIVE DECLARATION

Project Descriptions(s): THE ESTABLISHMENT OF AN ORDINANCE THAT FACILITATES DEVELOPMENT WITHIN THE LA-RIO BOUNDARIES TO

ENHANCE THE WATERSHED, URBAN DESIGN AND MOBILITY OF THE AREA. THESE BOUNDARIES ARE ADJACENT TO, NOT

INSIDE, THE LOS ANGELES RIVER ON LAND ALREADY ZONED FOR DEVELOPMENT.

DATA NOT AVAILABLE

ORD-183145 ORD-183144 ORD-182048 YV-11499



Address: 4219 N AGNES AVE

APN: 2368015026 PIN #: 165B165 899 Tract: TR 10132

Block: None

Lot: 96

Arb: None

Zoning: R1-1-RFA-RIO

General Plan: Low Residential



ZWEBELL HOUSE

4217-4221 Agnes Avenue CHC-2018-1099-HCM ENV-2018-1100-CE

LETTER FROM MEMBERS OF THE PUBLIC



P.O. Box 1374 • Studio City, CA 91614 • Ph (818)509-0230 Fax (818)509-0260 • www.studiocityresidents.org

February 5. 2018

Cultural Heritage Commissioners Office of Historic Resources, Department of City Planning 200 N. Spring Street, Room 559 Los Angeles, CA 90012

CHC@lacity.org

Richard Barron, AIA, President Pilar Bueina, Commissioner Diane Kanner, Commissioner Gail Kennard, Vice-President Barry Milofsky, Commissioner

RE: 4221 Agnes Avenue, Studio City, California

Council File Number: 18-0056

Dear Commissioners,

The board of the Studio City Residents Association supports the preservation of 4221 Agnes Avenue which was designed by noted Los Angeles architects Arthur and Nina Zwebell. It is included in SurveyLA Agnes Ave Residential Historic District. The architects are credited with creating the courtyard style apartments in LA. Their building, Andalusia is in the National Register of Historic Places.

The Zwebells designed and built three houses on Agnes for their family. The three brothers, including the architect, lived at 4221, 4227 and 4233. 4221 is notable for a number of things including the 100+year old pecan trees that were part of 'The Grove' that gave our neighborhood its name. The house was in fact built around one of these old trees and the tree still stands inside the house.

On January 17, 2018, a motion was passed by the Los Angeles City Council instructing the Planning Department Office of Historic Resources to begin the nomination process to designate the Zwebell House as a Historic Cultural Monument in the City of Los Angeles and instructing the Department of Building and Safety to put a hold on demolition permits requested for the Zwebell House, until the City's Cultural Heritage Commission can review the nomination.

The Studio City Residents Association supports the designation of 4221 Agnes Avenue as an Historic Cultural Monument.

Very truly yours,

Alan Dymond, president

Alan y would

Studio City Residents Association

cc: Council member Paul Krekorian

Elaine Loring