

**SABSAY HOUSE**  
2351 North Silver Ridge Avenue  
CHC-2018-776-HCM  
ENV-2018-777-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—March 22, 2018](#)
3. [Categorical Exemption](#)
4. [Under Consideration Staff Recommendation Report](#)
5. [Historic-Cultural Monument Application](#)

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-2018-776-HCM  
ENV-2018-777-CE

**HEARING DATE:** May 3, 2018  
**TIME:** 10:00 AM  
**PLACE:** City Hall, Room 1010  
200 N. Spring Street  
Los Angeles, CA 90012

Location: 2351 North Silver Ridge Avenue  
Council District: 13 – O'Farrell  
Community Plan Area: Silver Lake – Echo Park –  
Elysian Valley  
Area Planning Commission: East Los Angeles  
Neighborhood Council: Silver Lake  
Legal Description: Tract TR 8131, Lot 72 and St.  
Albans Lake Place, Lot 267

**EXPIRATION DATE:** May 15, 2018

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

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

**OWNER/APPLICANT:** Sharon Sabsay, Trustee  
Shoemaker Sabsay Family Trust  
3558 Beethoven Street  
Los Angeles, CA 90066

**PREPARER:** Michael O'Brien  
1633 Morton Avenue, #8  
Los Angeles, CA 90026

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

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

VINCENT P. BERTONI, AICP  
Director of Planning

### **[SIGNED ORIGINAL IN FILE]**

Ken Bernstein, AICP, Manager  
Office of Historic Resources

### **[SIGNED ORIGINAL IN FILE]**

Melissa Jones, Planning Assistant  
Office of Historic Resources

### **[SIGNED ORIGINAL IN FILE]**

Lambert M. Giessinger, Preservation Architect  
Office of Historic Resources

Attachments: Historic-Cultural Monument Application  
Commission/ Staff Site Inspection Photos—March 22, 2018

## **FINDINGS**

- The Sabsay 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 a residential building designed in the International Style architecture.
- The Sabsay 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 master architects J.R. Davidson and Rudolph Schindler.

## **CRITERIA**

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

## **SUMMARY**

The Sabsay House is a one-and-a-half story single-family residence located on North Silver Ridge Avenue on the crest of a hill, near the intersection of North Silver Ridge Avenue and Silver Ridge Way in the Silver Lake neighborhood of Los Angeles. It was designed in the International Style by master architect Julius Ralph Davidson or J. R. Davidson (1889-1977) and constructed in 1941 as a residence for Rubin and Zipporah Sabsay. A 1944 conversion of the original basement into a one-bedroom apartment and the addition of a bedroom and rear deck in 1952 were alterations to the subject property made by master architect Rudolph Schindler (1887-1953).

The L-shaped subject property is constructed of wood with smooth stucco cladding and has a flat composition shingle roof. The building is set on a sloped lot and has a detached garage set below the basement level on the primary, east-facing elevation. It is reached via a concrete stairway south of the garage leading past the basement to a concrete terrace on the first story. The east-facing primary entry, consisting of a single wood door, is at the northwest corner of the terrace and there is a built-in barbeque grill to the south. A glass wall on the south-facing elevation encloses the terrace. The main mass of the house projects five feet over the basement beneath a three-foot eave, and contains flat stucco planes with bands of single-lite, fixed and operational windows on the upper part of the east and south-facing elevations. The lower part of the south-facing elevation is a flat stucco plane with a small fixed window and door to the basement. Inside, the living room has an extra height of nine feet. Interior features include a Factrolite glass panel in the entry space, original wall and kitchen cabinets, built-in shelves, and a projecting fireplace chimney with a tile fireplace surround and hearth. At the rear of the property there is a garden and a pool.

J. R. Davidson was born in Berlin, Germany in 1889. He worked in London and Paris before coming to Los Angeles in 1923, where he worked with architect Robert D. Faquhar. Davidson relocated to Chicago starting in 1933, but by 1936 he had returned to Los Angeles and resumed his work designing residential buildings. Some of his work on single-family dwellings include the Thomas Mann Residence (1941) in Mandeville Canyon, the MacFadden House (1948) in Toluca Lake, and the Rabinowitz House (1958) in Bel Air. Throughout his career, Davidson's work bridged the Art Deco, International, and Modernist architectural styles, and his involvement in Arts & Architecture magazine's Case Study House Program included designing Case Study Houses #1, #11 (demolished), and #15. The magazine recognized Davidson's work as being the first modern designs for stores, restaurants, offices, and single and multiple residential units in Los Angeles and Chicago. In 1972, he retired and in 1977 he passed away in Ojai, California.

Rudolph M. Schindler (1887-1953) was a pivotal modernist architect who designed more than 500 projects, of which over 150 were built, mostly in the Los Angeles area. Schindler was born in Vienna in 1887 and trained at the Imperial Institute of Engineering and the Vienna Academy of Fine Arts where he was influenced by the work of the Vienna Secessionists Otto Wagner and Adolf Loos. He was drawn to America by the 1910 *Wasmuth* portfolio on the work of Frank Lloyd Wright. Schindler went to Chicago in 1914, eventually entering Wright's office in 1918. Wright sent Schindler to Los Angeles in 1920 to supervise construction of Aline Barnsdall's Hollyhock House. By 1921 Schindler decided to remain in Los Angeles and went on to build his own practice which he housed at his personal residence and studio that he designed in 1922 on Kings Road in what is now West Hollywood. Schindler resided at the house until his death in 1953. During his lifetime, Schindler created a body of work in Southern California that placed him as one of the masters of early modern architecture. Schindler became more widely recognized after his death for what he called "space architecture" that focused on creating complex and light filled interior spaces. Some of Schindler's other notable works include the How House (1925, HCM #895), Elliot House (1930, HCM #690), Buck House (1934, HCM #122), the Sachs Apartments (1927-1939, HCM #1118), the Luby and Anastasia Bubeshko Apartments (1939, HCM #831), and the S. T. Falk Apartments (1940, HCM #1133).

Apart from the work done by Schindler in 1944 and 1952, it appears that over the years the property has only experienced minor, maintenance-related alterations and repairs.

The citywide historic resources survey, SurveyLA, identified the subject property as individually eligible for listing or designation at the national, state and local levels as an excellent example of an International Style residence, which was originally designed by J. R. Davidson and has later additions by Rudolph Schindler.

## **DISCUSSION**

The Sabsay 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 a residential building designed in the International Style architecture. The hallmarks of the International Style, as exhibited by the subject property, are a horizontal orientation, unadorned smooth wall surfaces, a flat roof, windows arranged in bands, flush-mounted windows with no trim, and an overall absence of ornamentation. The subject property also retains other characteristic features of the style that include geometric massing, open interior space, and a cantilevered upper floor.



The Sabsay House is also "a notable work of a master builder, designer or architect whose individual genius influenced his or her age" as a highly intact work by master architects J.R. Davidson and Rudolph Schindler. Much of Davidson's original work remains, including interior design features like built-in furniture and storage spaces which represent the mix of modernity, warmth, and fluidity for which he is known. Schindler's work on the subject property is notable for the introduction of angular dynamism into the more conventional Modern-style design of Davidson, as well as for his signature style that plays on the relation between form and space and incorporates open walls of wood and glass.

The Sabsay House is 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 Sabsay House as an 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-2018-777-CE was prepared on April 12, 2018.

**BACKGROUND**

On March 1, 2018, the Cultural Heritage Commission voted to take the property under consideration. On March 22, 2018, a subcommittee of the Commission consisting of Commissioners Barron and Milofsky visited the property, accompanied by staff from the Office of Historic Resources.











































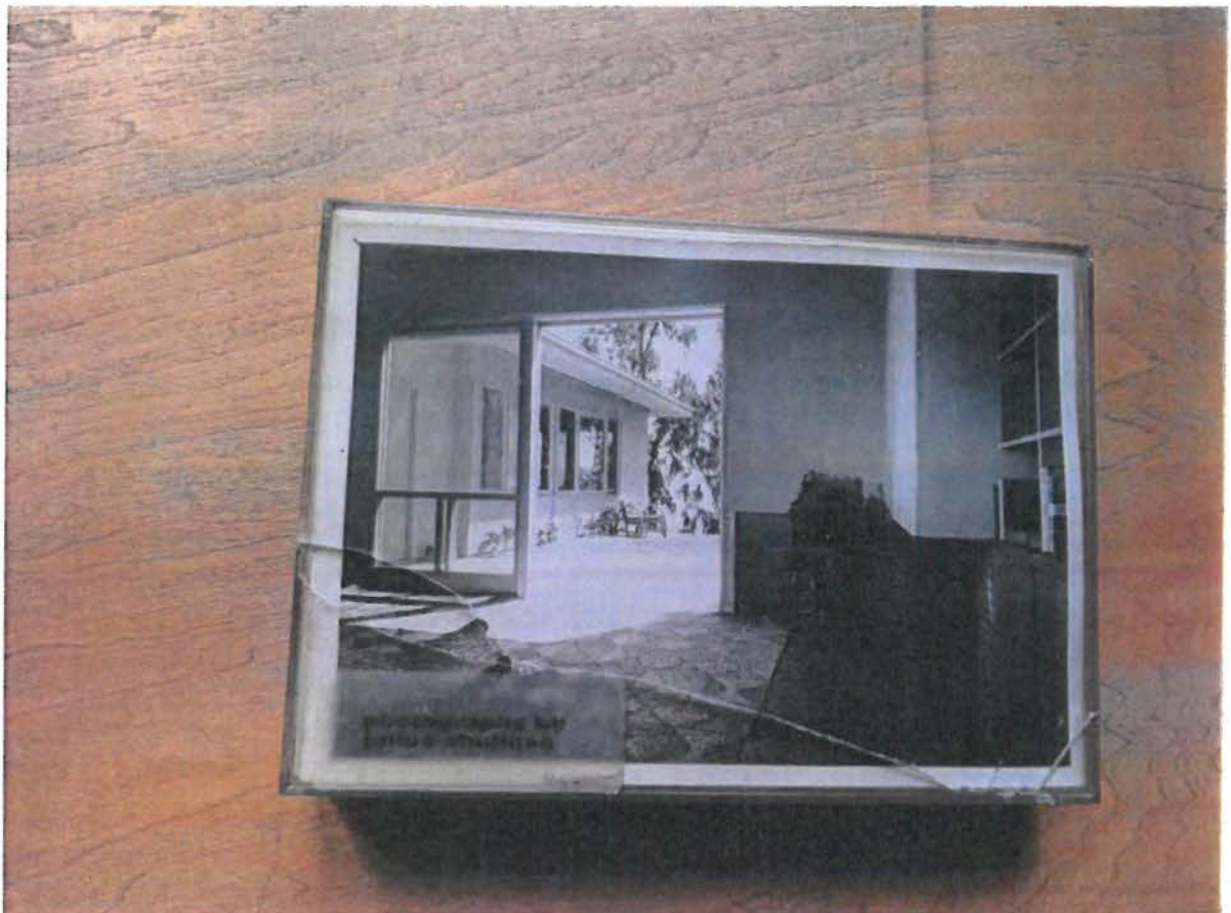
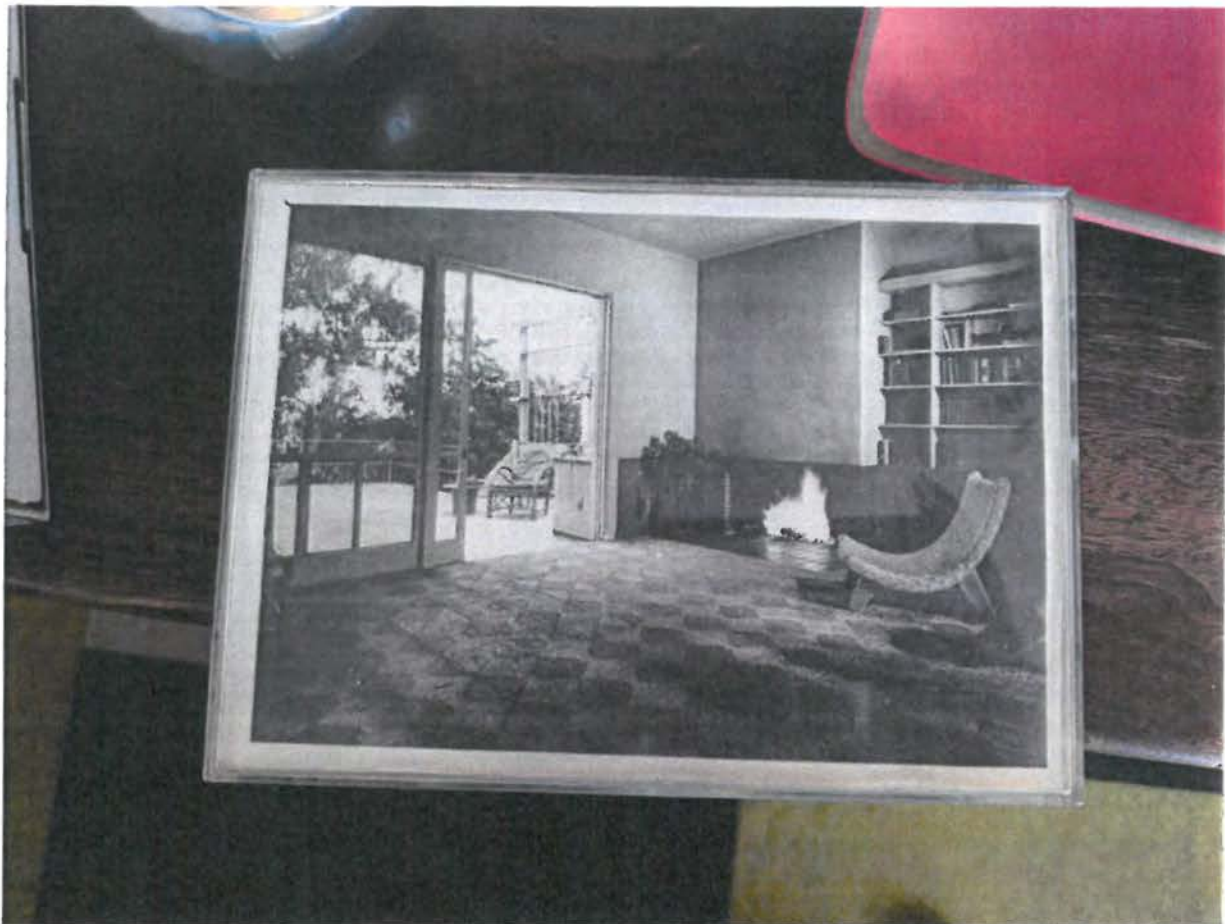




























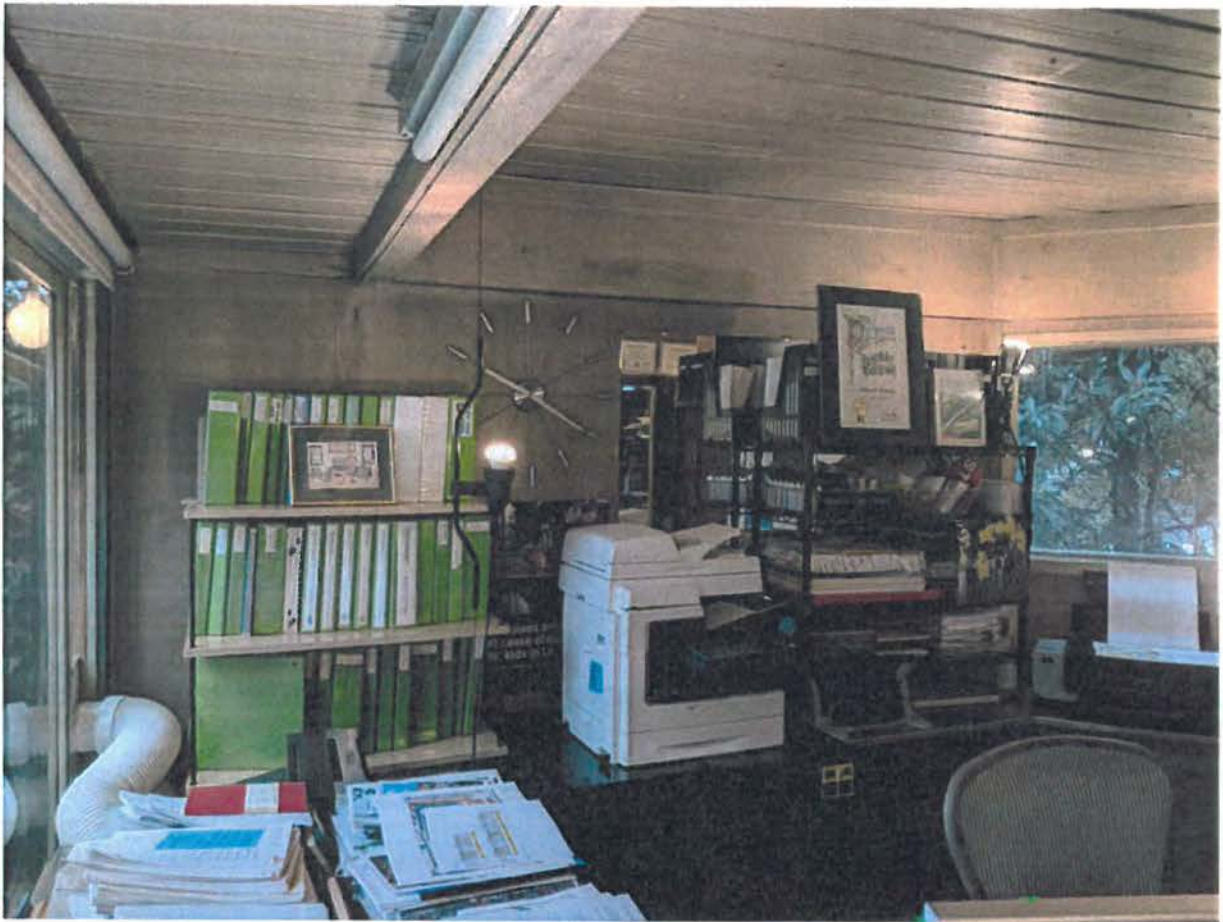








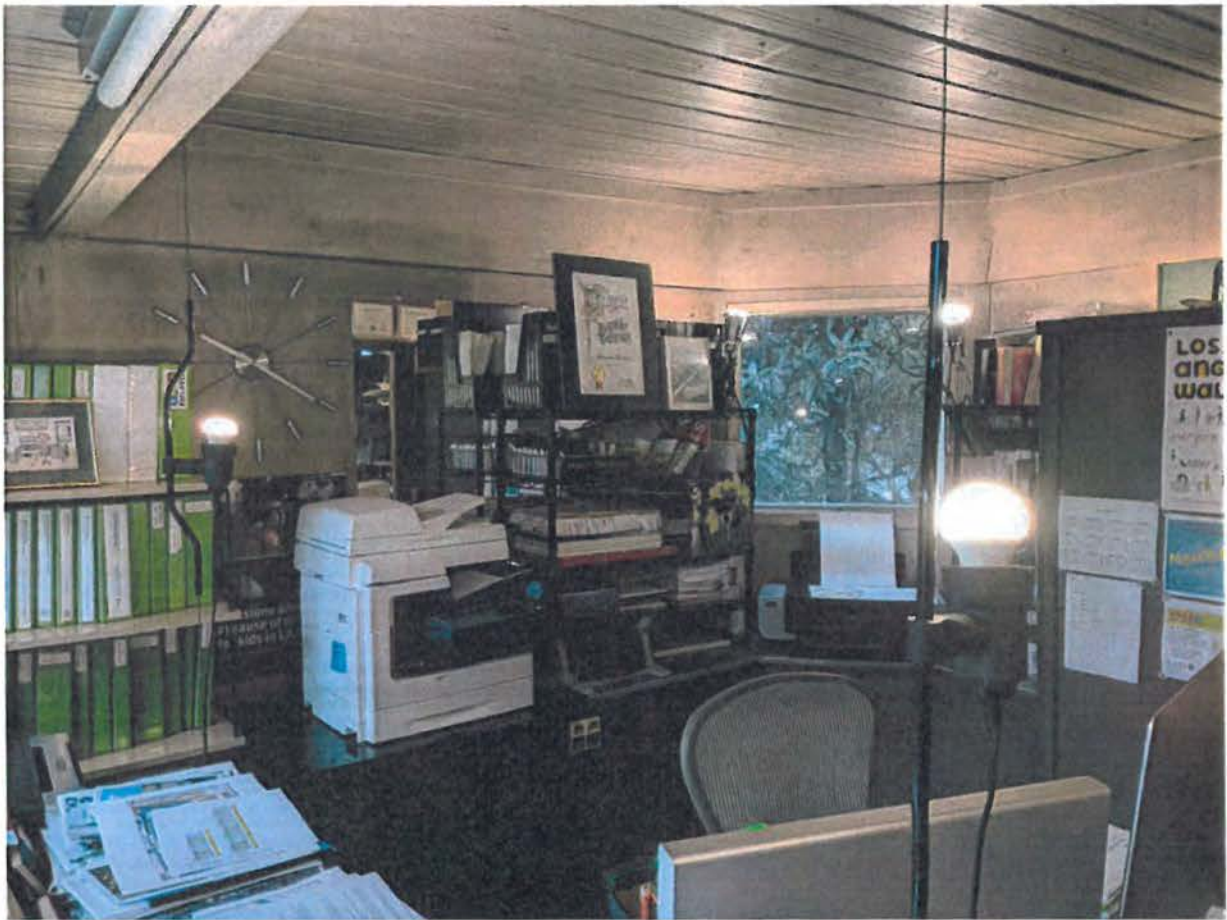




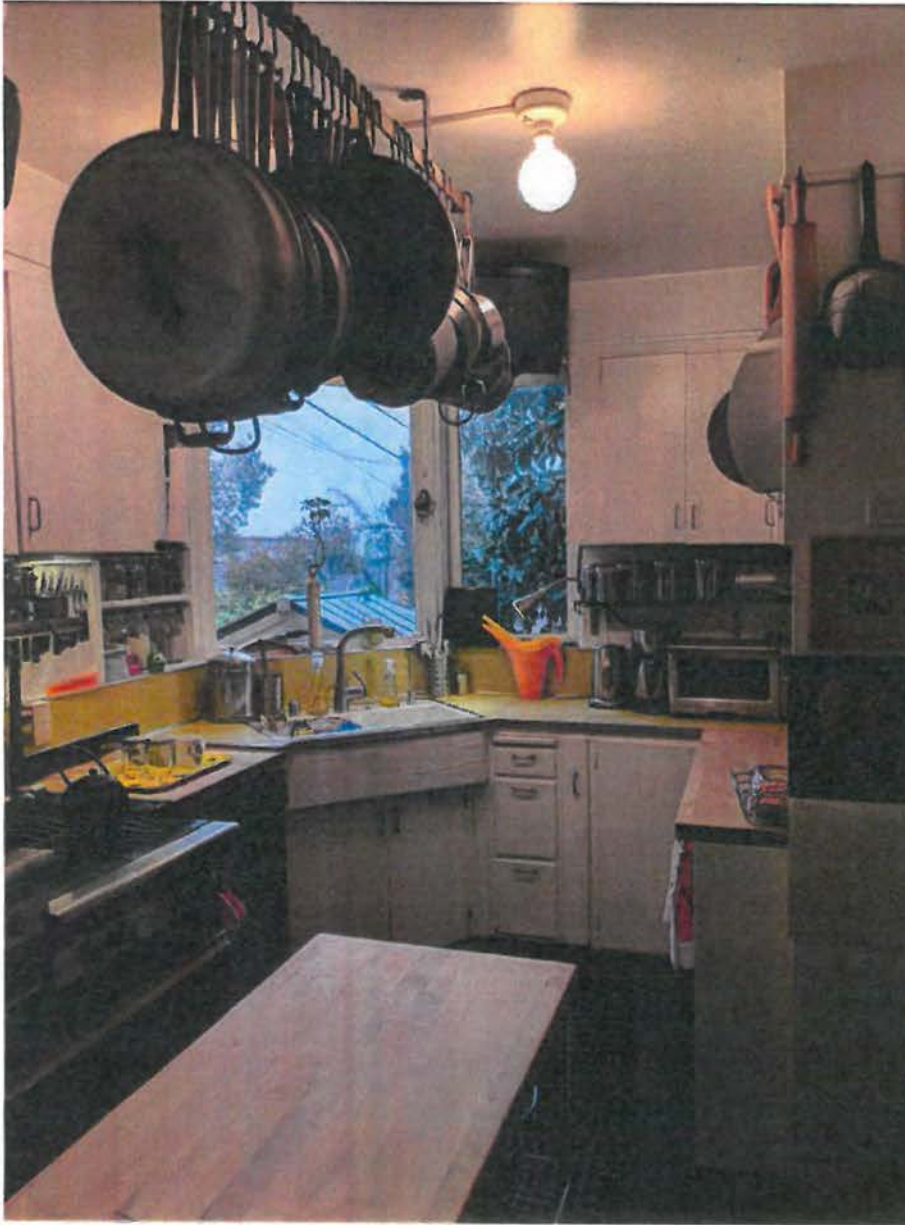




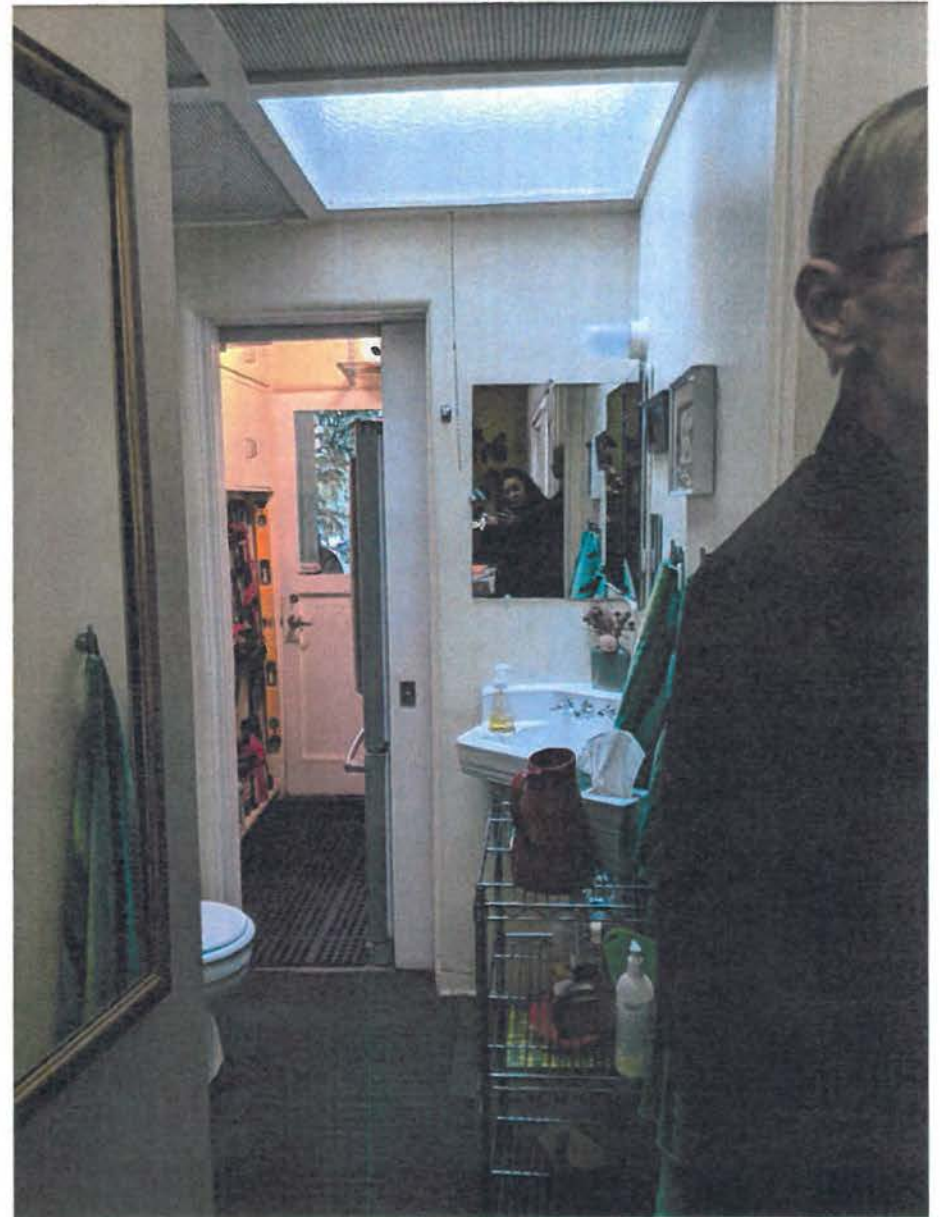
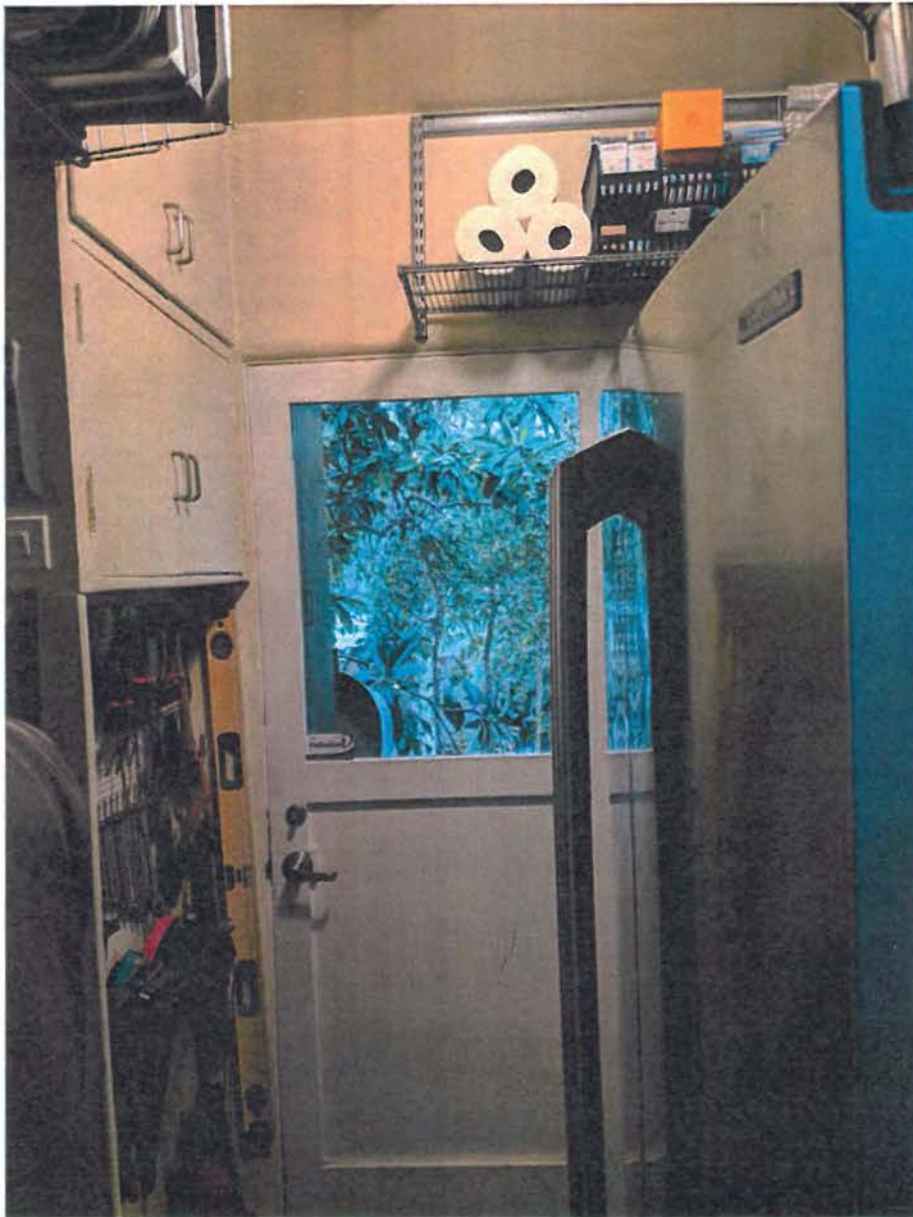




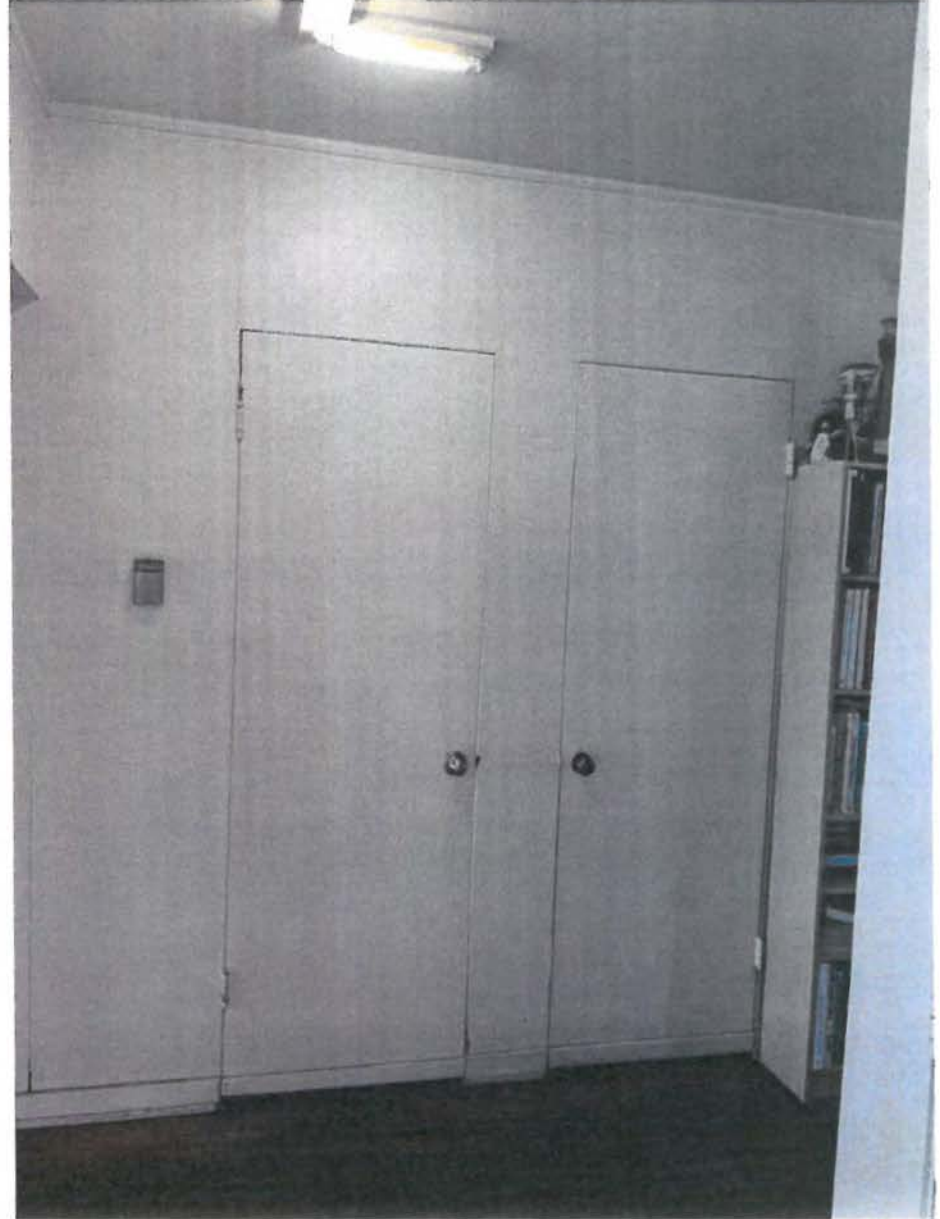
















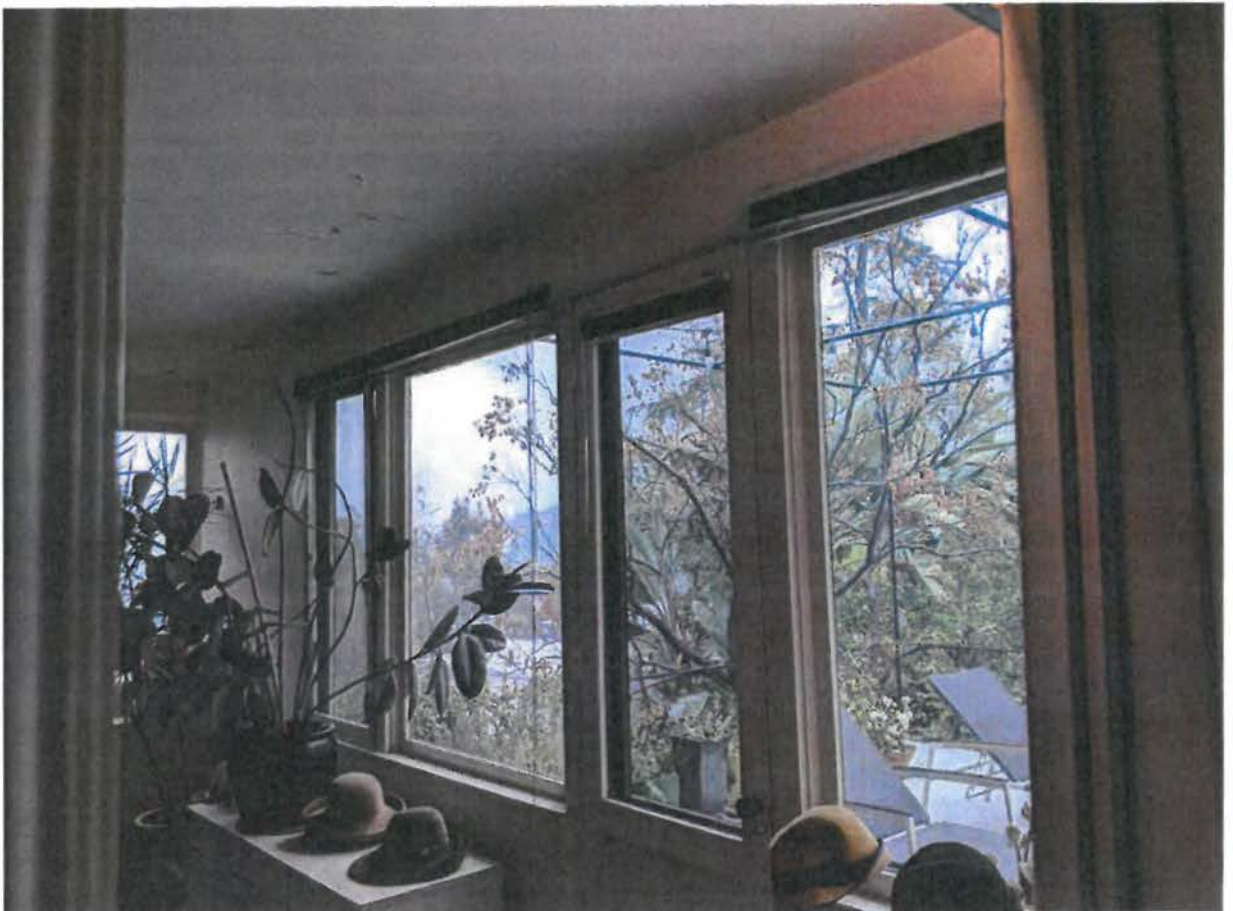
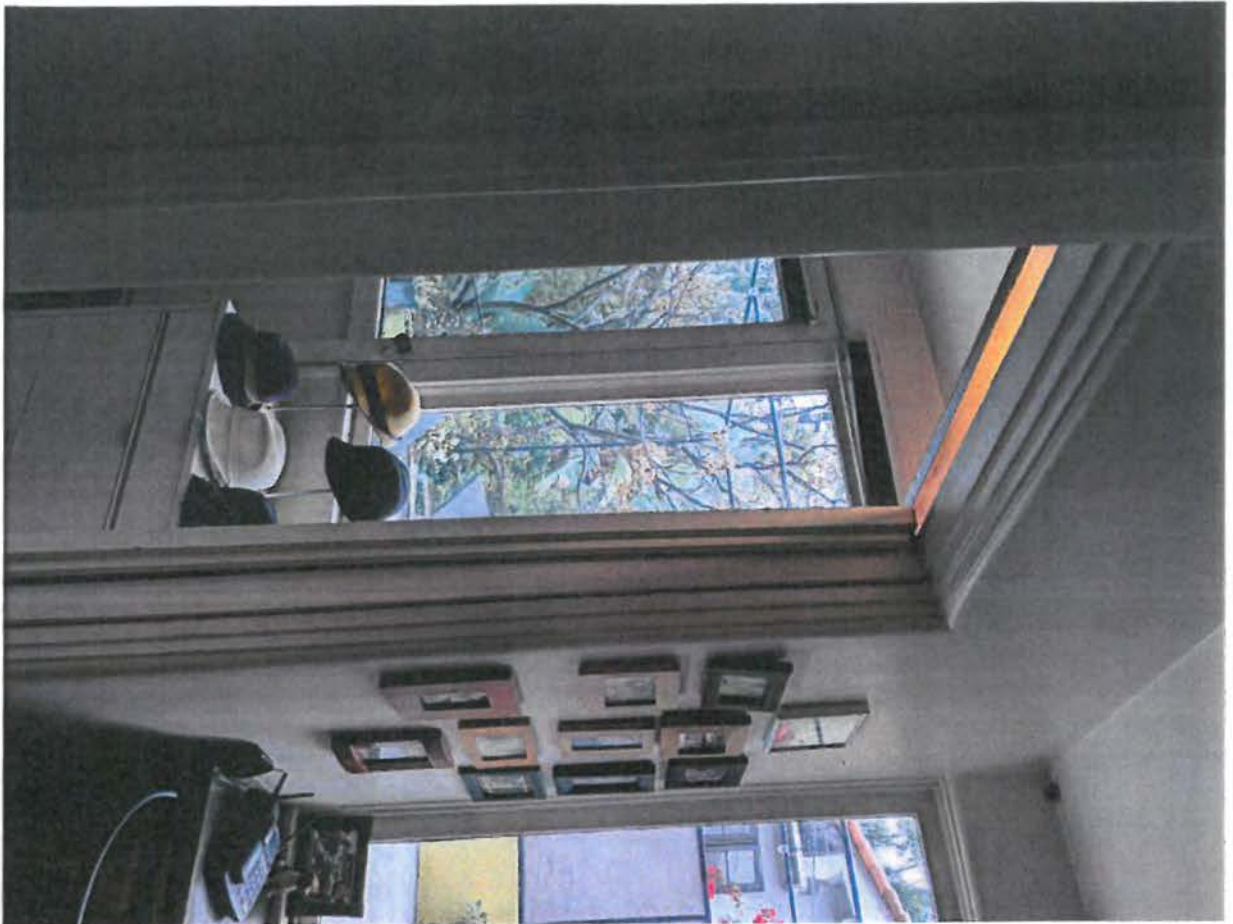












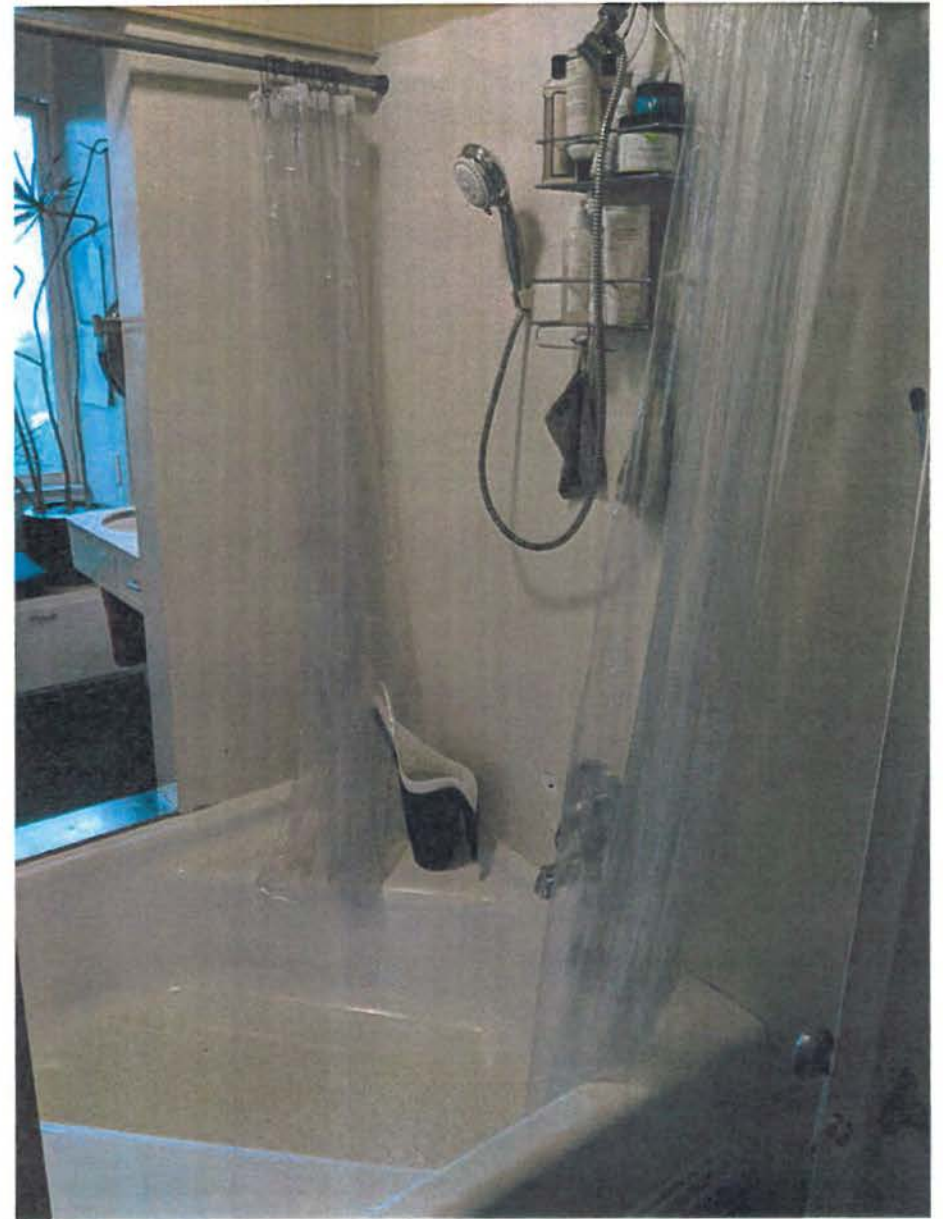




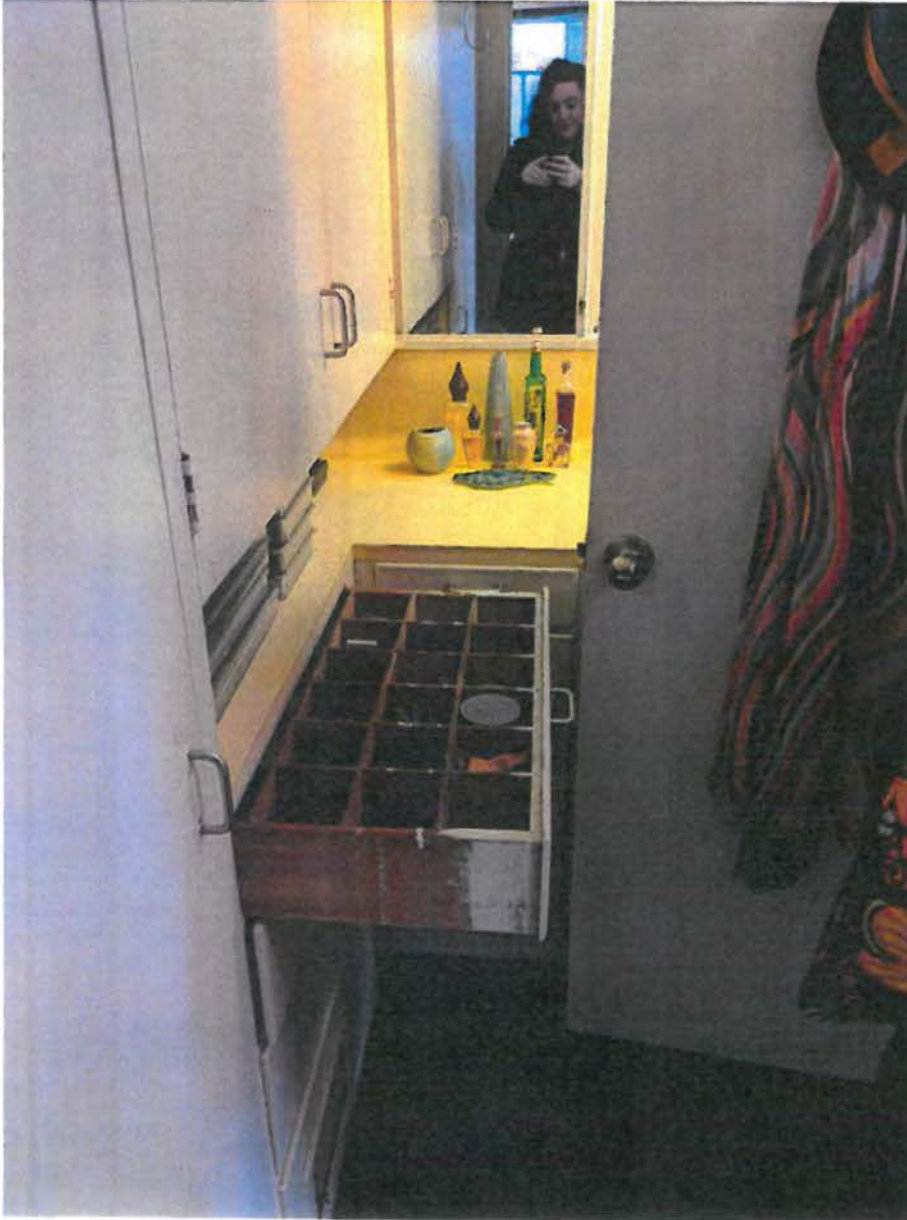








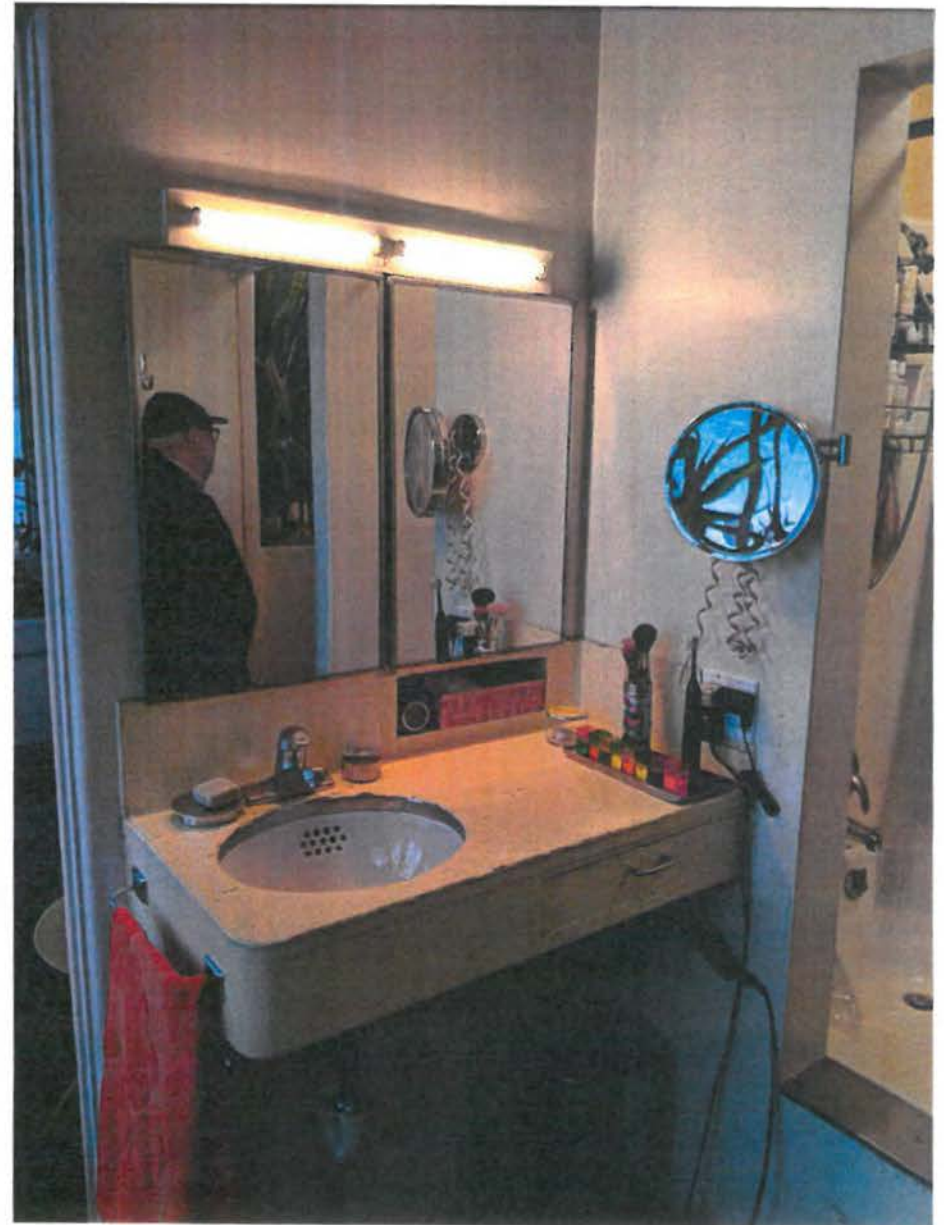
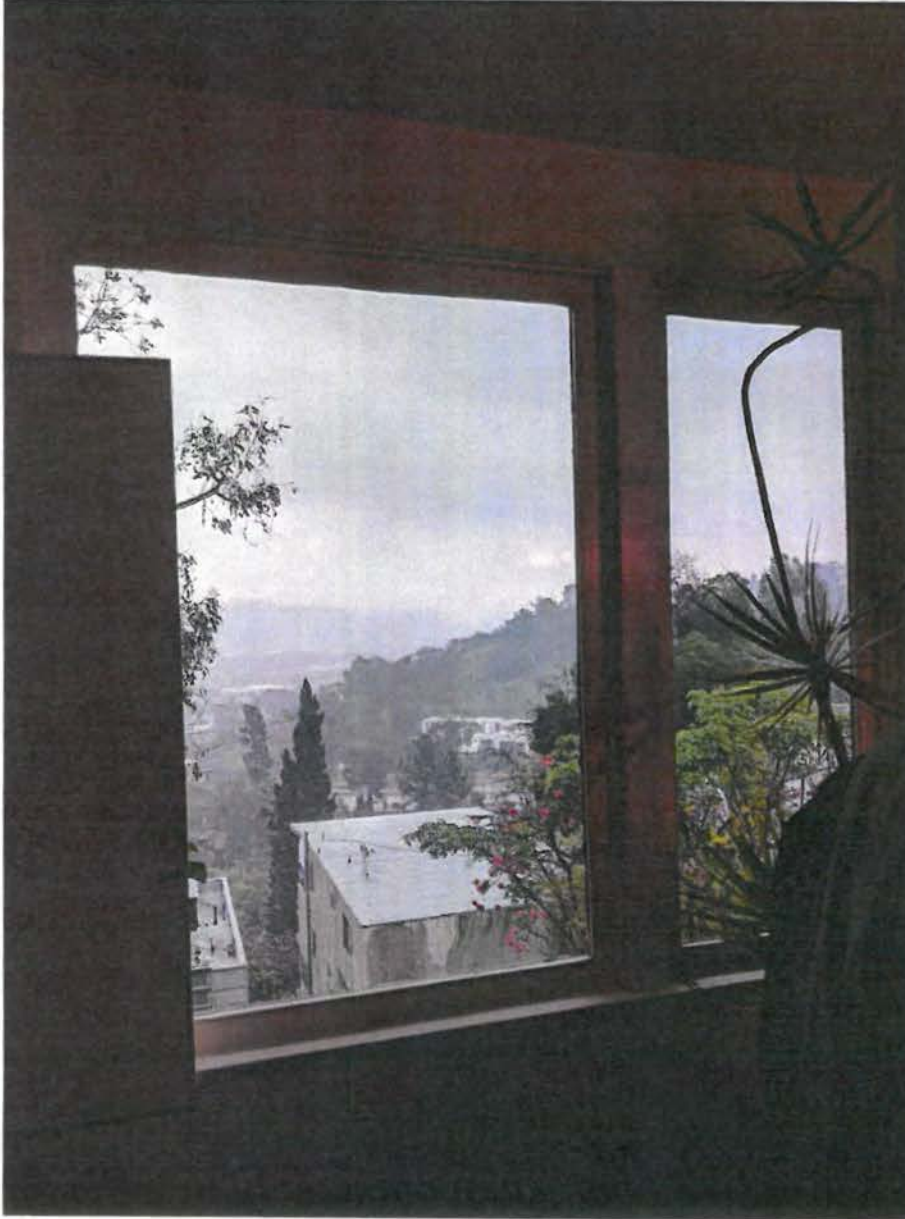




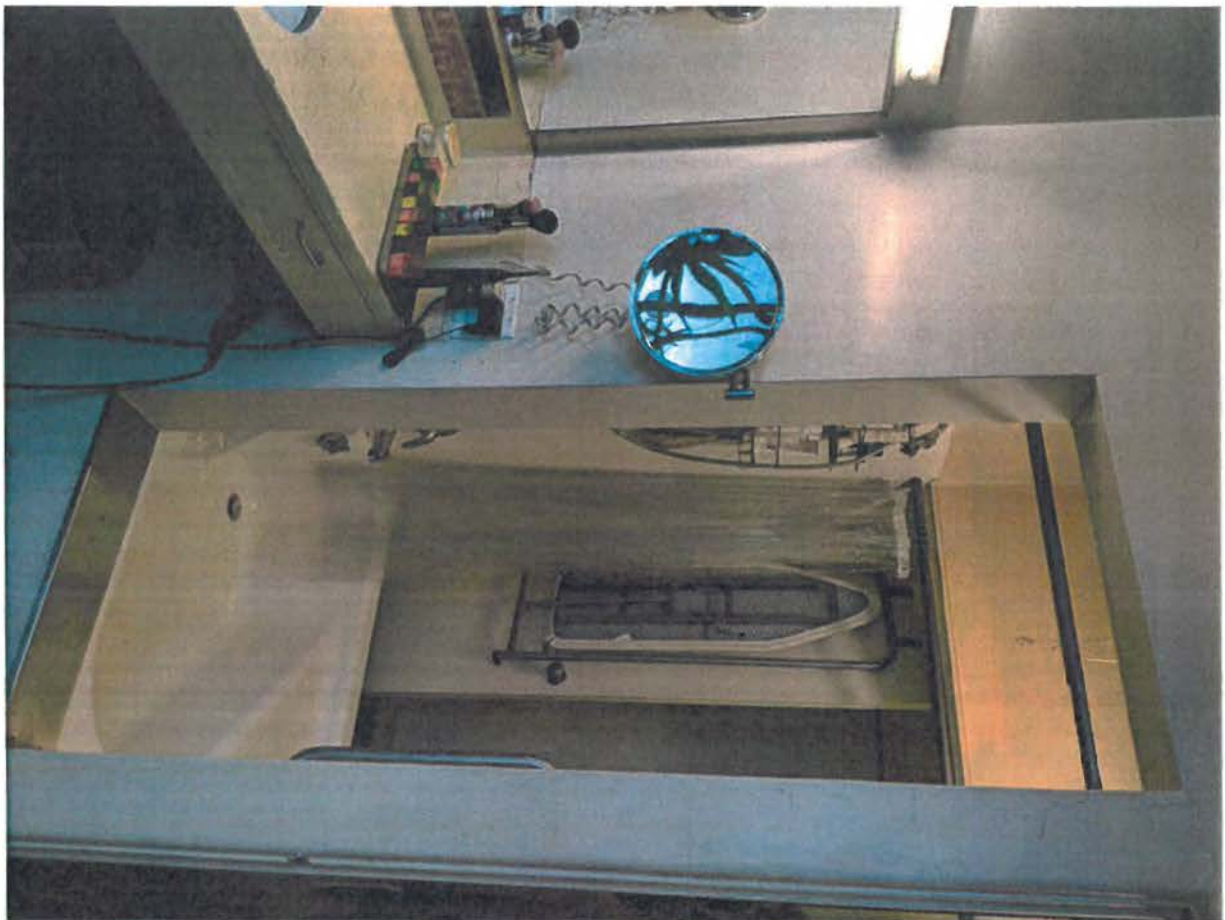
















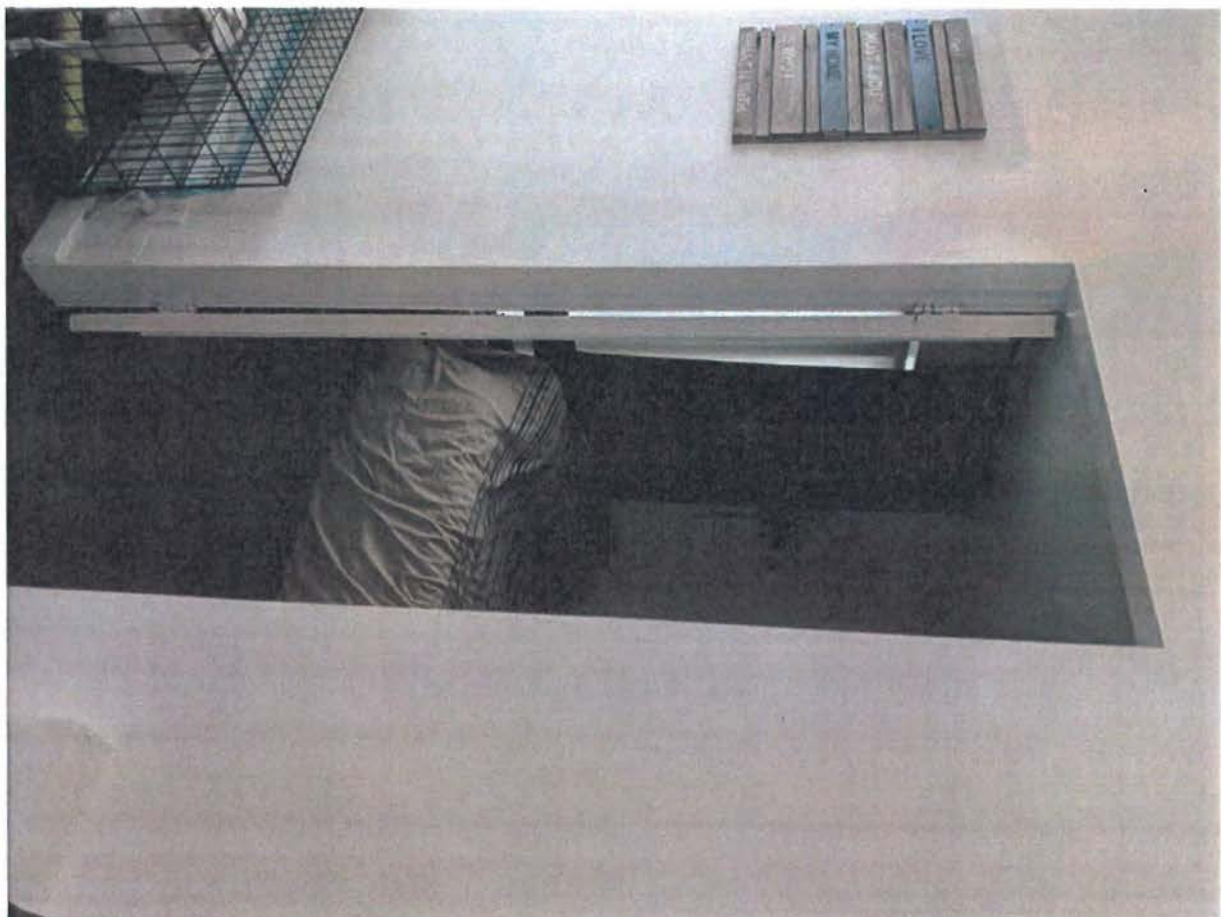




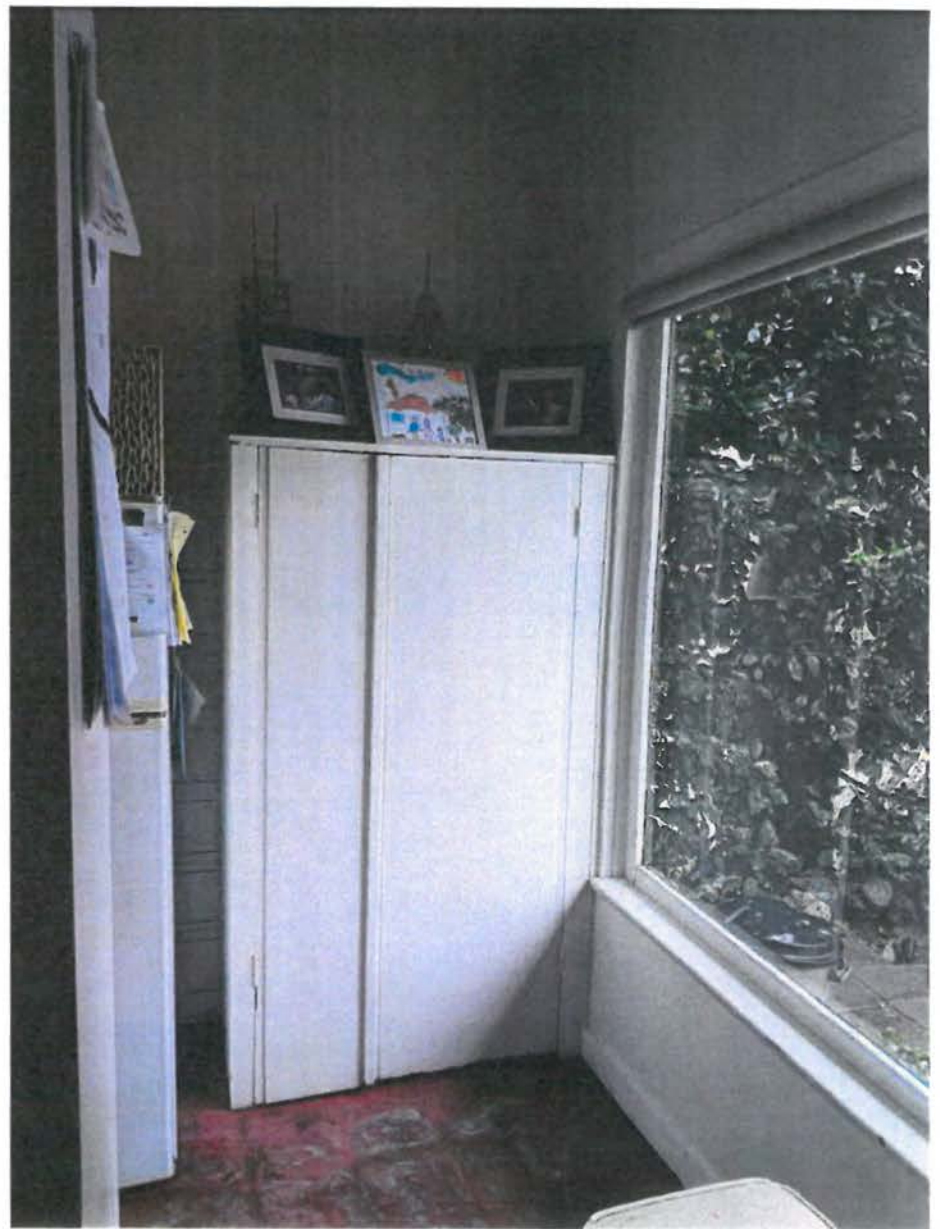








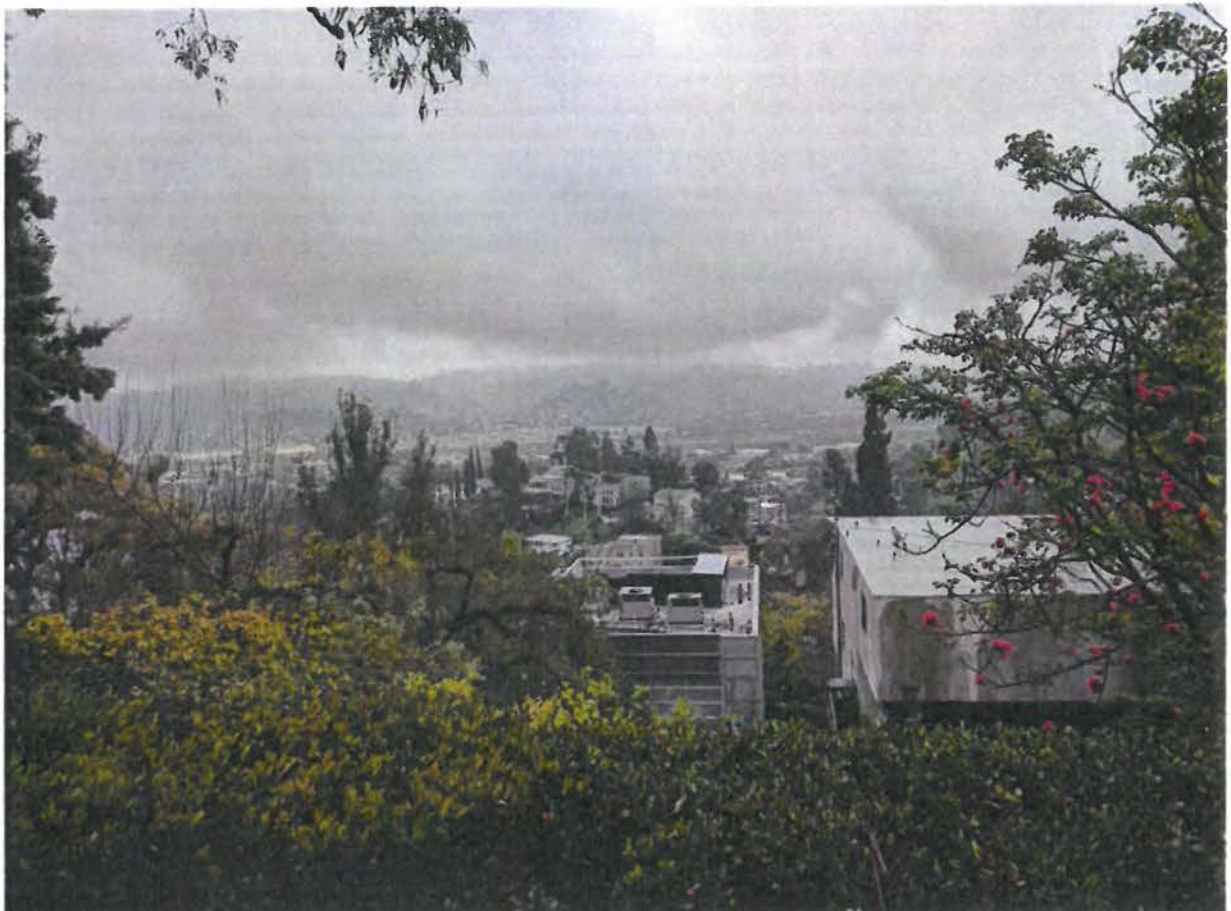
















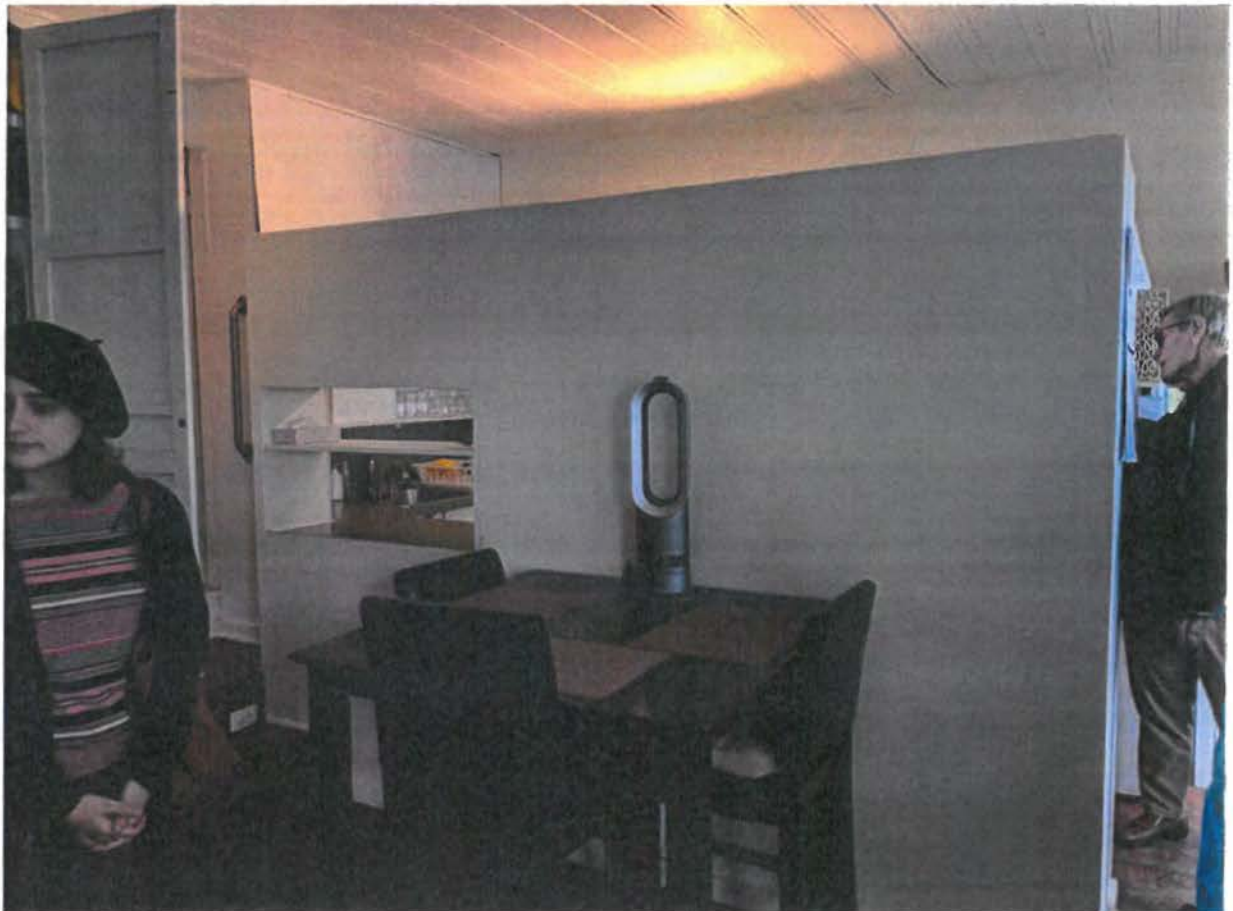




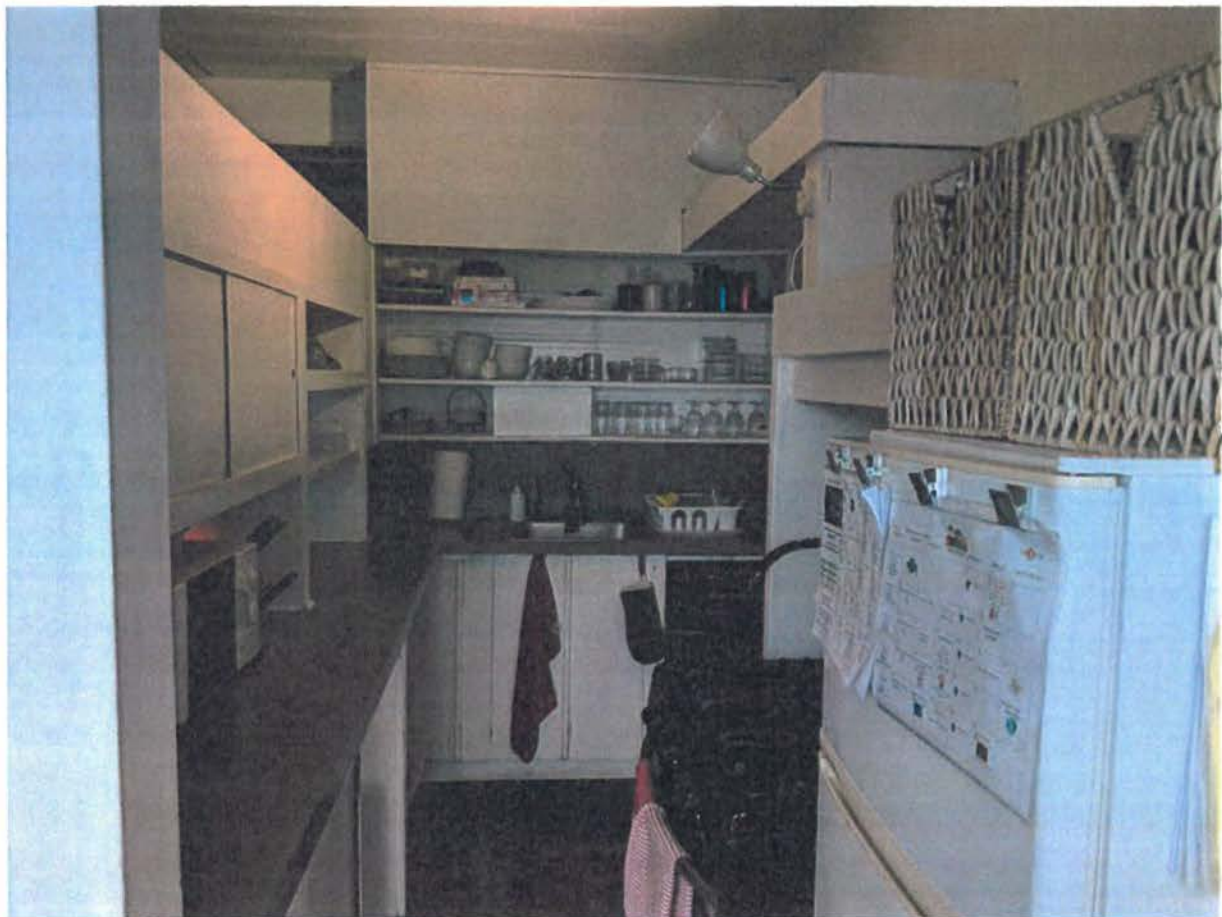




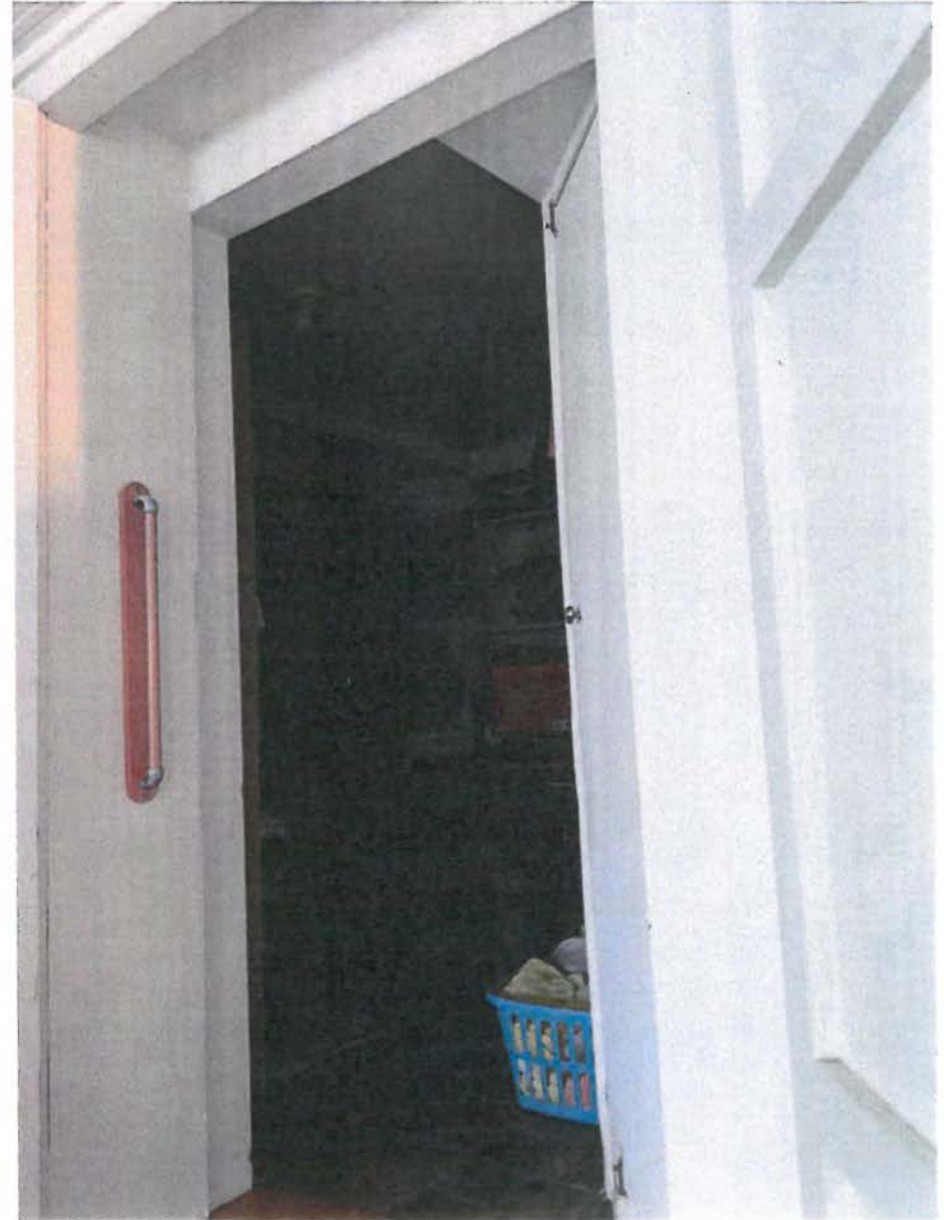


















COUNTY CLERK'S USE

## CITY OF LOS ANGELES

CITY CLERK'S USE

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

## CALIFORNIA ENVIRONMENTAL QUALITY ACT

## NOTICE OF EXEMPTION

(California Environmental Quality Act Section 15062)

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

LEAD CITY AGENCY <b>City of Los Angeles Department of City Planning</b>	COUNCIL DISTRICT 13
PROJECT TITLE Sabsay House	LOG REFERENCE ENV-2018-777-CE CHC-2018-776-HCM

PROJECT LOCATION 2351 North Silver Ridge Avenue, Los Angeles, CA 90039
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DESCRIPTION OF NATURE, PURPOSE, AND BENEFICIARIES OF PROJECT: Designation of the Sabsay House as an Historic-Cultural Monument.
--

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

CONTACT PERSON Melissa Jones	AREA CODE 213	TELEPHONE NUMBER 978-1192	EXT.
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EXEMPT STATUS: (Check One)

	STATE CEQA GUIDELINES	CITY CEQA GUIDELINES
MINISTERIAL	Sec. 15268	Art. II, Sec. 2b
DECLARED EMERGENCY	Sec. 15269	Art. II, Sec. 2a (1)
EMERGENCY PROJECT	Sec. 15269 (b) & (c)	Art. II, Sec. 2a (2) & (3)
× CATEGORICAL EXEMPTION	Sec. 15300 <i>et seq.</i>	Art. III, Sec. 1

Class 8 & 31 Category \_\_\_\_\_ (City CEQA Guidelines)

OTHER (See Public Resources Code Sec. 21080 (b) and set forth state and City guideline provision.)

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

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

SIGNATURE [SIGNED COPY IN FILE]	TITLE Planning Assistant	DATE April 12, 2018
FEE:	RECEIPT NO.	REC'D. BY
		DATE

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

IF FILED BY THE APPLICANT:

NAME (PRINTED) \_\_\_\_\_

SIGNATURE \_\_\_\_\_

DATE \_\_\_\_\_



# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

### CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2018-776-HCM  
ENV-2018-777-CE

**HEARING DATE:** March 1, 2018  
**TIME:** 10:00 AM  
**PLACE:** City Hall, Room 1010  
200 N. Spring Street  
Los Angeles, CA 90012

Location: 2351 North Silver Ridge Avenue  
Council District: 13 – O'Farrell  
Community Plan Area: Silver Lake – Echo Park –  
Elysian Valley  
Area Planning Commission: East Los Angeles  
Neighborhood Council: Silver Lake  
Legal Description: Tract TR 8131, Lot 72 and St.  
Albans Lake Place, Lot 267

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

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

**OWNER/APPLICANT:** Sharon Sabsay, Trustee  
Shoemaker Sabsay Family Trust  
3558 Beethoven Street  
Los Angeles, CA 90066

**PREPARER:** Michael O'Brien  
1633 Morton Avenue, #8  
Los Angeles, CA 90026

### RECOMMENDATION That the Cultural Heritage Commission:

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

VINCENT P. BERTONI, AICP  
Director of Planning

#### **[SIGNED ORIGINAL IN FILE]**

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

#### **[SIGNED ORIGINAL IN FILE]**

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Lambert M. Giessinger, Preservation Architect  
Office of Historic Resources

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

Attachment: Historic-Cultural Monument Application

## SUMMARY

The Sabsay House is a one-and-a-half story single-family residence located on North Silver Ridge Avenue on the crest of a hill, near the intersection of North Silver Ridge Avenue and Silver Ridge Way in the Silver Lake neighborhood of Los Angeles. It was designed in the International Style by master architect Julius Ralph Davidson or J. R. Davidson (1889-1977) and constructed in 1941 as a residence for Rubin and Zipporah Sabsay. A 1944 conversion of the original basement into a one-bedroom apartment and the addition of a bedroom and rear deck in 1952 were alterations to the subject property made by master architect Rudolph Schindler (1887-1953).

The L-shaped subject property is constructed of wood with smooth stucco cladding and has a flat composition shingle roof. The building is set on a sloped lot and has a detached garage set below the basement level on the primary, east-facing elevation. It is reached via a concrete stairway south of the garage leading past the basement to a concrete terrace on the first story. The east-facing primary entry, consisting of a single wood door, is at the northwest corner of the terrace and there is a built-in barbeque grill to the south. A glass wall on the south-facing elevation encloses the terrace. The main mass of the house projects five feet over the basement beneath a three-foot eave, and contains flat stucco planes with bands of single-lite, fixed and operational windows on the upper part of the east and south-facing elevations. The lower part of the south-facing elevation is a flat stucco plane with a small fixed window and door to the basement. Inside, the living room has an extra height of nine feet. Interior features include a Factrolite glass panel in the entry space, original wall and kitchen cabinets, built-in shelves, and a projecting fireplace chimney with a tile fireplace surround and hearth. At the rear of the property there is a garden and a pool.

J. R. Davidson was born in Berlin, Germany in 1889. He worked in London and Paris before coming to Los Angeles in 1923, where he worked with architect Robert D. Faquhar. Davidson relocated to Chicago starting in 1933, but by 1936 he had returned to Los Angeles and resumed his work designing residential buildings. Some of his work on single-family dwellings include the Thomas Mann Residence (1941) in Mandeville Canyon, the MacFadden House (1948) in Toluca Lake, and the Rabinowitz House (1958) in Bel Air. Throughout his career, Davidson's work bridged the Art Deco, International, and Modernist architectural styles, and his involvement in Arts & Architecture magazine's Case Study House Program included designing Case Study Houses #1, #11 (demolished), and #15. The magazine recognized Davidson's work as being the first modern designs for stores, restaurants, offices, and single and multiple residential units in Los Angeles and Chicago. In 1972, he retired and in 1977 he passed away in Ojai, California.

Rudolph M. Schindler (1887-1953) was a pivotal modernist architect who designed more than 500 projects, of which over 150 were built, mostly in the Los Angeles area. Schindler was born in Vienna in 1887 and trained at the Imperial Institute of Engineering and the Vienna Academy of Fine Arts where he was influenced by the work of the Vienna Secessionists Otto Wagner and Adolf Loos. He was drawn to America by the 1910 *Wasmuth* portfolio on the work of Frank Lloyd Wright. Schindler went to Chicago in 1914, eventually entering Wright's office in 1918. Wright sent Schindler to Los Angeles in 1920 to supervise construction of Aline Barnsdall's Hollyhock House. By 1921 Schindler decided to remain in Los Angeles and went on to build his own practice which he housed at his personal residence and studio that he designed in 1922 on Kings Road in what is now West Hollywood. Schindler resided at the house until his death in 1953. During his lifetime, Schindler created a body of work in Southern California that placed him as one of the masters of early modern architecture. Schindler became more widely recognized after his death for what he called "space architecture" that focused on creating



complex and light filled interior spaces. Some of Schindler's other notable works include the How House (1925, HCM #895), Elliot House (1930, HCM #690), Buck House (1934, HCM #122), the Sachs Apartments (1927-1939, HCM #1118), the Luby and Anastasia Bubeshko Apartments (1939, HCM #831), and the S. T. Falk Apartments (1940, HCM #1133).

Apart from the work done by Schindler in 1944 and 1952, it appears that over the years the property has only experienced minor, maintenance-related alterations and repairs.

The citywide historic resources survey, SurveyLA, identified the subject property as individually eligible for listing or designation at the national, state and local levels as an excellent example of an International Style residence, which was originally designed by J. R. Davidson and has later additions by Rudolph Schindler.

### **CRITERIA**

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

### **FINDINGS**

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

# HISTORIC-CULTURAL MONUMENT NOMINATION FORM



## 1. PROPERTY IDENTIFICATION

Proposed Monument Name: Sabsay House		Select source of proposed name name of original owner	
Other Associated Names: none			
Street Address: 2351 Silver Ridge Ave		Zip: 90039	Council District: 13
Range of Addresses on Property: 2351		Community Name: Silver Lake-Echo Park	
Assessor Parcel Number: 5440016010; 5440016011		Tract: 8131	Block: Lot: 72
Identification cont'd: ARB2, Lot 267, St. Albans Lake Place			
Proposed Monument Property Type:	XXX Building	Structure	Object Site/Open Space Natural Feature
Describe any additional resources located on the property to be included in the nomination, here: significant vegetation			

## 2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1941;1944;1952	Factual	Estimated	Threatened? None
Architect/Designer: J.R. Davidson; R.M.Schindler		Contractor: Menken Bldg. & Constr. Corp. (1941); owner (1944); owner (1952)	
Original Use: SFD		Present Use: duplex	
Is the Proposed Monument on its Original Site?		Yes	No (explain in section 7) Unknown (explain in section 7)

## 3. STYLE & MATERIALS

Architectural Style: Mid-Century Modernism		Stories: 1+basement	Plan Shape: Rectangular
FEATURE	PRIMARY	SECONDARY (basement unit)	
CONSTRUCTION	Type: Wood	Type: Select	
CLADDING	Material: Stucco, smooth	Material: Select	
ROOF	Type: Flat	Type: Select	
	Material: Composition shingle	Material: Select	
WINDOWS	Type: Casement	Type:	
	Material: Wood	Material: Select	
ENTRY	Style: Recessed	Style: Select	
DOOR	Type: Paneled, unglazed	Type: Paneled, glazed	



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM



## 4. ALTERATION HISTORY

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

1944	addition of basement "studio" by Schindler
1952	addition of bedroom and expansion of primary living area by Schindler; addition of Schindler details throughout
2005	demolition of Schindler closet in entry way; stored in basement
misc.	elimination of original doors; replacement of original shower in 3/4 bath; replacement of some Lumiline fixtures;
	replacement of original ceiling lights in dining room and original child's bedroom; removal of original built-in couch
	in living room; replacement of counter tops in Schindler basement unit; minor alterations in Schindler basement unit
	(see narrative)

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

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

## 6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):

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

# HISTORIC-CULTURAL MONUMENT NOMINATION FORM



## 7. WRITTEN STATEMENTS

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

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

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

## 8. CONTACT INFORMATION

### Applicant

Name:	Sharon Sabsay	Company:			
Street Address:	3558 Beethoven St.	City:	Los Angeles	State:	CA
Zip:	90066	Phone Number:	310-391-0610	Email:	rasls@roadrunner.com

### Property Owner

Is the owner in support of the nomination?

Yes

No

Unknown

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

### Nomination Preparer/Applicant's Representative

Name:	Michael O'Brien	Company:			
Street Address:	1633 Morton Ave. #8	City:	Los Angeles	State:	CA
Zip:	90026	Phone Number:	213-481-8552	Email:	mobla26@yahoo.com





# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 9. SUBMITTAL

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

### APPLICATION CHECKLIST

- |  |  |
|--|--|
| 1. ✓ Nomination Form   | 5. ✓ Copies of Primary/Secondary Documentation                     |
| 2. ✓ Written Statements A and B  | 6. ✓ Copies of Building Permits for Major Alterations              |
| 3. ✓ Bibliography  | 7. ✓ Additional, Contemporary Photos                               |
| 4. ✓ Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digital copy of the main photo to: <a href="mailto:planning.ohr@lacity.org">planning.ohr@lacity.org</a> ) | 8. ✓ Historical Photos   |
|  | 9. ✓ 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.

<input checked="" type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input checked="" type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input checked="" type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Michael O'Brien

11-2-17

Name:

Date:

Signature:

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

Office of Historic Resources  
Department of City Planning  
200 N. Spring Street, Room 620  
Los Angeles, CA 90012  
Phone: 213-978-1200  
Website: [preservation.lacity.org](http://preservation.lacity.org)

## THE SABSAY HOUSE

J.R.DAVIDSON 1941 • R.M. SCHINDLER 1944 AND 1952

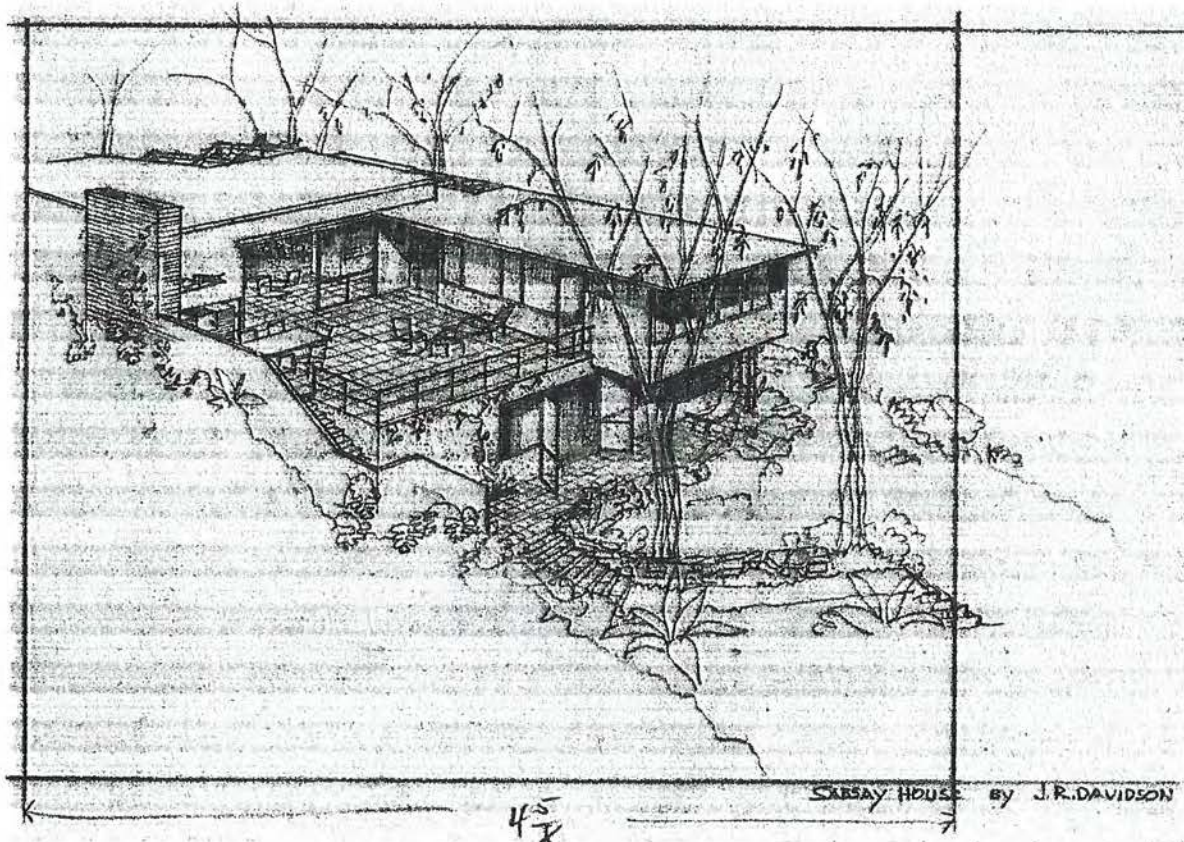
## PHYSICAL DESCRIPTION



# The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

NARRATIVE KEYED TO PHOTOGRAPHS



Drawing J.R. Davidson

## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

### INTRODUCTORY

All features described are part of the HCM nomination, including significant vegetation, except where noted. Items indicated by the symbol ⌘ are items that do not appear in the relevant historical blueprints.

The Sabsay (SAAB-sigh) house was originally designed by J.R. Davidson, and construction was begun in 1941, continuing sporadically through the War years. Built additions were designed by R.M. Schindler in 1944 and 1952. J.R. Davidson also designed a proposed addition in 1952, but it was not constructed. The original house **1** was constructed by the Mankin Building and Construction Corporation (Building Permit No. 20632, filed on August 22, 1941.)

To the north you can glimpse the Scharlin House (Gregory Ain, 1939.) At the time the Sabsay house was built, the entire hill was covered with Blue Gum Eucalyptus (*Eucalyptus globulus*) trees, as are found at the Scharlin House. Gebhard and Winter call the front elevation of the Sabsay House "rather pedestrian and bulky looking from the street." However, the front elevation was never intended to be completely viewable from the street, but to be hidden behind a veil of Eucalyptus. And, indeed, the house was never intended to be seen in elevation at all.

The presence of these Eucalyptus, in fact, was the impetus for the purchase of the lot by the original owners of the house, Rubin and Zipporah Sabsay. Both Sabsays had attended college at UC Berkeley, and remembered the views of the Bay from the Berkeley Hills through the Eucalyptus. They wished to recapture this romantic view in their residence. Since this lot has spectacular views both to the east and to the west, it was a natural for them.

At the time they purchased the lot in 1939, the Sabsays were as poor as church mice. Borrowing money from relatives, and working their considerable charm (and will) upon the previous owner, they were able, barely, to buy the lot for \$100.

### The Garage and Front Garden

The garage **2**, characterized by flat stucco planes with a double garage door opening, (Building Permit No. 20633, dated August 22, 1941), was originally constructed without the ⌘trellis above the mailboxes and across the front facade. **3 4** These were added during the Schindler renovation which was constructed in 1952. The current lumber is not original; the original lumber has been replaced, replicating the original Schindler. The original Davidson garage door was ⌘plain flat plywood, and not vertical boards as shown on the blueprints, on a frame of two by fours. It was replaced in 1976, since the house insurance company threatened to cancel if it was not fixed. Almost from the beginning, it was "swaybacked." (The ⌘existing garage door is not part of the HCM



## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

nomination.)

Originally, the approach to the house was to the right of the garage, and thence southwesterly across the hill. The gate to the north of the garage is not original, has been replaced at least three times, and is not covered by the HCM nomination. The approach was reconfigured 5 to its present form at the time of the 1953 Schindler addition, and the Davidson staircase was removed. The downspout was relocated from the south side of the garage door to the north side, recognizing that it was inappropriate for the roof drainage to be directed to the path of approach to the house. The landings of the steps slope downward to the north, because, given the slope, it is impossible to construct flights of stairs with intermediate landings on the level.

From the street it is 65 steps up to the main level of the house. The small funicular 6 beside the steps was constructed out of scrounged parts by Rubin Sabsay (the rails used to hold switching equipment in telephone closets) in 1949-50, after he had a heart attack. He used it to go up the hill; originally it held a traditional wooden school desk seat. It still works, in its fashion—all the mechanical parts are original.

Over the years, the Sabsays removed all of the original Eucalyptus trees, since they wanted to actually use their front yard. They also changed the slope of the front yard into a series of level areas supported by dry-laid river rock walls. The current landscape was designed and principally constructed by Zipporah Sabsay. The foot-square pavers 7 were bought by Zipporah on sale at the local K-Mart, driven back in her Morris Minor, carried one by one up the hill, and hand set. The plantings 7 were principally designed by Zipporah Sabsay, although many of the understory plantings have been changed through the years. The Coral Trees (*Erythrina caffra*) were planted by Zipporah Sabsay during the 1960s, from 1 gallon cans which she purchased at a County Arboretum plant sale. (See "significant vegetation" for more information.)

## The Schindler Apartment, 1944

The basement elevation 8 is characterized by a flat stucco plane, with the immovable single light and single light openable casement windows and solid door with a single light window extending half way down the door, aggregated into a strip, as was typical of Davidson's work. The first Schindler addition was made to the interior in 1944, at a cost of \$1,904.70. (Building Permit No. 14957 for "bathroom fixtures in basement space already built and partitioned off store room from basement space.") Helen Wirin, who had been living in a Spanish house to the south, divorced her husband who at that time was head of the ACLU in Southern California. Looking for a place to live, she was invited by the Sabsays to "do something" with the unfinished basement of the house. She lent the Sabsays the money to effect the framing and paneling in the front part of the basement, turning it into a "photography studio." (At that time, the only legal way to get a sink into a basement area was to label the area anything but a residential space.)

## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

However, this "studio," in fact, became a 1-bedroom apartment, and it has remained in rental use for all the time since its construction.

It is uncertain when the "wing wall" was added at the northerly end of the east elevation (now destroyed and removed during the 2100s, but pieces are stored in the basement), but a hint can be found in the Schindler blueprints which indicate a "wing wall" next to the front door.

The screen door and exterior light next to the door are not period, and are not covered by the HCM nomination. The furniture shown on the blueprints was not installed.

The north facade of the building, a flat stucco plane, shows openings **9, 28** in the walls as a function of the interior spaces, but little architectural massing, except for the child's bedroom and the laundry room.

The apartment has been modified through the years by subsequent tenants, but most of the original Schindler appointments remain in place. The wall of cabinets **i** along the west wall of the living room are original Schindler, as are all the kitchen cabinets. **ii iii, iv** Here should be noted the "Schindler strips," half inch by half inch (true dimensions) strips of wood that are used as cabinet handles. The soffit above the stove originally extended to the front wall, but was cut to accommodate a refrigerator at one time. The cabinets above the sink originally had sliding doors. The ~~the~~ faucet, sink and countertops have been replaced, and are not covered by the HCM nomination. Originally, the sink was a deep sink, such as can be found in a photography studio, and the faucet was mounted to the wall. The original countertop was linoleum. The former solid wall between the kitchen and living room has been opened at the location of the single shelf, which was originally covered by sliding doors. (The ~~the~~ opening is not covered by the HCM nomination.) The door **v** to the north is a solid door with a single light openable window that extends the length and width of the door. The bedroom features a double depth closet **vi** with shelving at the rear, with Schindler strips on the doors. (The doors have been removed and stored in the basement.) The corner bookshelf **vi** with cabinets underneath is original Schindler. The bathroom, **vii, viii, ix** with all original features except for the ~~the~~ toilet and the tub surround, replaced in the 1980s (not part of the HCM nomination), features storage cabinets with Schindler strip handles, and a single pane awning window. The closet was reconfigured to its present form from the original Schindler blueprints. A pencil drawing from the file of the Art and Design Collection (ADC), U.C. Santa Barbara, shows the existing floor plan.

At the foot of the stairs **10, 11** to the upper, main, level, you will note the first of the original Julius Schulman photographs (1944) of the house. The Schulman photograph illustrates the original condition of the property, and the play of light and shade upon the house through the Eucalyptus trees.



## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

The photographs taken during construction (September 1941 through early 1942) show the original forested condition of the lot. They also show Zipporah and Rubin looking over the original orientation of the entry route, across the lot from the north.

### The Front Terrace

The main mass of the house projects over the basement by five feet, and is characterized by flat stucco planes, with single light immovable and single light openable windows aggregated into bands across the east **1** and south **12** facing façades. All the openable casement windows originally contained window screens, but they were removed in the 2100s by Deborah Murphy, and are stored in the basement. The projection of the main mass of the house shields the apartment windows from the sun, an example of the practical side of Davidson. The door to the master bedroom was relocated from its position on the blueprints. (The original position can be seen in Davidson's axonometric drawing of the house.) The façade around the stairs is a flat stucco plane, with doors opening into the basement on the east and south facing façades.

The terrace **13** at the southeast corner of the house at the top of the stairs was designed as an outdoor room, and functions well as such, but only during the winter. In the summer it is uninhabitable, which explains the tubular steel overhead **14** frame above the Davidson pipe railing added during the Schindler 1954 addition. There is no documentation of this; however, Zipporah Sabsay was clear that it was added during 1952. Originally, the trellis frame (original destroyed) was covered with English Ivy (*Hedera helix*) and Cat's Claw Vine (*Dolichandra unguis-cati*.) These, however, blocked the winter sun, and provided choice haven for all the neighborhood spiders, so they were replaced with panels of corrugated plastic and subsequently shade cloth, which significantly cut the heat gain from the summer sun. In winter, with the panels removed, the east and south-facing glass walls of the house soak up the early sun, which effectively warms the house. The deck **15** is currently surfaced with Multicoat® waterproofing to prevent water infiltration (not part of the HCM nomination.) Originally, the deck was merely an unwaterproofed concrete slab poured over tar paper, which eventually cracked and let a considerable amount of water into the basement beneath.

The wooden trellis **16** structure on the south side of the terrace has been replaced at least four times since the original one was first constructed. The current one was added in the 2000s, and is not covered by the HCM nomination.

The single light immovable and single light openable casement windows and door facing south—aggregated into a band—are from the master bedroom and hallway, and are yet another example of Davidson's collecting of windows into a band across an elevation. Similarly, the living room one light over two lights sliding barn door, wall consisting of one light over two lights, **17** and a blank wall originally in the place where the front door is now were collected into a band facing east. The south facing façade

## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

**18 27**, a flat stucco plane, of the principal building is completely blank, with only a small single light unopenable window into the basement and a door to the basement. This blank wall effectively shields the house from the summer sun. The barbecue grill **16 17** to the left of the living room windows is all original Davidson. The spark arrestor on top of the chimney was been replaced in the 1980s, and is not part of the HCM nomination. The door underneath the grill opens into the living room, providing a space to store firewood convenient to both the barbecue grill and the living room fireplace, an example of Davidson's ingenuity in designing storage spaces.

In fine weather, opening up the wall, formed by glass walls and the glass barn door to the living room allows the living space to double. The gutters along the eaves are not period. The original gutters had a strictly rectangular U shape, and were replaced when the house was re-roofed in the 1970s. There is a four inch plastic drain pipe extending from above the door out to the side yard. Originally, all roof drainage was conveyed from the gutters into a downspout on the north side of the house and to a vertical downspout **19** that ran along the left side of the existing door (still in place) and drained to the side yard through a gutter pipe in the basement. However, this gutter was incapable of handling the volume of water from the roof—half of the bedrooms roof and all of the living room roof—especially when the gutters were full of Eucalyptus pods and flowers, which was all the time. This, despite the existence of a two by two board under the roof membrane at the southeast corner of the roof, designed to direct water away from the roof corner towards the north downspout and the nest to the door downspout. In addition, Davidson designed the gutters above the master bedroom to convey roof drainage around a corner—running a gutter down the southeast corner of the house would ruin the lines of the house. An example of mid century modern architects' failure to adequately design for practical roof drainage. Roof drainage would collect above the vertical gutter, and would pour into the house above the transom. The four inch pipe **20** was added in the 1970s to correct the drainage problem. (The drain pipe is not part of the HCM nomination.) Still, to this day, regular maintenance must clean out the gutters, or they will overflow—yet another reason to remove the romantic Eucalyptus from the front yard.

The views from the hill were a major factor in inducing the Sabsays to buy the lot. The due east views from the front terrace include Mount Washington, with snow-capped Mt. Baldy rising up above a notch. To the north (left), as Mount Washington descends into Glassell Park, is the ribbon of the Glendale Freeway (2) and the Eagle Rock rising above the Foothill Freeway (134). On exceptional days, you can see Mt. San Geronio, over 60 miles away, far to the right (southeast) over the Elysian Hills. The Eastern part of Glendale can be seen through the Eucalyptus, over the intersection of the Glendale and Golden State Freeways (5). Above the Golden State Freeway lie Atwater, the Los Angeles River, and the Taylor Yard, now out of service. During the yard's heyday, the workers' regimen was regulated by a steam whistle, which could be heard throughout the hills, and which the residents used to mark their own daily schedules. If it was a favored day, an uphill breeze would bring the smells from the Dolly Madison and Van de



## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

Kamp bakeries in Elysian Valley.

The main solid door **21** entrance, with its original knob, was originally recessed in the alcove under the Lumiline **22** fixture. The original position can be seen in Davidson's axonometric drawing of the house. (Incandescent Lumiline bulbs used to be available at the local hardware store into the 1980s for about \$15. Now they are available online for around \$100 as LED bulbs. However, these bulbs are a period inappropriate color temperature, and so are not a real substitute. The Lumiline bulb was replaced in the 2000s with a more economical fixture.) The Elephants Food plant (*Portulacaria afra*) in the pot to the south of the door is original, although the pot is not, and may also be seen in 1947 photo of the original downspout and entry door. The door was moved in 1952 during the Schindler remodeling, replacing the original stucco Davidson wall, and a transom added, in order to provide storage space in the former entrance hall. There is no documentation of this; however, Zipporah Sabsay was clear that it was done during 1952. (The door opening was covered by a sheet of plywood, which can still be seen in the hallway; in the 2010s, it was stuccoed over.) The closet has since been removed (see attached drawing,) but has been stored in the basement. The transom functions as part of the passive solar system of the house, bring in breezes which exhaust through the heat stack in the 3/4 bathroom. The existing door knocker **23** was designed and cast by Zipporah Sabsay at the time the door was moved.

Looking up under the eaves, there are a series of screened vents. **24** These allow passage of air into the plenum between the ceilings of the original Davidson bedrooms and the roof, and are part of the passive solar system designed into the house. Another part of the passive solar system are the three foot eaves **25** on east and south facades of the master bedroom wing. These shield the windows from the direct sun after mid morning, preventing sunlight from entering the windows and heating up the house. Mid century architects loved the flat roof, but this eliminated a plenum which would buffer the main living areas from heat gain in the summer. Davidson, being practical, included a plenum above the bedroom areas. More of this system can be seen in the 3/4 bath inside.

## The Living Room

The entry space, with the original Factrolite glass panel, and the Davidson storage cabinets **A** underneath, has the original finish painted over. Under the many strata of colors, lies the original fir plywood, which was meant to be kept natural, and waxed. It would have been approximately the color of the existing ledge. The original colors of this and other rooms were typical of the period, tending to the warm end of the spectrum—chocolate, coral, mustard, avocado, mid warm gray. The original colors can still be seen in the closets and drawers of the Davidson rooms. The floor was originally wood, covered with a carpet of jute squares. The existing asbestos tile **B** (not part of the HCM nomination) was installed during the Schindler renovation (the angular design

## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

**C** is by Zipporah Sabsay, echoing the Schindler angles.)

The living room has extra height of nine feet. This feature was designed to contrast with the normal height of the other rooms of the house, and marked it as a space set apart. It also helps in the summer, as the extra height provides room for the rising heat. A twelve inch cove from the south wall to the ceiling, shown on the blueprints, was not built.

There was originally a corner couch, under a single light **D** window facing west, which was removed during the Schindler work. The west wall abutted an angled glass wall divided into one light over two lights, and a sliding glass wall divided into two lights over one light. So tightly composed is the living room wall **E**—with a projecting fireplace chimney, with tile fireplace surround and hearth, bookshelves above storage cabinets, and a soffit that houses fluorescent light bulbs—that the omission of the line provided by the couch makes the wall composition incomplete. (Davidson lavished care on the composition of his walls.) The differing color temperatures of the fluorescent bulbs in the soffit has been in place since the 1970s. Residents of the house have consistently added couches or bookshelves to continue this line. It is also worthy of note that the composition of the wall determines what sort of flat art can be hung on the walls. Any flat art of the wrong proportion will reveal its unsuitability for the wall. The firewood pass-through **F** near the fireplace still functions. Typical of Davidson's attention to detail is the fact that the storage cabinets **G** are the precise size required to store 78rpm records.

Davidson designed the house for a couple with only one child, and the original line of the Davidson wall can still be clearly seen where the Davidson and Schindler slabs meet. **H** The addition of a second child to the Sabsay family (Danny) necessitated an expansion of the house, by R.M. Schindler, completed in March, 1953, at a cost of \$7500, obtained on a four percent loan. (Davidson also did a proposal for the expansion, which was not constructed.) The  $\frac{3}{4}$ angled trellis, angled soffit, angled light strip extending to the rear wall of the addition, tree-trunk post and interior planter were added by Schindler. **I** There is no documentation of this; however, Zipporah Sabsay was clear that they were added during 1952. Family legend has it that the post comes from a tree (Sydney Golden Wattle, *Acacia longifolia*) that was removed from the spot where the ornamental pond in the back yard is today.

With great economy, Schindler swung the one light over two lights  $\frac{3}{4}$ Davidson wall at the rear garden **J** 90° as a wall of the expansion, and added three single light sliding glass doors, two of which slide back to provide a large opening to the west. All architecture in the  $\frac{3}{4}$ rear part of the living/dining room **K** is original Schindler, with the exception of the sliding screen doors which were added in the 2010s. (The screens are not part of the HCM nomination.) The  $\frac{3}{4}$ tongue and groove ceiling board **L** treatment is typical of Schindler. The trellis and ceiling boards, and the angles, are reminiscent of the trellis, ceiling boards and angles that Schindler used in his 1948 Lechner House.



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### The Rear Garden

Davidson designed an egg crate overhead trellis structure, formed with two by sixes that extended from the angle in the living room west elevation 32 feet to a wing wall that protruded at a 45° angle from the middle of the kitchen wall. It was removed during the 1952 Schindler addition.

The rear deck **26** was added by the Sabsays (designed by Zipporah Sabsay at the time of the Schindler addition; the current deck is a replacement added in the 2010s), to provide more space for entertaining. Late in 1954, the property extending 40' from the rear house wall was purchased for \$500, in order to protect the view. With the addition of the deck, a path 75' long was established through the living room and out on to the front terrace. This 75' came in handy when Rubin and Zipporah, who were dance instructors and champion tango dancers, held dancing parties at the house, and pushed back the Schindler and Davidson glass walls. Evidence of the original tile that extended the interior flooring beyond the Schindler doors into the rear yard can still be seen on the concrete slab.

The pool **29** and walk by the pool was designed by Zipporah Sabsay and installed at the time of the Schindler addition. The garden paving and plantings **30 31** in the garden were designed and installed also by Zipporah Sabsay. Into the 1960s, children were common in the neighborhood, and they used to play along the ridgeline following a path that connected all the neighboring houses.

The view from the deck includes Silver Lake, of course, and the western (or Schindler) side of the Lake, with Silvertop (John Lautner, 1939) visible on the far ridge across the Lake. To the north (right), the view includes Griffith Park and Burbank. Before the existing vegetation grew up, Catalina was visible to the southeast, as was Eric Wright's house for Anaïs Nin and Rupert Pole (Historic-Cultural Monument No. 892) on Hidalgo Street, one street below to the west.

### The Schindler Bedroom Addition, 1952

The Schindler bedroom addition, added in 1952, was occasioned by the birth of Rubin and Zipporah's second child, Danny. (Building Permit No. LA 17259 and LA 30380 dated May 1, 1953.) It features a door opening onto the roof deck (not period, and not covered by the HCM nomination), a original Schindler immovable single light and a sliding single light window **M** facing west, and all original Schindler built in cabinets **N**, **O** and single light awning window. all with their original colors. The blueprints indicate a different arrangement of built ins than were actually constructed. It is an open question whether these differences were designed by Schindler or by the clients. There is no documentation of this; however, Zipporah Sabsay was clear that it was changed during 1952. The Schindler light fixture **P Q** cleverly illuminates both the

## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

closet and the room, giving insufficient light to either. The pocket door **R** to the living room with a Schindler strip handle is narrow, as it fits between two studs. A two by six board **S** was added above the pocket door extending to the rear doors during the 1952 addition. There is no documentation of this; however, Zipporah Sabsay was clear that it was added during 1952. And the water stains on the tongue and groove ceiling show that the roof used to leak. During a reroofing project in the 1970s, the roofing paper was extended over the parapet, thus solving the leaky Schindler roof problem.

When Schindler added the bedroom, he angled the line of the new sliding glass doors inward towards the dining room **T**, and the doorway to the bedroom (not period, and not part of the HCM nomination) angled **U** out from the sliding bedroom windows, which align with the westernmost edge of the rotated Davidson wall. The angling of the dining room wall was a response to the "preferred view" noted on the blueprints. Thus, Schindler designed an entirely new architectural form—the angle—into the previously foursquare Davidson architecture. The introduction of the angle enlivened the existing staid Davidson architecture.

The Schindler addition is significant as a representative of Schindler's late career work.

### The Dining Area

The dining area expanded across the old Davidson wall line in 1953, and consisted of a wall with a one light window following the one light lines of the angled wall, and a one light sliding wall. The original Thonet chairs of 1952 and the Thomas Hayes bar stools still exist (not part of the HCM nomination.) In this room, Schindler added a soffit above what used to be the Davidson wall and above the dining table **V**, altered the shape of the bar **W** (another angle), installed two can lights **X** in the dining area, added a doorway to the original Davidson entrance hall by removing a Davidson closet, added a narrow liquor cabinet **Y** beside the Davidson drawers (note the long "Schindler strip" handle) and in the former Davidson closet, and lowered the paneling **Z** over the buffet. There is no documentation of this; however, Zipporah Sabsay was clear that they were added during 1952. (The can lights originally had curved glass lenses, which severely cut down on the illumination. The lenses were removed in the 1980s and stored.) Lowering this paneling was absolutely necessary, as it served to continue the line established by the new doorway. A recessed Lumiline bulb **a** was designed by Davidson illuminating the bar. The leaf bowl on the buffet in the Schulman photographs (made by Zipporah Sabsay, and still owned by her daughter Sharon Sabsay) is visible in the Schulman photograph of this wall. Only very large scale plant materials are at home in this house, given the competition from the architecture — Philodendron, Bird of Paradise, Rice Paper Plant, Naked Ladies—and the rear garden features these. (See Significant Vegetation.)

Davidson included a board that could be inserted into the opening above the bar,



## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

walling off the kitchen from the dining room. It has been removed, and is stored in the basement.

### The Kitchen/Laundry Room

In the kitchen, the original Davidson plan and cabinets remain. (Originally, there was a swinging door between the dining room and the kitchen, but it was removed by Michael O'Brien during the 1980s, and is stored in the basement. The original top pivot and bottom wood base still exist.) Many of the special cabinets have lost their original functions over time and have been converted internally into different configurations. However, the vertical drawer **b** for hanging kitchen towels still fulfills its original function. (You can't leave the kitchen towels out—they ruin the lines of the house.) Another original cabinet that has retained its designed use is the between-the-studs spice cabinet, **c** another example of Davidson's genius in designing storage. The  $\mathbb{X}$ pegboard to the right of the cabinet was added at the time of the Schindler addition. (There is no documentation of this; however, Zipporah Sabsay was clear that it was added during 1952.) The  $\mathbb{X}$ opening **d** to the left of the stove was originally a pass-through, where food was handed out on to the Davidson patio. When the Schindler addition blocked it off, it became a spice cabinet. A Dishmaster Model M87 faucet assembly originally was above the sink. A space for a recessed Lumiline bulb **e** was designed under the cabinets overhanging the bar. And a recessed Lumiline **f** bulb is over the sink.

The original Davidson window had three panes, an openable casement window facing north, an immovable single pane facing northwest **b**, and an immovable single pane facing west, but with the addition of the Schindler room, the  $\mathbb{X}$ west window **g** was walled off, and became a cabinet. Through the central window, over the sink, you used to be able to see Griffith Observatory and the Hollywood Sign—the window was angled to take in the view. A good example of the space-saving design in the house is the wall behind the original location of the refrigerator. It provided ventilation for the refrigerator, and the  $\mathbb{X}$ pegboard **h** holds tools. There is no documentation of this; however, Zipporah Sabsay was clear that it was added during 1952. Originally, Davidson designed the space as a broom closet. A door between the kitchen and the laundry room has been removed, but the recesses for the hinges and the strike can still be seen.

The Laundry Room, which was originally separated from the kitchen by a door which was removed during the 1950s (the mounting hardware can still be seen), contains a  $\mathbb{X}$ barn door **i** opening into the 3/4 bath, which was added during the 1953 Schindler addition. There is no documentation of this; however, Zipporah Sabsay was clear that it was added during 1952. A metal cabinet **j** to the right of the barn door contained a drop down ironing board. The plywood floor is not period—it was added during the 1980s after a flood from the washing machine rotted out the original floor.

Exiting the Laundry Room through a single pane door adjacent to a single pane openable casement window is a small service porch **k** facing north. The  $\mathbb{X}$ cabinet **l** on

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the service porch was added during the Schindler addition (there is no documentation of this; however, Zipporah Sabsay was clear that it was added during 1952), but the cabinet **k** below the service porch is original Davidson, as if the electrical cabinet. **m** The storage space **m** under the kitchen window was added during the 1952 addition. The doors are not period, and are not covered by the HCM nomination.

The Kitchen and Laundry Room interiors are not part of the HCM nomination.

## The 3/4 Bath

In the original fiberglass and wood shower stall had a shower head at the mid-line of the shower stall, appropriate for a shower meant to be utilized by children. (The shower stall was removed and replaced in 1975 when the original shower pan finally rotted through.) This, and the lowered light switch **n** by the door, indicate that it was designed for the use of the child (children) of the house. The corner sink is not period (and not part of the HCM nomination), as is the toilet—family lore has it that at one time Zipporah was so mad at Danny that she threw a hair brush against the original circular sink and broke it, causing it to be replaced. To the right of the original medicine cabinet above the sink is a revolving toothbrush **o** holder, original Davidson.

The skylight **p** above the sink acts as a heat stack which protrudes above the roof. It communicates directly with the plenum, and draws air into the attic through the vents on the undersides of the eaves. The pegboard ceiling **q** gives directly into the heat stack, and so hot air from the house naturally rises through the bath and out of the house, through a window in the stack. During Santa Ana winds, the circulation is so thorough that the barn door bangs back and forth.

The storage cabinet **r** above the toilet was added during the 1953 Schindler expansion—note the angles on the doors. There is no documentation of this; however, Zipporah Sabsay was clear that it was added during 1952.

The knob on the door to the hallway was added in the 2010s, is not period, and is not covered by the HCM nomination.

## The Hallway

The hallway **s** was originally the entrance hallway in the Davidson plan. The plywood panel **t** that closed off the original entrance can still be seen. A closet composition was added by Schindler to provide more storage space. There is no documentation of this; however, Zipporah Sabsay was clear that it was added during 1952. The guest coat closet had a pegboard door (with original Schindler strip), to provide ventilation. And a tour-de-force Schindler light illuminated the hallway closet and the hallway, just as in the Schindler bedroom. The Schindler closet has been removed and is stored in



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the basement. (See the Schindler Closet plan and elevation.) The telephone alcove **u** with its single light openable casement window retains its original function. A period white Paoli arm chair, original to the house, is in the Master Bedroom. Another, black, one is in the living room. Neither are part of the HCM nomination.

Two Lumiline **v** fixtures in the ceiling illuminate the hallway.

The middle door **w** on the hall wall communicates to a closet shared between the hallway and the child's bedroom, with two original Davidson drawers. According to the blueprints, it was solely a linen closet, communicating solely with the hallway.

The hallway fir paneling was originally unpainted. You will note that there are no surrounds around the doors leading off the hallway, so that the hallway wall forms a flat plane. Interestingly, this causes the 3/4 bath to be undiscoverable by guests in the house, who, no matter how often directed to look for "the first knob," often are unable to locate the 3/4 bath. Thus, the architecture was designed to take prominence over actual behavior—people look for doorway surrounds to locate doors.

### The Child's Bedroom

In the smaller, child's (Sharon's) bedroom, there is a general absence of "architecture," although once again the single light openable casement windows **x** are gathered into a strip across the wall. The north windows feature a fine view of Gregory Ain's Scharlin House through a Eucalyptus, reminiscent of the Berkeley campus. The window turns the corner and acquires a view to the west, over the service porch. The ~~trim~~ **y** above the sliding closet doors is original Davidson (not on the blueprints)—the closet space is shared with the hallway linen closet—but the narrow "Schindler strips" on the closet doors were added in the 1970s, are not period, and are not covered by the HCM nomination. A Davidson blueprint from ASC shows the existing closet arrangement.

On the original Davidson blueprints, the closet was located in the northeast corner of the room, taking up space from the man's dressing room in the Master Bedroom suite. During 1941, it was removed to provide more space in the man's dressing room. There is no documentation of this; however, Zipporah Sabsay was clear that it was changed during 1941.

The ceiling light fixture is not original, and is not covered by the HCM nomination.

### The Master Bedroom Suite

The master bedroom suite reveals telling details of the Sabsays' life. The arrangement of the rooms in the master bedroom suite has not changed from Davidson's plans. However, the ~~wall~~ composition **z** around the desk was radically altered by Schindler. The pulls are not period—originally they were decorative brass—and are not covered by

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the HCM nomination. He added the barn door **aa** (the narrow "Schindler strip" on the door was added in the 1970s, is not period, and is not covered by the HCM nomination; originally a decorative brass handle was on the door.) The illuminated soffit and the hanging lamp **z** were also added in 1953. There is no documentation of this; however, Zipporah Sabsay was clear that they were added during 1952. The original Davidson door frame with cutouts for the hinges and the door strike still exist.

In the first, smaller, dressing room (Rubin's), with a single light openable casement window facing north, three examples of Davidson's storage genius remain. (The arrangement of the built-ins differs from that shown on the blueprints, such as outward opening doors on the closet in lieu of sliding doors.) Zipporah liked Rubin's socks balled rather than folded, and so a sock drawer **bb** was designed with partitions for balled socks. A laundry bin **cc** held Rubin's laundry. (The original angled board in the laundry bin has been removed and stored.) There is no documentation of these; however, Zipporah Sabsay was clear that they were added during 1941. The floors are the original **dd** linoleum. The original linoleum **ee** (now painted) still exists on the counter top. The sink **ee** and fixtures are original. The linoleum, sink and fixtures are not part of the HCM nomination.

The tub room **ff** (the fixtures are not original, and are not covered by the HCM nomination) between the two dressing rooms holds the original Davidson tub, and it borrows light from the W.C. on the outside wall via an original Factrolite clerestory. **gg** The fixtures have been replaced, are not period, and are not covered by the HCM nomination. The plastic egg crate ceiling in the tub room is not original, and is not covered by the HCM nomination.

In the W.C. itself, with two single light double openable casement windows facing north, the storage cabinet **hh** features the original magazine racks. As the most normal user position faces away from the windows, the mirror was added in the 1970s to allow a view of the landscape—a romantic Eucalyptus grove—from that position. The floor **ii** is the original linoleum. The toilet has been replaced. The toilet and the linoleum are not part of the HCM nomination.

In the second dressing room (Zipporah's), with a single light immovable and a single light openable casement window facing east, the storage is all original Davidson, with a closet for blouses and lingerie drawers **jj**, and shoe racks **kk** designed for women's shoes. All closets and drawers have an internal air circulation system, and the interiors are still painted the original colors. The medicine cabinet **ll**, with its original Lumiline fixtures above, has doors swing toward each other, providing an all-round view for combing hair. The sink **mm** but not the fixtures are original, and it retains the original vanity shape. There is a between-the-studs alcove above the vanity surface. The countertop retains the mosaic tile surface, which Zipporah installed in the 1960s. The



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floor **nn** is original linoleum. The linoleum, sink, sink fixtures and countertop are not part of the HCM nomination.

In the master bedroom itself, perhaps the most interesting of Davidson's storage systems is the line of cabinets **oo** across the east wall, underneath a line of single light immovable and single light openable casement windows. One cabinet opens up to reveal a sewing machine **pp**—the original Singer machine (still works great)—with nails **qq** on the door serving to hold spools of thread. (The sewing machine and nails are not part of the HCM nomination.) All the cabinets feature pull-out shelves **rr**. An easel **ss** was incorporated into the top of the cabinet, and the shelves **tt** underneath were constructed to provide a kneehole, and space for storing drawing boards. (Rubin taught drafting.) And as a final added feature of the room, there is a private exit **uu** onto the front terrace, through a line of single light immovable and single light openable casement windows and a door with one single light window facing south.

The ceiling light fixture is not original, and is not covered by the HCM nomination.

Throughout the house, Davidson's spaces show his attention to spaces. The compositions of storage spaces are typical Davidson, and the interior design of the storage spaces are quintessentially Davidson.

## Conclusion

With all the changes introduced in almost every room by Schindler, the house remains a Davidson house. Like all his houses, it offers a variety of experiences. In summer, it is a cool, dark retreat against the blinding light. In winter, it reaches out and collects every available shaft of light, especially the sunrises and the sunsets, which enter unimpeded through the glass walls. It has large, light spaces (living room, master bedroom) connected by a narrow, dark one (hallway), providing a sequence of spaces. It brings light into unexpected places, such as the 3/4 bath and the tub room in the master bedroom suite. It gives added bonuses of west facing windows for the kitchen and child's room, which are on the north wall of the house. There is a sense of repose in the Sabsay House, in all seasons, that has little to do with fashion, but is quintessentially Davidson.

## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

**Julius Ralph Davidson or J.R. Davidson** (1889-1977) was a [Mid-century modern](#) American architect known for advancing modern architecture in Los Angeles and participating in [Arts & Architecture](#) magazine's [Case Study House Program](#).

Davidson was part of a group of European expatriate architects which included [Richard Neutra](#), [Rudolph Schindler](#), [Kem Weber](#), and [Paul László](#) who furthered modern architecture in Los Angeles in the 1930s and 40s. Architectural historians and critics have described Davidson as being conversant in and talented at bridging both [Art Deco](#), [International](#), and [Modernist](#) styles. His modern interiors have been noted for their warmth, fluidity, and well-planned storage spaces. Writer [Thomas Mann](#), who had an aversion to glass-box styles, selected Davidson as the architect of his Pacific Palisades home for his moderate modernist.

Julius Ralph Davidson was born in [Berlin, Germany](#) in 1889. After spending several years in London working for the office of Frank Stewart Murray and in Paris, J.R. Davidson married Greta Wollstein in 1914. He served in World War I for two-and-a-half years beginning in 1915. After the war, he returned to Berlin and later moved to Los Angeles in 1923, where he worked for architect Robert D. Faquhar, [Cecil B. DeMille](#), and developers Hite-Bilike before moving to Chicago in 1933, where he remodeled hotel interiors. He returned to Los Angeles in 1936 and would remain in Southern California for the rest of his life. Most of his commissions after 1936 were residential. In 1938, he began teaching at Art Center College of Design. He retired in 1972 and died in [Ojai, California](#) in 1977. J.R. Davidson donated his papers to the Architecture and Design Collection at the University of California, Santa Barbara in 1972 and 1975. His realized work was extensively photographed by [Julius Shulman](#).

In the announcement for the Case Study House Program, [Arts & Architecture](#) magazine recognized Davidson's work as the first modern designs for stores, restaurants, offices, and single and multiple residential units in Los Angeles and Chicago. Davidson designed [Case Study Houses #1](#), [#11](#), and [#15](#). House [#11](#) in West Los Angeles was the first to be built and the first to be demolished. House [#1](#) is located at 10152 Toluca Lake Avenue in the [Los Angeles](#) neighborhood of [Toluca Lake](#). The only other house besides the Toluca Lake house that is still extant is Case Study House [#15](#) located in [La Canada Flintridge, California](#).

The Sabsay House is typical of Davidson's work, only on a small scale, and exhibits his talent for designing efficient storage spaces.

**Rudolph Michael Schindler** (born **Rudolf Michael Schlesinger** (1887 [Vienna](#) - 1953 [Los Angeles](#)) was an [Austrian-born American architect](#) whose most important works were built in or near [Los Angeles](#) during the early to mid-twentieth century.

Although he worked and trained with some of its foremost practitioners, he often is



associated with the fringes of the [modern movement](#) in architecture. His inventive use of complex three-dimensional forms, warm materials, and striking colors, as well as his ability to work successfully within tight budgets, however, have placed him as one of the true [mavericks](#) of early twentieth century [architecture](#). [Reyner Banham](#) said he designed "as if there had never been houses before."

Rudolf Michael Schindler was born on September 10, 1887, to a middle-class Jewish family in [Vienna, Austria](#). He attended the Imperial and Royal High School, from 1899 to 1906, and enrolled at the [Vienna University of Technology](#) before attending the [Vienna Academy of Fine Arts](#), or Wagnerschule, being graduated in 1911 with a degree in architecture. For unknown reasons, his family changed their surname from 'Schlesinger' to 'Schindler' in 1901.

Schindler also met his lifelong friend and rival [Richard Neutra](#) at the university in 1912, before completing his thesis project in 1913. Their careers would parallel each other: both would go to Los Angeles through Chicago, be recognized as important early modernists creating new styles suited to the Californian climate, and sometimes, both would work for the same clients. At one point, they and their wives shared a communal office and living structure that Schindler designed as his home and studio.

In Vienna, Schindler acquired experience in the firm of Hans Mayr and Theodore Mayer, working there from September 1911 to February 1914. Schindler then moved to [Chicago](#) to work in the firm of Ottenheimer, Stern, and Reichert, accepting a cut in pay to be in that progressive American city, which was the home of [Frank Lloyd Wright](#). [Chicago](#) was appealing to him with less congestion than New York and providing access to the architectural work of [Henry Hobson Richardson](#), [Louis Sullivan](#), and [Frank Lloyd Wright](#).

Schindler continued to seek contact with Wright, writing letters despite his limited English. He finally met him for the first time on December 30, 1914. Wright had little work at this stage, was still plagued by the destruction of [Taliesin](#) and the murder of his mistress earlier that year, and did not offer Schindler a job. Schindler continued work at OSR, keeping himself occupied with trips and study, notably familiarizing himself with the early [tilt up slab](#) work of [Irving Gill](#).

Wright was able to hire Schindler after obtaining the commission for the [Imperial Hotel](#) in [Tokyo](#), a major project that would keep the architect in [Japan](#) for several years. Schindler's role was to continue Wright's American operations in his absence, working out of Wright's [Oak Park](#) studio. In 1919, Schindler met and married [Pauline Gibling](#) (1893–1977) and in 1920 Wright summoned him to Los Angeles to work on the [Barnsdall House](#).

Schindler was engaged to design several private commissions while in Los Angeles; notably, he completed what many think is his finest building, the [Kings Road House](#), also known as the Schindler house or the Schindler-Chase house, as an office and home for two professional couples by late spring 1922. He and his wife were one of the



couples living in the communal structure. He also started to take on several projects of his own.

During this time, fractures started to appear in the Schindler-Wright relationship. Schindler complained, with some validity, of being underpaid and exploited.

Of the houses Wright built in this period, the [Hollyhock House](#) was undoubtedly the most significant, for which Schindler did most of the drawings and oversaw the construction of, while Frank Lloyd Wright still was in Japan. The client, [Aline Barnsdall](#), subsequently chose Schindler as her architect to design a number of other small projects for her on Olive Hill and a spectacular beach-side 'translucent house' in 1927, which remains one of the great uncompleted projects of the twentieth century.

As Schindler was applying for a Los Angeles license to practice architecture in 1929, he mentioned his extensive work on the architectural and structural plans of the Imperial Hotel. Wright, however, refused to validate these claims. The two split in 1931 and never reconciled until 1953, less than a year before Schindler's death.

Schindler's early buildings usually are characterized by [concrete](#) construction. The Kings Road House, Pueblo Ribera Court, Lovell Beach House, Wolfe House, and How House are the projects most frequently identified among these.

The Kings Road house was designed as a studio and home for Schindler, his wife, and their friends Clyde and Marian DaCamara Chace. The floor plan worked itself around several L-shapes. Construction features included tilt up concrete panels cast on site, which contrasted with the more 'open' walls of [redwood](#) and glass. It has largely become the symbol of Schindler's architecture.

In a search to create a more inexpensive architecture, Schindler abandoned concrete and turned to the plaster-skin design. This type of construction is characteristic of his work throughout the 1930s and 1940s, but his interest in form and space never changed.

Schindler's early work, such as the [Kings Road House](#) and Lovell Beach House, largely went unnoticed in the wider architectural world. As early and radical as they were for modernism, they may have been too different for recognition and Los Angeles was not a significant location on the architectural map. Schindler was not included in the highly influential [International Style](#) exhibit of 1932, while Richard Neutra was and, to add insult to injury, Neutra, incorrectly, was credited as the Austrian who worked on the Imperial Hotel with Wright.

His first major exposure came in [Esther McCoy's](#) 'Five California Architects' of 1960. His work is undergoing somewhat of a contemporary revaluation for its inventiveness, character, and formal qualities, which are making his designs familiar to a new generation of architects.

Schindler's work on the Sabsay house is notable for his signature style, and for



introducing angular dynamism into the rather staid Davidson work.

Selected Works:

- 1922 – [Schindler House](#), 835 North Kings Road, West Hollywood, California
- 1922-1926 – [Lovell Beach House](#), Newport Beach, Balboa Peninsula, California
- 1923 – [El Pueblo Ribera Court](#), La Jolla, California
- 1925 – How House for James Eads How, Silverlake, Los Angeles, California
- 1926 – Manola Court apartment building for [Herman Sachs](#), Edgecliff Drive, Los Angeles, California
- 1928 – Wolfe House, Avalon, Catalina Island, California (demolished in 2002)
- 1928-1952 – [Samuel Freeman House](#) (two guest apartments and furniture), [Hollywood Heights](#), Los Angeles, California
- 1930 – R. E. Elliot House, Newdale Drive, Los Angeles
- 1933 – W. E. Oliver House, Micheltorena Street, Los Angeles, California
- 1933 – [The Rainbow Ballroom](#), Denver
- 1934 – J. J. Buck House, Genesee Street, Los Angeles, California
- 1934 – Bennati [A-Frame house](#), Lake Arrowhead, California
- 1935 – DeKeyser Duplex, [Hollywood Heights](#), Los Angeles, California<sup>[9]</sup>
- 1937 – H. Rodakiewicz House, Los Angeles, California
- 1938 – Bubeshko Apartments, Los Angeles, California
- 1938 – Wilson House, Los Angeles, California
- 1939 – Mackey Apartments, South Cochran Avenue, Los Angeles, California
- 1940 - Van Dekker House, Woodland Hills, California
- 1940 – Ellis Avenue, [Inglewood, California](#)
- 1940 – S. Goodwin House, [Studio City](#), California
- 1944 – [Bethlehem Baptist Church](#), 4900 S. Compton Ave., Los Angeles
- 1948 – Laurelwood Apartments, [Studio City](#), California
- 1952 – Schlesinger House, Los Angeles

## THE SABSAY HOUSE

J.R.DAVIDSON 1941 • R.M. SCHINDLER 1944 AND 1952

**International Style** is the name of a major architectural style that emerged in the 1920s and 1930s, the formative decades of modern architecture, as first defined by Americans Henry-Russell Hitchcock and Philip Johnson in 1932, with an emphasis more on architectural style, form and aesthetics than the social aspects of the modern movement as emphasized in Europe. The most common characteristics of International Style buildings are: i. rectilinear forms; ii. light, taut plane surfaces that have been completely stripped of applied ornamentation and decoration; iii. open interior spaces; iv. a visually weightless quality engendered by the use of cantilever construction. Glass and steel, in combination with usually less visible reinforced concrete, are the characteristic materials of the construction.

With the surge in the growth in cities in the first half of the twentieth century, particularly after [World War II](#), the International Style provided an easily achievable style option for vast scale urban development projects, "cities within cities", intended to maximize the amount of floor space for a given site, while attempting to convince local planners, politicians and the general public that the development would bring much-needed wealth to the city, while, on the other hand, rejecting the proposal would lead to the development being taken to a different, competing city.

Prior to use of the term "International Style," the same striving towards simplification, honesty and clarity are identifiable in US architects, notably in the work of [Louis Sullivan](#) and [Frank Lloyd Wright](#) in Chicago, as well as the west-coast residences of [Irving Gill](#).

The same year that Hitchcock and Johnson coined the term International Style saw the completion of the world's first International Style [skyscraper](#), [Philadelphia's PSFS Building](#). Designed by the truly "international" team of architects, [George Howe](#) and [William Lescaze](#), the PSFS Building has become an integral element of the Philadelphia skyline. Frank Lloyd Wright's work was considered a formative influence on the international style, but he was considered not to have kept up with more recent developments.

With the rise of Nazism, a number of key European modern architects fled to the USA. When [Walter Gropius](#) and [Marcel Breuer](#) fled Germany they both arrived at the [Harvard Graduate School of Design](#), in an excellent position to extend their influence and promote the [Bauhaus](#) as the primary source of architectural modernism. When Mies fled in 1938, he first fled to England, but on emigrating to the USA he went to Chicago, founded the Second School of Chicago at the [Illinois Institute of Technology](#) and solidified his reputation as a prototypical modern architect.

After World War II, the International Style matured, [Hellmuth, Obata & Kassabaum](#) (later renamed [HOK](#)) and [Skidmore, Owings & Merrill](#) (SOM) perfected the corporate practice, and it became the dominant approach for decades in the US and Canada. Beginning



with the initial technical and formal inventions of 860-880 Lake Shore Drive Apartments in Chicago its most famous examples include the United Nations headquarters, the Lever House, the Seagram Building in New York City, and the campus of the United States Air Force Academy in Colorado Springs, Colorado, as well as the Toronto-Dominion Centre in Toronto. Further examples can be found in mid-century institutional buildings throughout North America and the "corporate architecture" spread from there, especially to Europe.

The typical International Style or "corporate architecture" high-rise usually consists of the following:

1. Square or rectangular footprint
2. Simple cubic "extruded rectangle" form
3. Windows running in broken horizontal rows forming a grid
4. All facade angles are 90 degrees.

**Mid-Century Modern** is an architectural, interior, product, and graphic design that describes mid-20th century developments in modern design, architecture and urban development from roughly 1933 to 1965. The term, employed as a style descriptor as early as the mid-1950s, celebrates the style that is now recognized by scholars and museums worldwide as a significant design movement.

The Mid-Century Modern movement in the U.S. was an American reflection of the International and Bauhaus movements, including the works of Gropius, Florence Knoll, Le Corbusier and Ludwig Mies van der Rohe. Though the American component was slightly more organic in form and less formal than the International Style, it is more firmly related to it than any other. Like many of Wright's designs, Mid-Century architecture was frequently employed in residential structures with the goal of bringing modernism into America's post-war suburbs. Significant architects working in the Los Angeles area in this style included J.R. Davidson, R.M. Schindler, Richard Neutra, Gregory Ain, Harwell Hamilton Harris and Rafael Soriano. This style emphasized creating structures with ample windows and open floor plans, with the intention of opening up interior spaces and bringing the outdoors in. Many Mid-Century houses utilized then-groundbreaking post and beam architectural design that eliminated bulky support walls in favor of walls seemingly made of glass. Function was as important as form in Mid-Century designs, with an emphasis placed specifically on targeting the needs of the average American family.

## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

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Address: 2351 N SILVER RIDGE AVE  
 Name: Sabsay House  
 Year built: 1941  
 Architectural style: International

## Context 1:

Context:	Architecture and Engineering, 1850-1980
Sub context:	L.A. Modernism, 1919-1980
Theme:	Pre-War Modernism, 1919-1945
Sub theme:	International Style, 1920-1960
Property type:	Residential
Property sub type:	No Sub-Type
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent, intact example of an International Style residence; originally designed by J. R. Davidson with later additions by R. M. Schindler. Conveys high quality of design and craftsmanship.



Address: 2363 N SILVER RIDGE AVE  
 Name: Scharlin Residence  
 Year built: 1937  
 Architectural style: International

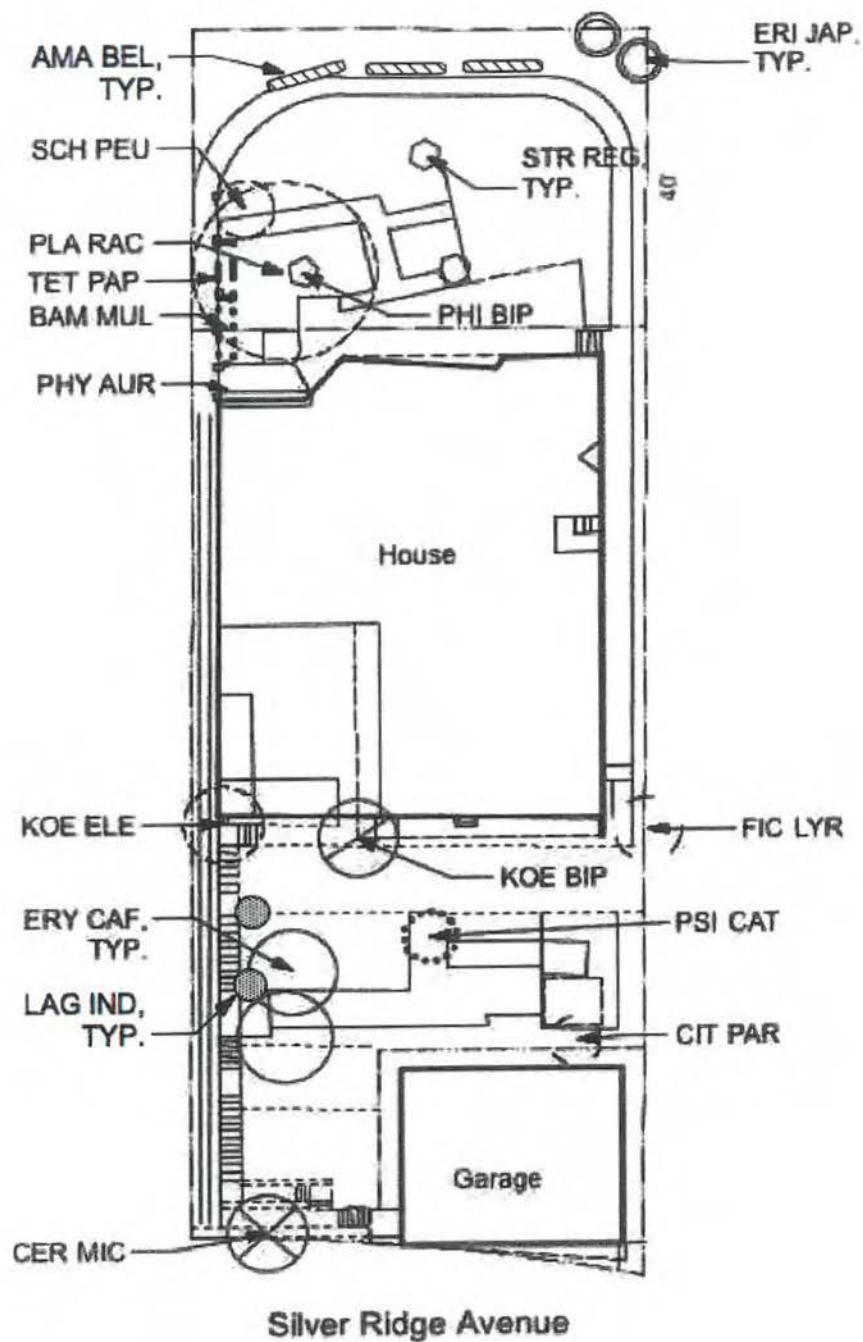
## Context 1:

Context:	Architecture and Engineering, 1850-1980
Sub context:	L.A. Modernism, 1919-1980
Theme:	Pre-War Modernism, 1919-1945
Sub theme:	International Style, 1920-1960
Property type:	Residential
Property sub type:	No Sub-Type
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	Excellent example of an International Style residence; designed by Gregory Ain. Conveys high quality of design and craftsmanship.

# The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

## SIGNIFICANT VEGETATION





# The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

## SIGNIFICANT VEGETATION

Symbol	Botanical Name	Common Name	Comments
AMA BEL	<i>Amaryllis belladonna</i>	Naked Ladies	planted by Zipporah Sabsay, date unknown
BAM MUL	<i>Bambusa multiplex</i>	Hedge Bamboo	planted by Michael O'Brien in the 1980s
CER MIC	<i>Cercidium microphyllum</i>	Little Leaf Palo Verde	planted by Michael O'Brien in the 1980s
CIT PAR	<i>Citrus x paradisiaca</i>	Grapefruit	planted by Zipporah Sabsay in the 1960s
ERI JAP	<i>Eriobotrya japonica</i>	Loquat	
ERY CAF	<i>Erythrina caffra</i>	Coral Tree	planted by Zipporah Sabsay in the 1960s, from plant obtained at the Los Angeles State and County Arboretum plant sale
FIC LYR	<i>Ficus lyrata</i>	Fiddle Leaf Fig	planted by Zipporah Sabsay in the 1960s
KOE BIP	<i>Koelreuteria bipinnata</i>	Golden Rain Tree	planted by Zipporah Sabsay in the 1960s
KOE ELE	<i>Koelreuteria elegans</i>	Flame Tree	planted by Michael O'Brien in the 1970s
LAG IND	<i>Lagerstroemia indica</i>	Crape Myrtle	planted by Michael O'Brien in the 1970s
PHI BIP	<i>Philodendron bipinnatifidum</i>	Split Leaf Philodendron	planted by Zipporah Sabsay in the 1970s
PHY AUR	<i>Phyllostachys aurea</i>	Golden Bamboo	planted at the time of the 1953 Schindler addition
PLA RAC	<i>Platanus racemosa</i>	Western Sycamore	planted at the time of the 1953 Schindler addition
PSI CAT	<i>Psidium cattleianum</i>	Strawberry Guava	planted by Zipporah Sabsay in the 1970s
SCH PEU	<i>Schefflera peuckleri</i>	Schefflera	planted by Zipporah Sabsay in the 1970s
STR REG	<i>Strelitzia reginae</i>	Bird of Paradise	planted by Zipporah Sabsay in the 1960s
TET PAN	<i>Tetrapanax papyrifer</i>	Rice Paper Plant	planted by Zipporah Sabsay in the 1950s

## **The Sabsay House**

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

### **PUBLIC TOURS OF THE SABSAY HOUSE**

July 1986. Los Angeles Conservancy tour of Mid Century Modern homes in Silver Lake.

May 1997. Society of Architectural Historians, Southern California Chapter, exiles + emigres in los angeles modernist architecture, saturday 3 may + 10 may 1997.



**THE SABSAY HOUSE**  
J.R.DAVIDSON 1941 • R.M. SCHINDLER 1944 AND 1952

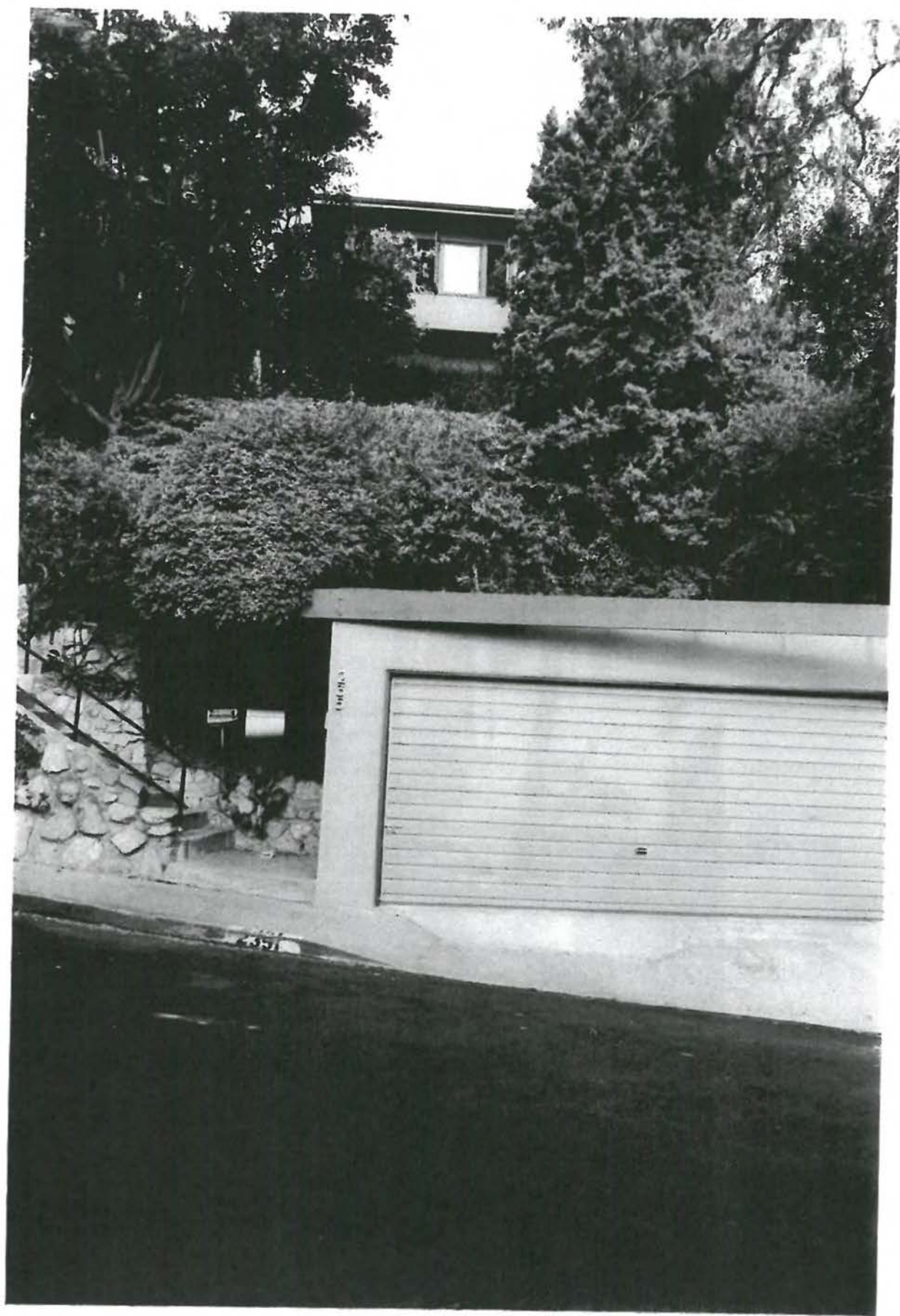
**TO VISIT, CONTACT THE TENANT:**

Deborah Murphy, [deborahmurphy@me.com](mailto:deborahmurphy@me.com), 323-661-3177,

and the Representative:

Michael O'Brien, [mobla26@yahoo.com](mailto:mobla26@yahoo.com), 213-481-8552

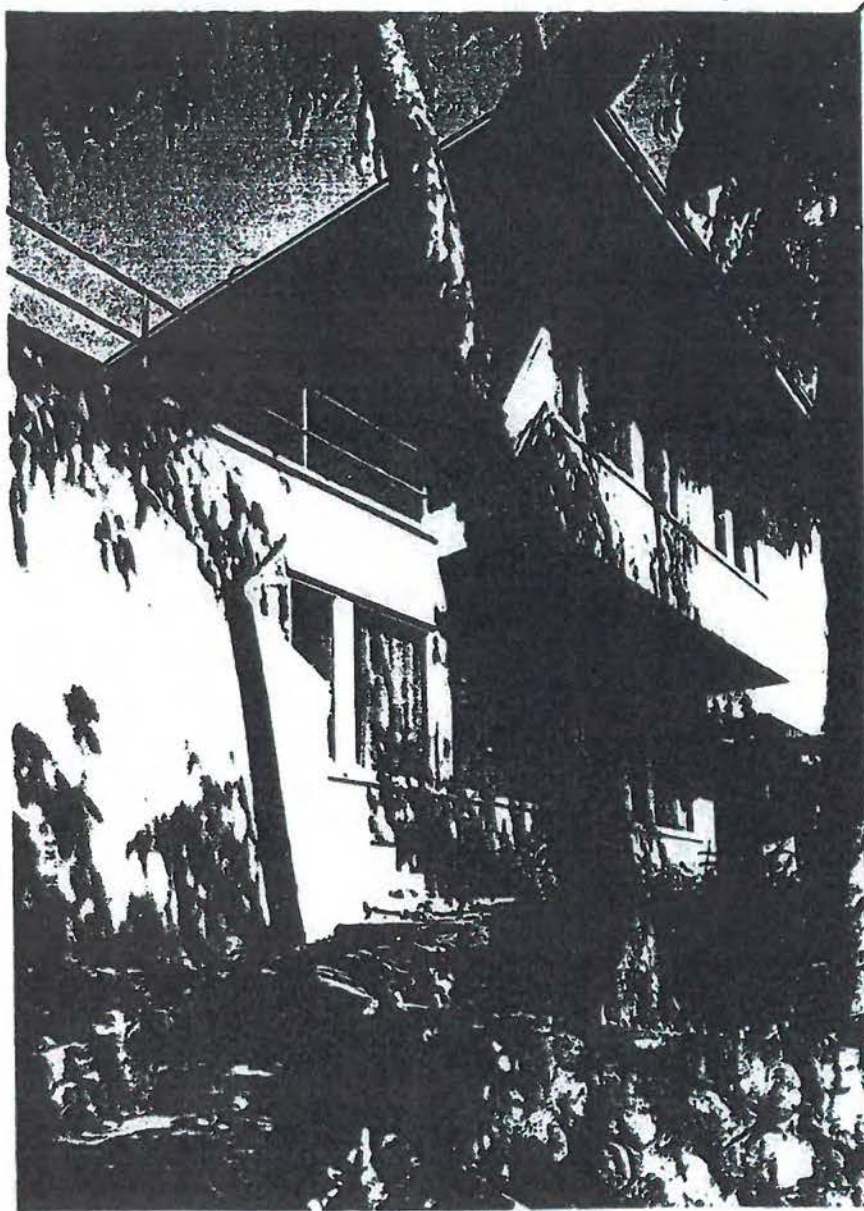
**DO NOT CONTACT THE OWNER.**





DOCENT GUIDE TO...

# THE SABSAY HOUSE



photograph by Julius Schulman

J.R. Davidson, 1941

R.M. Schindler, 1944 & 1953

Revised 1977. Copyright © 1986, 1977 by Michael O'Brien

**THE SABSAY HOUSE**

**J.R.DAVIDSON 1941 • R.M. SCHINDLER 1944 AND 1952**

**ARTS + ARCHITECTURE, JUNE 1944**



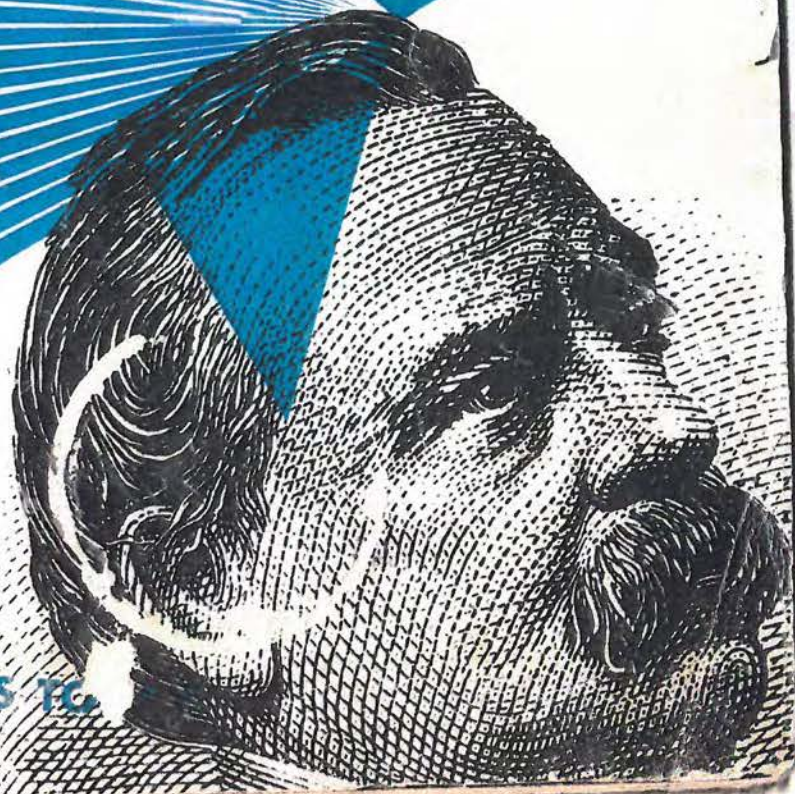
# arts & architecture

JUNE 1944

PRICE 35 CENTS

BUY ONE OF THESE BONDS TO

C 15



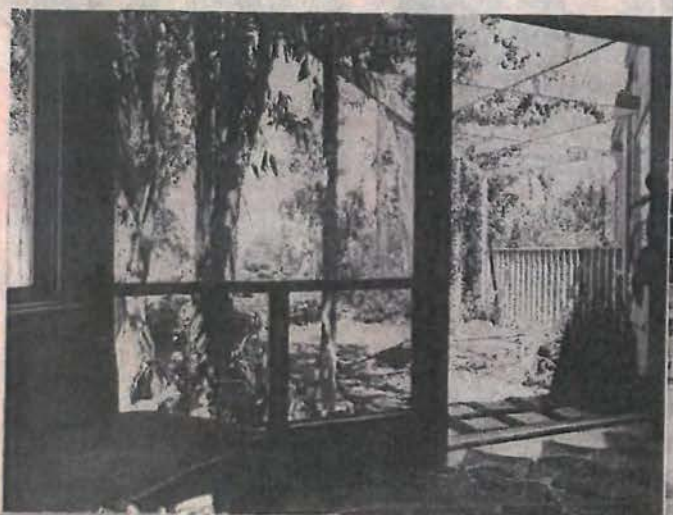




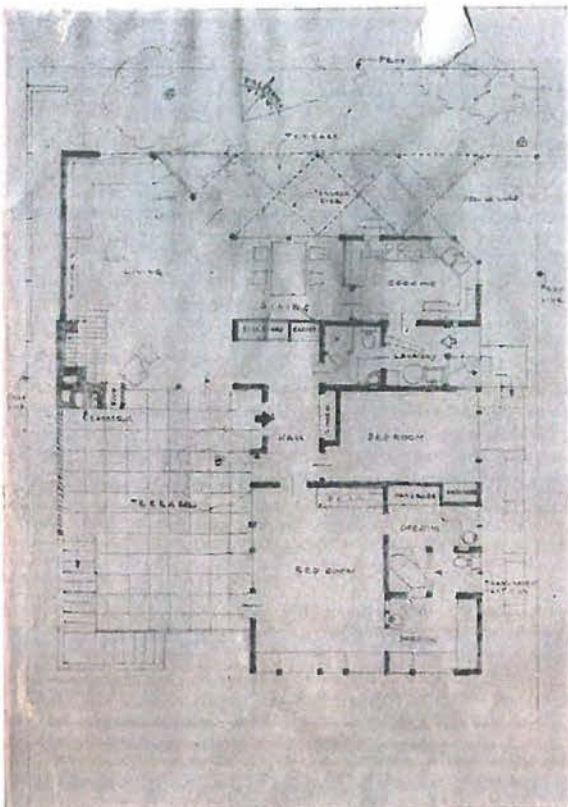
# INTERIORS BY J. R. DAVIDSON



owners: Mr. and Mrs. Rubin Sabsay • location: Los Angeles, California





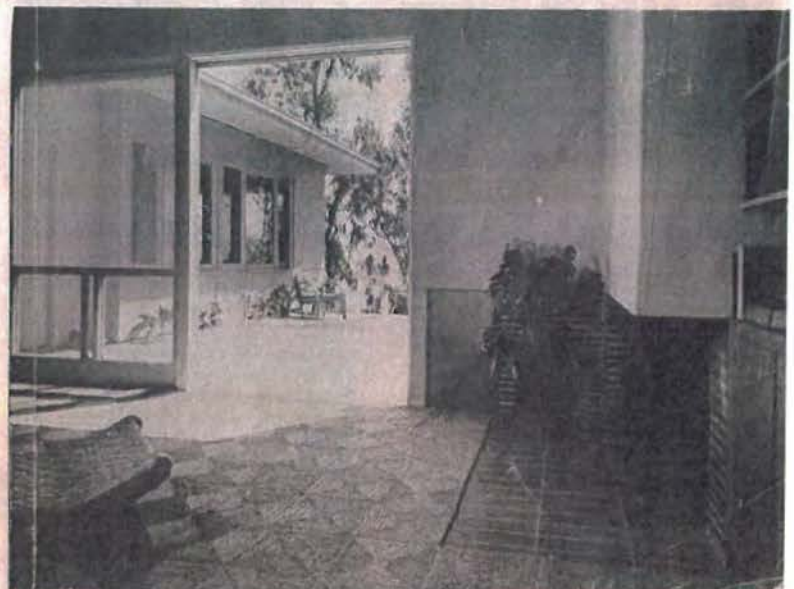
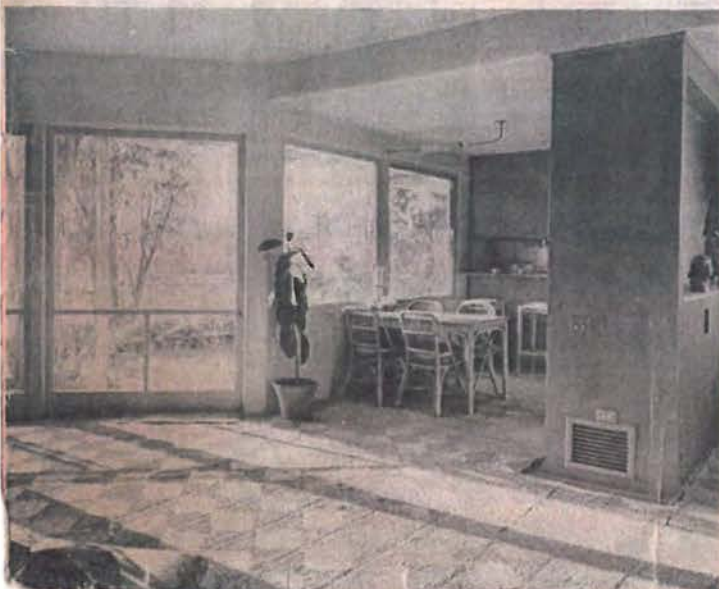


• Interior from a house by J. R. Davidson, the drawings of which were shown in the March 1944 issue.

- OPPOSITE PAGE, ABOVE:** A sliding door opens the living room to the west terrace which may be used for outdoor dining. There is a direct reach-through between terrace and kitchen to save steps. The corber seat is built-in.
- OPPOSITE PAGE, CENTER:** The kitchen with reach-through open. A door at the right serves the terrace. Wood-work is painted white, with coral linoleum for floor covering and top of bar.
- OPPOSITE PAGE BELOW:** View from living room to west terrace with trellis for vines.
- ABOVE:** Partition between hall and dining space. Fir plywood cabinet here stained in a light color and waxed.
- RIGHT:** The exterior viewed from the street.
- LOWER LEFT:** A reach-through between dining area and kitchen opens toward the dining space to make a breakfast bar.
- LOWER RIGHT:** View from the living room to the east terrace.



Photographs by Julius Shulman



**THE SABSAY HOUSE**

J.R. DAVIDSON 1941 • R.M. SCHINDLER 1944 AND 1952

LOS ANGELES *TIMES* MAGAZINE, DECEMBER 1, 1944



## What E

**H**IGH on a hill, a steep, narrow lot apparently was a most practical building site. Mrs. Ruben Sabsay. When the Sabsays, J. R. Davidson and as to design their house, certain requirements they hoped he could meet. had a lovely view of the tains to the west and east the whole of Los was spread out at its it was their choice as a home-site.

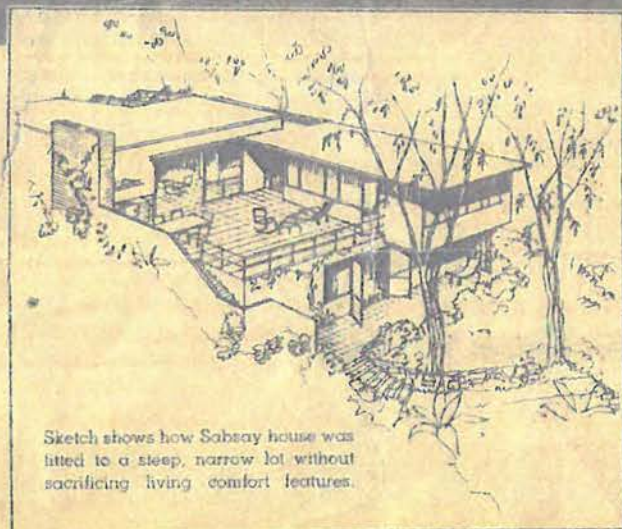
Mr. Davidson not only solved the problem of the steep hillside, but arranged a plan to take full advantage of the views in both directions.

Both Mr. and Mrs. Sabsay are teachers and their time for housework is limited, so they require minimum upkeep and ease of operation. This was accomplished for them in a compact, livable plan that can be cared for with small effort.

The house follows fairly closely the natural contour of the property but is arranged so that all living rooms are on one floor. The lower portion—one large room with kitchenette and bath—will be used as a rental unit.

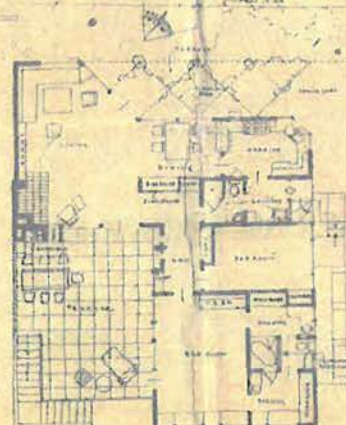
Included are the large living room with dining space at one end, the cooking area with adjoining laundry, master bedroom and bath and child's bedroom and bath. The second bathroom is available from the hall and laundry and serves as a powder room for guests.

**T**HE two terraces at either side of the living room add to the size of the house as both are arranged and equipped for outdoor living and become integral parts of the rooms themselves. The larger terrace, which also is the entrance garden, leading to the front door of the house, is equipped with



Sketch shows how Sabsay house was fitted to a steep, narrow lot without sacrificing living comfort features.

Living room fireplace corner adjoins a sliding door to the living terrace.



Living room has buff walls, green covering for built-in corner seats. Sliding doors lead to west terrace where outdoor meals can be enjoyed.



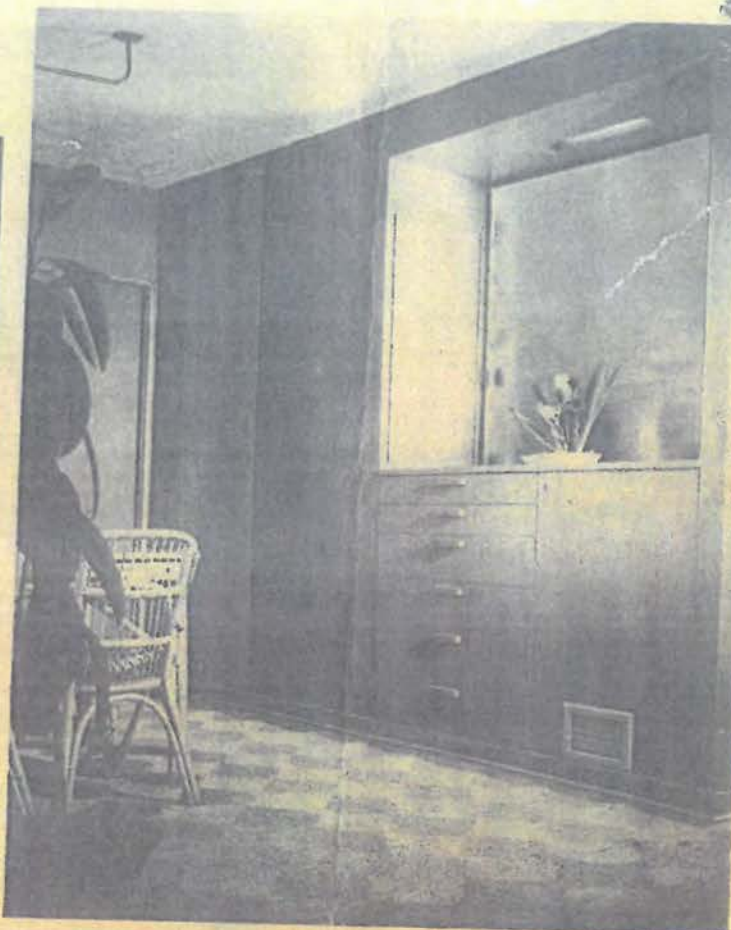
Dining space at one end of living room has panel at right from entrance hall. Note convenient reach-through from



# Wants: A Practical House



Steps climb up hillside to rental unit on first floor and living quarters on second floor where the terrace becomes an outdoor room.



Partition between dining space and hall is fir plywood with glass panel above. Drawers for silver and table linen are included here in the dining space side.

on the second floor, which utilizes the same chimney, paved and room fireplace, connected with a barbecue terrace.

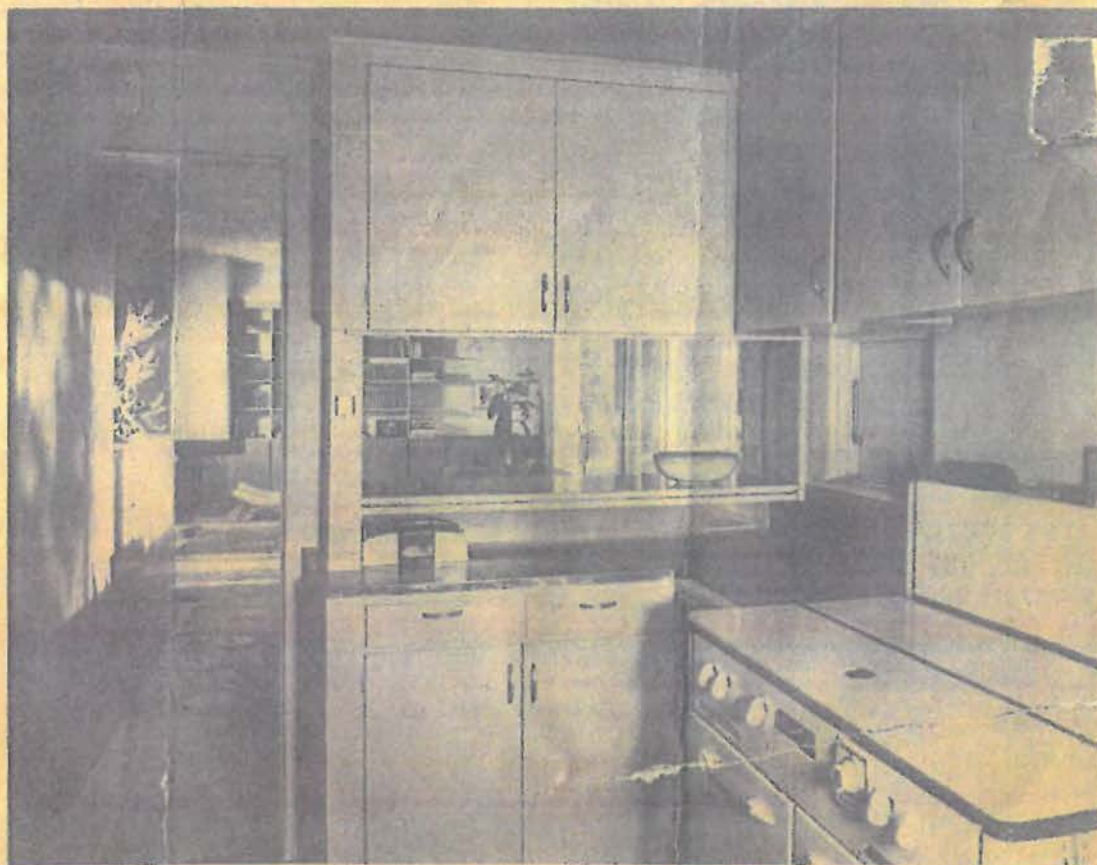
This terrace room and bedroom, with its glass doors. The second terrace, with its trellises for vines, is conveniently near the kitchen.

The early morning rush problem, when two persons have to get ready for work at the same time, is solved by the two dressing rooms adjoining the master bedroom. Both have access to the bath and are equipped with built-in wardrobe and cupboard space.

Between the dining space and the kitchen is what Mr. Davidson calls a "reach-through." It is a serving counter with a sliding panel that can be closed when the kitchen area is not to be seen and opened when it is used for serving.

The partition between the dining space and the entrance hall is built of fir plywood with a ribbed glass panel. It contains the necessary cupboard space for linen, silver, glasses, etc., on the dining space side. The plywood and most of the woodwork is light in color.

The living room features a simple, modern fireplace with adjoining cabinet for wood. Built-in bookcases are equipped with light troughs above for indirect lighting. The built-in corner couch, upholstered in green, is comfortable and harmonious.



View of kitchen shows reach-through serving panel open to dining room. Small door in wall at right opens to terrace for easy serving of meals there. Kitchen woodwork is white, linoleum and counter top are coral, furnishings white.

Julius K. Brown photo



exiles + emigres  
in los angeles modernist architecture  
saturday 3 may + 10 may 1997



society of architectural historians  
southern california chapter

The Sabsay residence provides a rare opportunity to see the geometric compositions of two of our featured architects in the same house. Originally designed by J.R. Davidson for Ruben & Zipporah Sabsay in 1941, the house was twice modified by R.M. Schindler.

The home is a fascinating experiment by two innovative minds. The unique lives of the Sabsays continue to resonate throughout the structure, as J.R. Davidson would have wanted it. Yet, R.M. Schindler's lifelong quest to evolve the boundaries of space architecture is strongly in evidence as his complex spatial relationships collide with the simpler geometry of just 10 years prior.

We conclude, therefore, that these two distinct views of modernism are not exclusive, but complementary and true

to the individualistic spirit which characterized the émigré experience.

1941, 1944 & 1953

sabsay residence

j.r. Davidson

& r.m. Schindler



About 30 years ago, I tried to become a real Southern Californian and to develop a house which would respond from the delightful possibilities of this country. These efforts were dismissed by the eastern editors as of merely local interest, in spite of my protestation that the variety of climates and landscapes of the U.S. would lead to sectional developments in architecture and that all culture and great art were born of the integration of a people with its immediate surroundings."

r.m. schindler, 1953

[Home](#)   [Uncategorized](#)   [Silver Lake Architecture](#)   [Mid-Century Modern](#)   [Silver Lake Modern](#)   [1940s](#)  
[Treasures of Los Angeles Architecture](#)   [J.R. Davidson](#)   [Sabsay House, J. R. Davidson 1940](#)

## Sabsay House, J. R. Davidson 1940



Julius Ralph Davidson was born in Berlin, Germany in 1889. He apprenticed in architectural offices in Berlin and London, England, and Paris, France, before opening his own practice in Berlin after World War I. He immigrated to Los Angeles and found employment with prominent architect Robert D. Farquhar (1923-24) and as an assistant to Cedric Gibbons, Art Director at Metro-Goldwyn-Mayer Studios (1924-1925) before opening his own practice. Among his most important achievements are included the Los Angeles Ambassador

Hotel (1919-1921); Case Study House No. 1 (1947-48); Drucker Apartments (1940); Hi-Hat Restaurant (1927); Thomas Mann House (Pacific Palisades, 1941); Perino's Restaurant (1940) and the Rabinowitz House (Bel-Air 1960). The Sabsay House is located at 2351 Silver Ridge Avenue in the Silver Lake neighborhood of Los Angeles.



## **THE SABSAY HOUSE**

**J.R.DAVIDSON 1941 • R.M. SCHINDLER 1944 AND 1952**

## **BUILDING PERMITS**

3

# APPLICATION TO ALTER, REPAIR, or DEMOLISH AND FOR A Certificate of Occupancy

Form B-3  
CITY OF LOS ANGELES  
DEPARTMENT  
OF  
BUILDING AND SAFETY  
BUILDING DIVISION

Lot No. 72  
Tract 8131

Location of Building 2351 SILVERRIDGE AVE  
Silver Ridge Way & India St.  
Between what cross streets? India St.  
Approved by City Engineer RB  
Deputy

## USE INK OR INDELIBLE PENCIL

1. Present use of building RESIDENCE & GARAGE Families 1 Rooms 6  
(Store, Dwelling, Apartment House, Hotel or other purpose)
2. State how long building has been used for present occupancy 10 YEARS
3. Use of building AFTER alteration or moving SAME Families 1 Rooms 7
4. Owner D. SABSAY Phone 617792
5. Owner's Address 2351 SILVERRIDGE AVE Los Angeles
6. Certificated Architect R. M. SCHINDLER State License No. 813 Phone WY 9011
7. Licensed Engineer \_\_\_\_\_ State License No. \_\_\_\_\_ Phone \_\_\_\_\_
8. Contractor OWNER State License No. \_\_\_\_\_ Phone \_\_\_\_\_
9. Contractor's Address \_\_\_\_\_
10. VALUATION OF PROPOSED WORK \$1600.00  
(Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon)
11. State how many buildings NOW on lot and give use of each. 1 RESIDENCE + 1 GARAGE  
(Store, Dwelling, Apartment House, Hotel or other purpose)
12. Size of existing building 41 x 40 Number of stories high 1 1/2 Height to highest point 20'
13. Material Exterior Walls WOOD Exterior framework WOOD  
(Wood, Steel or Masonry) (Wood or Steel)

## 14. Describe briefly all proposed construction and work:

ADD ONE BEDROOM & ENLARGE DINING RM 118' x 5'  
121' x 77'

## NEW CONSTRUCTION

15. Size of Addition 12 x 13 Size of Lot 50 x \_\_\_\_\_ Number of Stories when complete 1 1/2
16. Footing: Width 12 Depth in Ground 12 Width of Wall 6 Size of Floor Joists \_\_\_\_\_
17. Size of Studs 2 x 4 Material of Floor CONCRETE Size of Rafters 8 x 2 Type of Roofing COMPOS

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

Sign here \_\_\_\_\_  
(Owner or Authorized Agent)

DISTRICT  
OFFICE

By

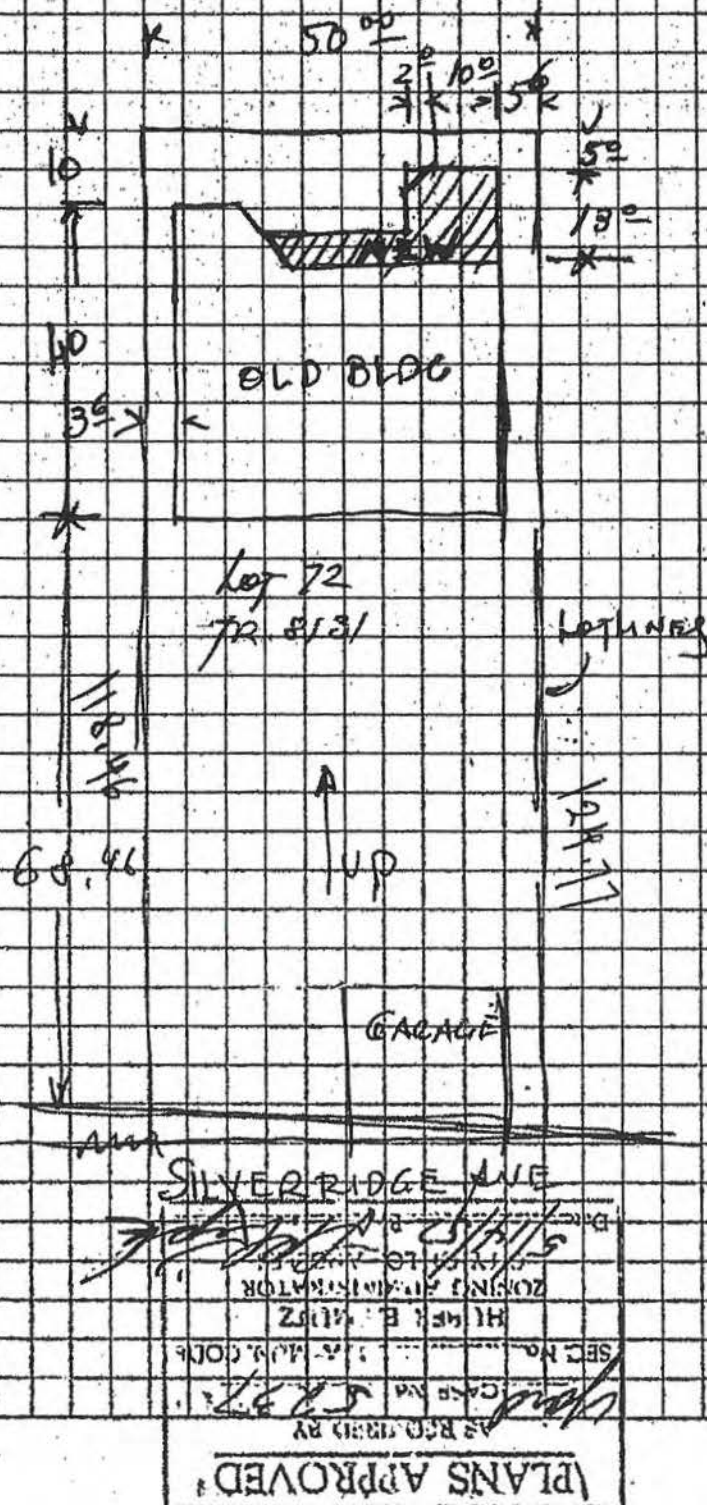
## FOR DEPARTMENT USE ONLY

PLAN CHECKING				OCCUPANCY SURVEY			
Valuation \$ <u>1600</u>		Area of Bldg. _____ Sq. Ft.		Investigation Fee \$ _____		Cert. of Occupancy Fee \$ _____	
Fee \$ <u>3.00</u>		Fee \$ _____		Bldg. Permit Fee \$ _____		Total \$ <u>780</u>	
TYPE <u>✓</u>	Maximum No. Occupants <u>5</u>	Inside Lot <u>○</u>	Key Lot	Lot Size <u>50' x 124' 77'</u>	FL. rear alley	FL. side alley	Clerk <u>Watson</u>
GROUP <u>R</u>	Plans and Specifications checked <u>Yes</u>	Corner Lot	Corner Lot Keyed	Fire District <u>118.46</u>			
For Plans See <u>Yes</u>	Correction Verified <u>Yes</u>		Zone <u>R-2</u>	No. _____	District Map No. <u>147-2094</u>		
Filed with <u>Yes</u>	Plans, Specifications and Application approved <u>Yes</u>		Bldg. Line <u>HILLS</u>	Street Widening _____	Application checked and approved <u>Yes</u>		
	Continuous Inspection <u>Yes</u>		SPRINKLER _____	Specified - Required Valuation Included <u>Yes</u>	Inspector <u>Hall</u>		

DO NOT WRITE BELOW THIS LINE

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking	MAY - 11-51	D	1417259		
Supplemental Plan Checking					
Building Permit	MAY 11-51		1430380		





3

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION

APPLICATION TO ALTER, REPAIR, MOVE OR DEMOLISH  
A BUILDING OF TYPE D

REMOVED FROM		REMOVED TO	
Lot <u>72</u>		Lot	
Tract <u>8131</u>		Tract	
Present location of building <u>2351 SILVER RIDGE</u>	(House Number and Street)		
New location of building <u>Same</u>	(House Number and Street)		
Between what cross streets <u>Lake View Ave. &amp; Silver Ridge</u>			

Approved by  
City Engineer

Deputy

USE INK OR INDELIBLE PENCIL

- Purpose of building RESIDENCE Families 1 Rooms 6  
(Store, Dwelling, Apartment House, Hotel or other purpose)
- State how long building has been used for present occupancy 4 YEARS
- Use of building AFTER alteration or moving SAME Families 1 Rooms 6
- Owner (Print Name) RUBEN LADJAY Phone
- Owner's Address 2351 SILVER RIDGE P. O. LOS ANGELES
- Certificated Architect R. A. SCHINDLER State License No. C13 Phone WY 9011
- Licensed Engineer  State License No.  Phone
- Contractor OWNER State License No.  Phone
- Contractor's Address
- VALUATION OF PROPOSED WORK (including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon) \$ 350.00
- State how many buildings NOW on lot and give use of each. RESIDENCE & GARAGE  
(Store, Dwelling, Apartment House, Hotel or other purpose)
- Size of existing building 44 x 30 Number of stories high 2 Height to highest point 25
- Material Exterior Walls WOOD Exterior framework WOOD  
(Wood, Steel or Masonry) (Wood or Steel)
- Describe briefly all proposed construction and work:  
INSTALL BATHROOM FIXTURES IN BASEMENT  
SPACE ALREADY BUILT & PARTITION OFF 8' x 11'  
STORE ROOM FROM BASEMENT SPACE

Fill in Application on other Side and Sign Statement

(Over)

FOR DEPARTMENT USE ONLY 5009					
PERMIT No. <u>14957</u>	Inside Lot	Key Lot	Lot Size	Pl. rear alley	Clerk
	Corner Lot	Corner Lot Moved		Pl. side alley	
	Plans and Specifications checked		<u>REY</u>	Fire District	
	Corrections verified		City Line	No.	Street Widening
PLANS <u>2/2</u>	Plans, Specifications and Application reviewed and approved		Application checked and approved		
	Pl. Plan Book		Continuous Inspection	SPRINKLER Specified Required	Inspector
	Find with		Variation Excluded	Yes - No	



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

### NEW CONSTRUCTION

11. Size of Addition x Size of Lot 50 x 120 Number of Stories when complete No

12. Type of Roofing Carp.

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

Sign here

*[Signature]*  
(Owner or Authorized Agent)

By

#### FOR DEPARTMENT USE ONLY

(a) Footing: Width _____ Depth in Ground _____ Width of Wall _____		
(b) Size of Stairs _____ Material of Floor _____		
(c) Size of Floor Joists _____ Size of Rafters _____		
(1) <b>PLAN CHECKING</b> Receipt No. <u>2893</u> Valuation <u>\$400</u> Fees Paid <u>1</u>	(2) <b>REINFORCED CONCRETE</b> Barrels of Cement _____ Tons of Reinforcing Steel _____	(3) The building referred to in this Application will be more than 100 feet from _____ Street Sign here _____ (Owner or Authorized Agent)

#### REMARKS:

Address of Building 2351 Silverridge Avenue

Permit No. and Year LA 30380 - 1952

Certificate Issued December 16, 1952

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY

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 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 Act,—for following occupancies:

1½ Story, Type V, 12' x 13' addition to existing dwelling, R-1 Occupancy

Owner R. Sabsay  
Owner's Address 2351 Silverridge Avenue  
Los Angeles 39, California



2

**CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION**

**Application for the Erection of a Building  
OF  
CLASS "D"**

To the Board of Building and Safety Commissioners of the City of Los Angeles:  
Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the grant of the permit:

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

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

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

Lot No. 72

Tract 8131

Location of Building 2351 Silver Ridge Dr. Ave } Approved by  
(House Number and Street) } City Engineer

Between what cross streets Whispering & India } Deputy.

**USE INK OR INDELIBLE PENCIL**

1. Purpose of building Garage (Store, Residence, Apartment House, Hotel, or any other purpose) Families 1 Rooms 1
2. Owner (Print Name) W. B. Rubin Phone 5765
3. Owner's address 118 W. 1st St.
4. Certificated Architect None State License No. Phone
5. Licensed Engineer None State License No. Phone
6. Contractor Markin Bldg. & Const. Co. State License No. 65115 Phone 875
7. Contractor's address 1822 Grand Blvd.
8. VALUATION OF PROPOSED WORK {including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon} \$ 216
9. State how many buildings NOW on lot and give use of each. None (Store, Residence, Apartment House, Hotel, or any other purpose)
10. Size of new building 19 x 19 No. Stories 1 Height to highest point 10' 50" Size lot 10' 50"
11. Type of soil Comp. Foundation (Material) Concrete Depth in ground 8"
12. Width of footing 12" Width of foundation wall 6" Size of redwood sill 3 x 4"
13. Material exterior wall Brick Size of studs: (Exterior) 2 x 4 (Interior bearing) 2 x 4
14. Joist: First floor 2 x 4 Second floor 2 x 4 Rafters 2 x 4 Material of roof Comp.
15. Chimney (Material) Brick Size Flue 4" No. inlets each flue 1 Depth footing in ground 8"

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

Sign here W. B. Rubin  
(Owner or Authorized Agent)

Plans, Specifications and other data must be filed if required.

By W. B. Rubin

PERMIT NO.		FOR DEPARTMENT USE ONLY				For	
20633	Plans and Specifications checked	Zone	Fire District	Stamp here when Permit is issued		20633	
	Corrections verified	Bldg. Line	No.				
	Plans, Specifications and Application checked and approved	No	St. Widening				
	For Plans Sec	Filed with	SPRINKLER				
PLANS	Required	Revised	Yes	No	Insp.	17	
AUG 22 1957							

FOR DEPARTMENT USE ONLY			
Application.....	Fire District.....	Bldg. Line.....	Forced Draft Ventil.....
Construction.....	Zoning.....	Street widening.....	

Sign here, \_\_\_\_\_  
(Owner or Authorized Agent)

REMARKS:



INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT	BLOCK	TRACT	COUNCIL DISTRICT NO.	DIST. MAP
				00	CENSUS TRACT 1000
2. PRESENT USE OF BUILDING	NEW USE OF BUILDING		ZONE		
(01) Dwelling	(01) Same				
3. JOB ADDRESS	2351 Silver Ridge Ave. Los Angeles, CA				FIRE DIST.
4. BETWEEN CROSS STREETS	Silver Lake Blvd. Fletcher and India				LOT TYPE
5. OWNER'S NAME	Michael O'Bryan				LOT SIZE
6. OWNER'S ADDRESS	2351 Silver Ridge Ave. Los Angeles, CA				ALLEY
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLOG. LINE	
8. ARCHITECT OR DESIGNER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	AFFIDAVITS	
9. ARCHITECT OR ENGINEER'S ADDRESS	CITY				ZIP
10. CONTRACTOR	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	103730-45 313258c-39 263-6801	
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE		
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS	ROOF	FLOOR		
13. JOB ADDRESS	2351 Silver Ridge Ave. Los Angeles 35-C3				DISTRICT OFFICE LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	22 sq. \$ 1760.00				SEISMIC STUDY ZONE
15. NEW WORK (Describe)	2 #40-glasscap Roof tear-off				GRADING FLOOD
install metal edging.					HWY. DEO. CONS.
NEW USE OF BUILDING		SIZE OF ADDITION		STORIES	HEIGHT
NC		NC		NC	NC
TYPE	GROUP	FLOOR AREA	PLANS CHECKED	FILE WITH	
NC	NC	NC	NC	NC	
DWELL UNITS	MAX OCC.	TOTAL	APPLICATION APPROVED		
NC	NC	NC	A. N. S. N. S. N. S.		
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED	INSPECTION ACTIVITY		
NC	NC	NC	COMB. GEN. MAJ. S. CONS.		
P.C.	G.P.I.	CONT. INSP.	9 & 58-3 (H 1.83)		
S.P.C.	P.M.				
B.P.	E.I.	50c	CASHIERS USE ONLY		
I.F.	O.S.S.	1.00	CASHIERS USE ONLY		
O/S	S.O.S.E.		CASHIERS USE ONLY		
DIST. OFFICE	CID	SPRINKLERS REQ'D SPEC.	CASHIERS USE ONLY		
P.C. NO.		ENERGY	CASHIERS USE ONLY		

# DECLARATIONS AND CERTIFICATIONS

## LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force, and effect.

Date 12/17/84 Lic. Class c-39 Lic. Number 13258 Contractor A-1 Roofing Serv.

## OWNER-BUILDER DECLARATION

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

[ ] I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code); The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.)

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

[ ] I am exempt under Sec. B. & P. C. for this reason.

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

## WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

Policy No. W0003284 Insurance Company Beaver Ins. Co.

[ ] Certified copy is hereby furnished.

[X] Certified copy is filed with the Los Angeles City Dept. of Bldgs. & Safety.

Date 12/17/84 Applicant's Signature A-1 Roofing Service Inc.

Applicant's Mailing Address 3455 E. Olympic Blvd. L.A. 90023

## CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.

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

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

## CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

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

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

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof makes any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed \_\_\_\_\_ President 12/19/84  
(Owner or agent having property owner's consent) Position Date

2

CITY OF LOS ANGELES  
DEPARTMENT OF BUILDING AND SAFETY  
BUILDING DIVISION

Application for the Erection of a Building  
OF  
CLASS "D"

To the Board of Building and Safety Commissioners of the City of Los Angeles:  
Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:  
First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.  
Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.  
Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 72

Tract 8131

Location of Building 1351 Silver Ridge Str. Ave (House Number and Street)

Between what cross streets Silver Ridge Hwy and India

Approved by  
City Engineer  
*[Signature]*  
Deputy

USE INK OR INDELIBLE PENCIL

- Purpose of building Residence Families 1 Rooms 6  
(Store, Residence, Apartment House, Hotel, or any other purpose)
- Owner (Print Name) Mr. and Mrs. Robin Sahsay Phone 5765
- Owner's address 118 Witmer Ave
- Certificated Architect [Signature] State License No. [Blank] Phone [Blank]
- Licensed Engineer [Signature] State License No. [Blank] Phone [Blank]
- Contractor Markin Bly and Co. Inc. State License No. 65115 Phone He 3175
- Contractor's address 6822 Sunset Blvd. L.A.
- VALUATION OF PROPOSED WORK (including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment thereon or thereon) 5000.-
- State how many buildings NOW on lot and give use of each none  
(Store, Residence, Apartment House, Hotel, or any other purpose)
- Size of new building 24 x 40 No. Stories 1 1/2 Height to highest point 12 1/2 Size lot 50
- Type of soil Comp. Foundation (Material) Conc. Depth in ground 8"
- Width of footing 12 x 16 Width of foundation wall 12 x 16 Size of redwood sill 3 x 4
- Material exterior wall Brick Size of studs: (Exterior) 2 x 4 (Interior bearing) 2 x 4
- Joist: First floor 2 x 6 Second floor 2 x 10 Rafters 2 x 8 Material of roof Gypsum
- Chimney (Material) Brick Size Flue 7 x 11 No. inlets each flue 1 Depth footing in ground 12"

I have carefully examined and read the above completed Application and know the same is true and correct, and hereby certify and agree that the permit is issued in accordance with the provisions of the Building Ordinance and State Laws will be complied with whether herein specified or not. I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

Plans, Specifications and other data must be filed if required  
KEY LOT NO Sign here [Signature] (Owner or Authorized Agent)  
CORNER LOT NO  
CORNER LOT KEYS NO

PERMIT NO.  20632  PLANS AUG 22 1941 Rec'd	FOR DEPARTMENT USE ONLY 5009				Fee <u>19.00</u>  Stamp here when permit is issued    Inspector <u>[Signature]</u>
	Plans and Specifications checked <u>[Signature]</u>	Zone <u>R4</u>	Fire District <u>No</u>	No. <u>No</u>	
	Corrections verified <u>[Signature]</u>	Blg. Line <u>No</u>	Street Widening <u>No</u>	Fl. <u>No</u>	
	Plans, Specifications and Application checked and approved <u>[Signature]</u>	Application checked and approved <u>[Signature]</u> Clerk			
For Plans See <u>[Blank]</u>	Filed with <u>[Blank]</u>	Required Valuation Included <u>[Blank]</u>	Specified Yes-No <u>[Blank]</u>		



FOR DEPARTMENT USE ONLY			
Application.....	Fire District.....	Bldg. Line.....	Forced Draft Ventil.....
Construction.....	Zoning.....	Street widening.....	

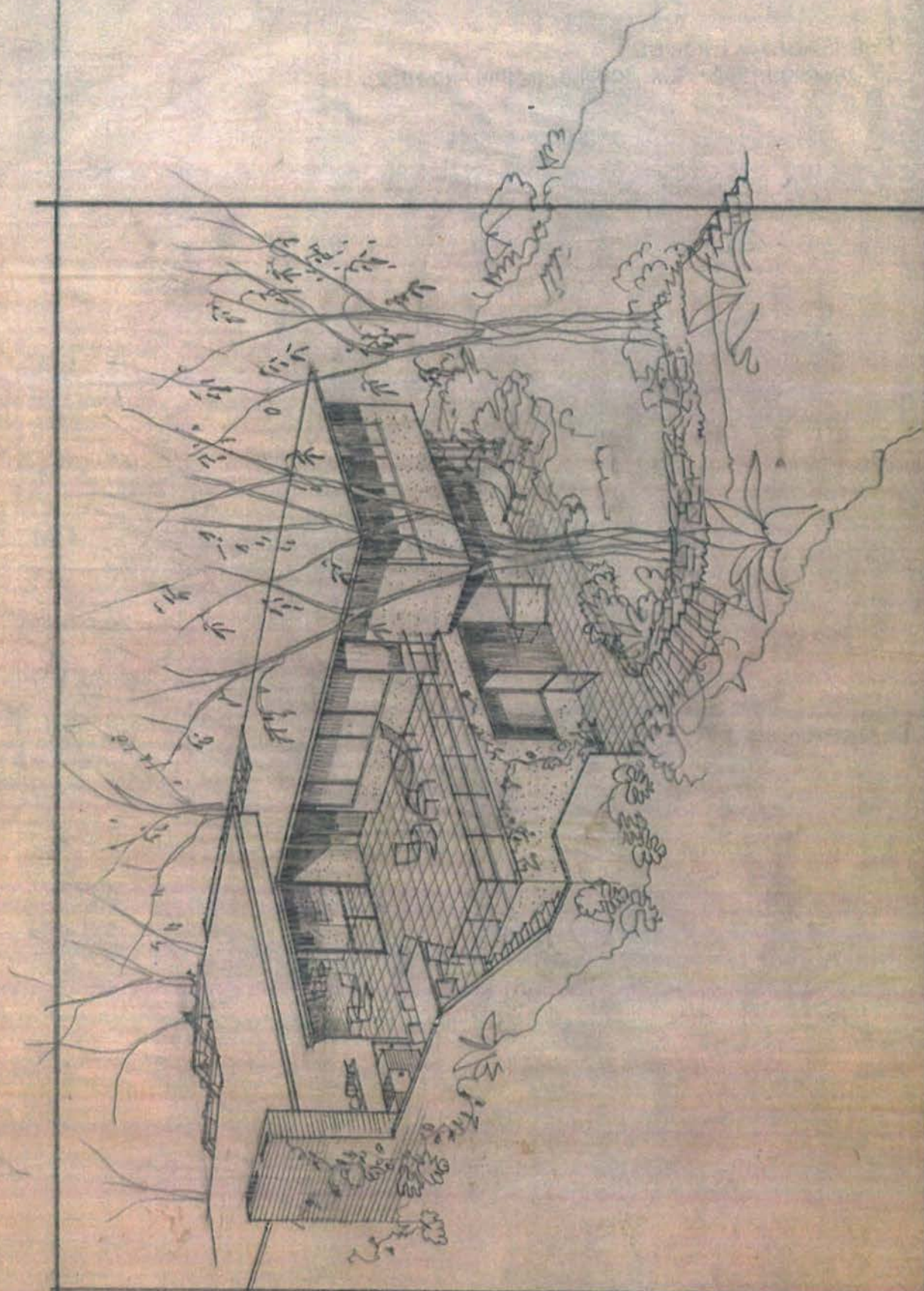
FEE PAID \$ 1.00

**THE SABSAY HOUSE**

**J.R.DAVIDSON 1941 • R.M. SCHINDLER 1944 AND 1952**

**BLUEPRINTS J.R. DAVIDSON 1941**

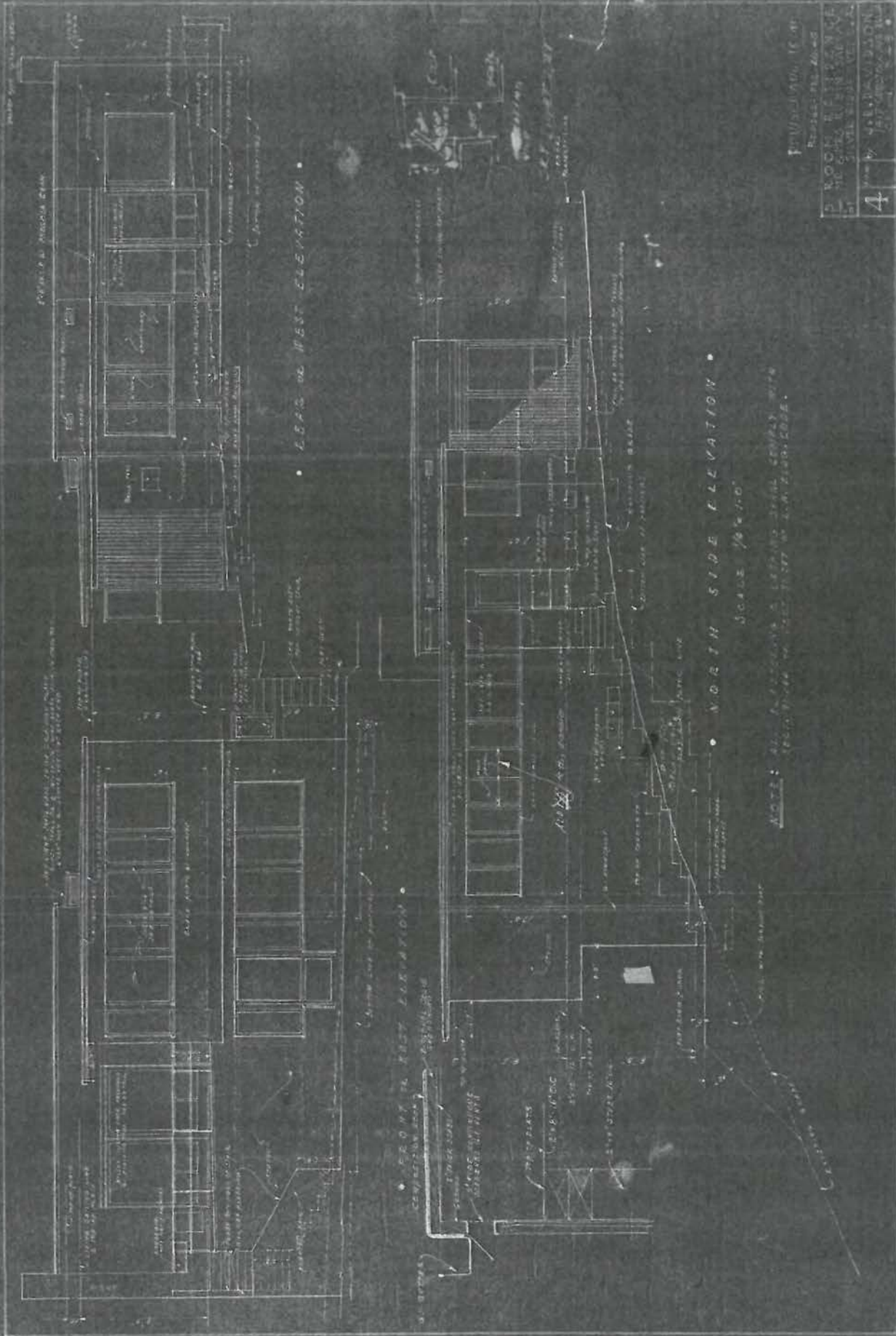




SABSAI HOUSE BY J.R. DAVIDSON

45





Project No. 1000

Room Elevation

Architect J. E. B. Barnes

Scale 1/8" = 1'-0"

4







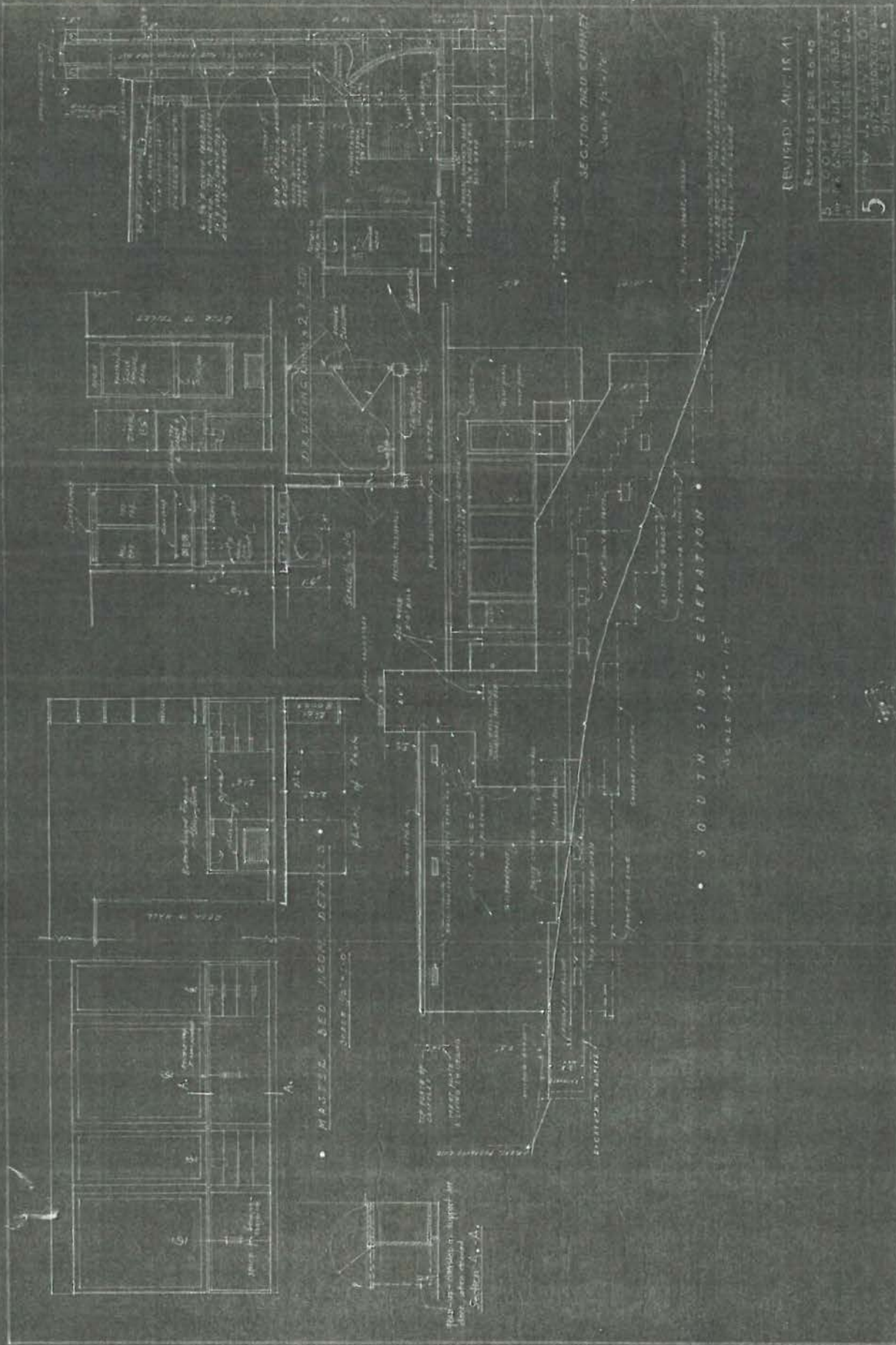












REVISIONS

NO. 5

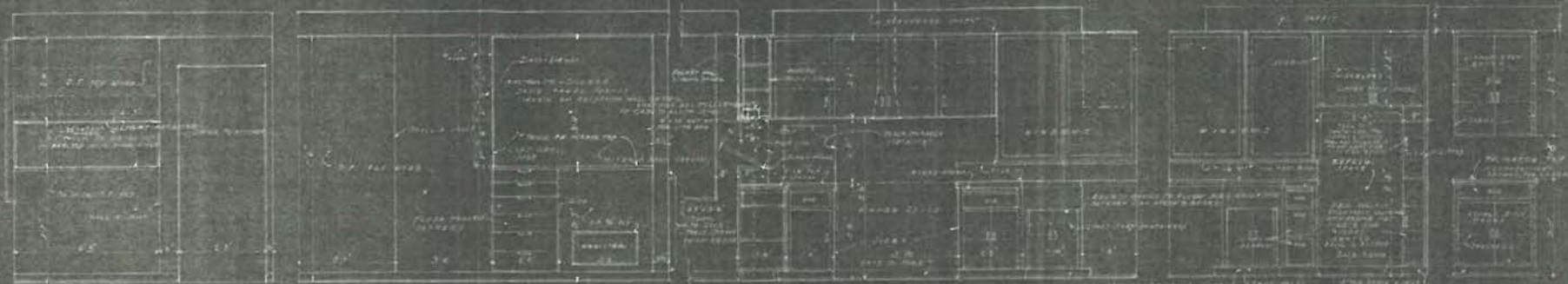
DATE 1918

BY J. H. H. H.

REVISION

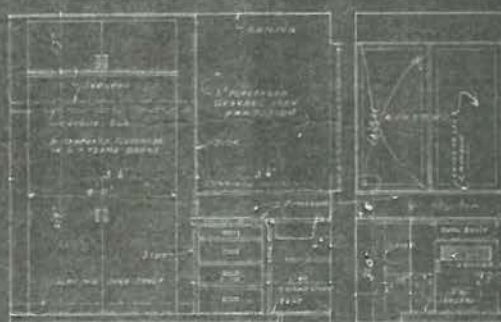
• N O T E •





• DINING ROOM DETAILS •

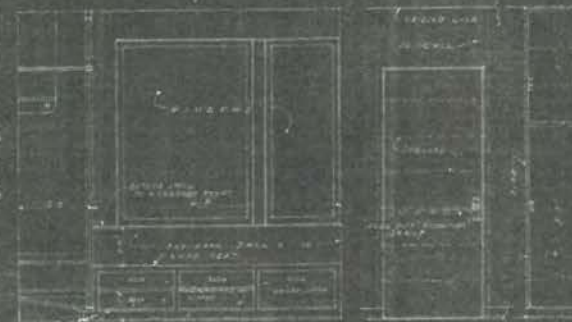
• KITCHEN DETAILS •



• DRESSING ROOM NO. 1 •



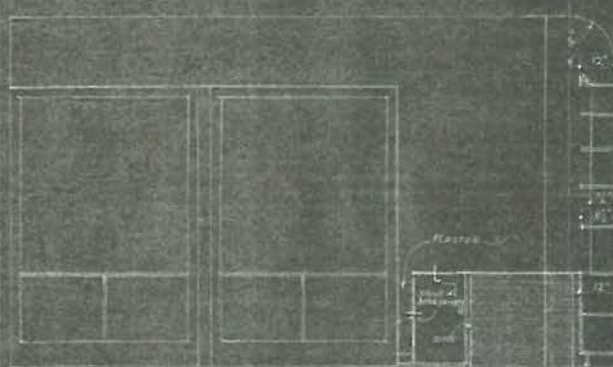
• DRESSING ROOM NO. 2 •



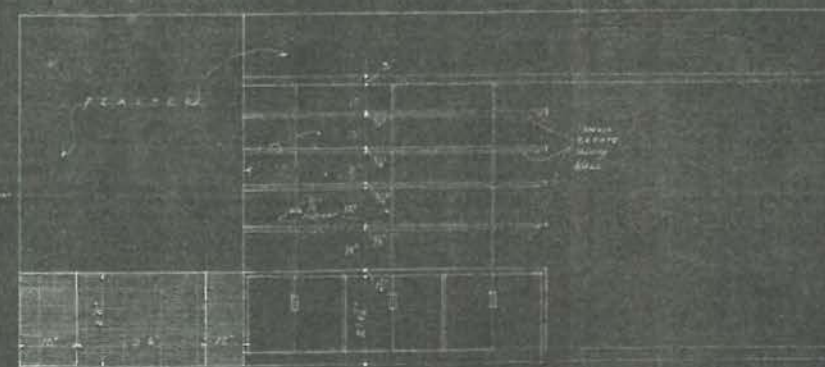
• LINEN • DAGON



• SOUTH KITCHEN ELEV. •



• LIVING ROOM DETAILS •  
VERIFY ALL DIMENSIONS ON JOB. SCALE 1/2" = 1'-0"



• RECEPTION HALL DET. •

REVISED, 1960-11

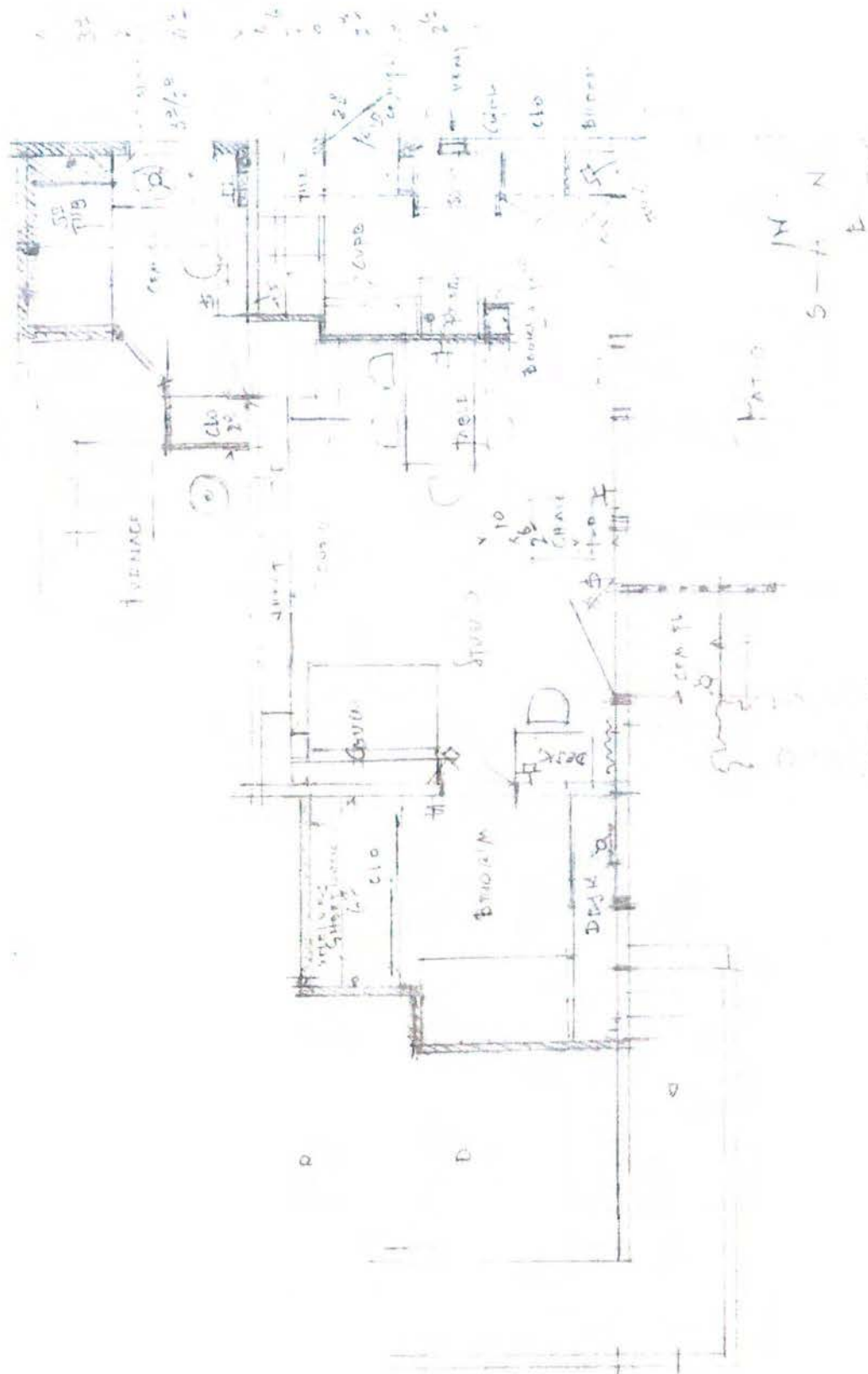
7  
U.E. DAVISON  
117 CHURCH ST.  
NEW YORK, N.Y. 10038

**THE SABSAY HOUSE**

J.R.DAVIDSON 1941 • R.M. SCHINDLER 1944 AND 1952

**BLUEPRINTS R.M. SCHINDLER APARTMENT 1944**







## SPECIFICATIONS

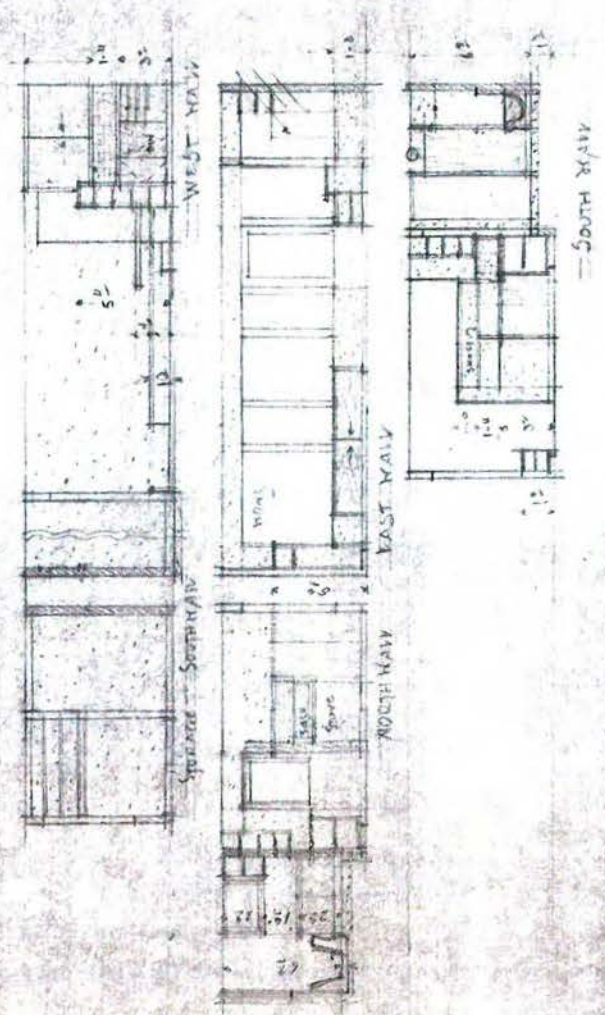
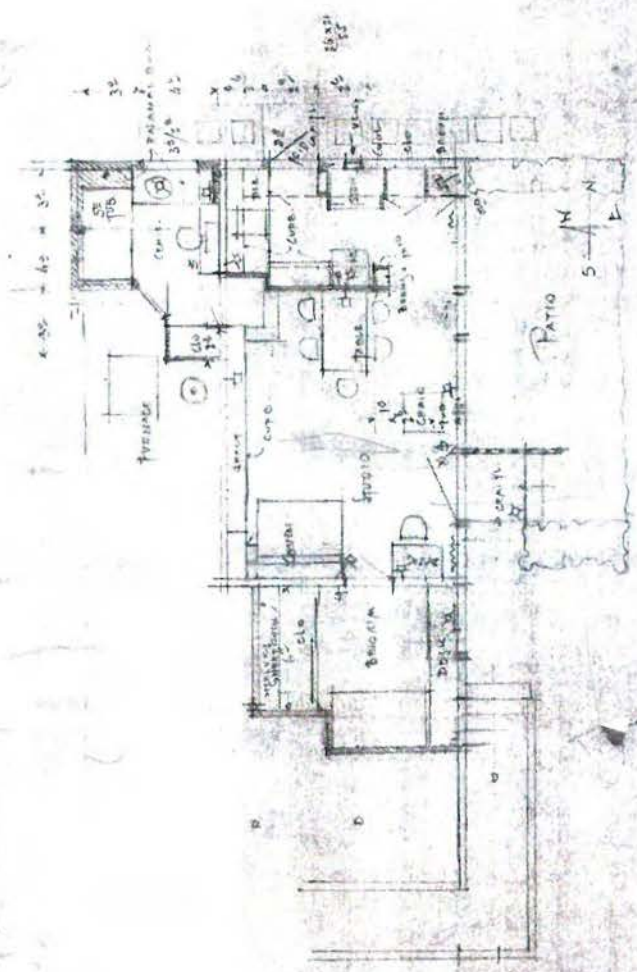
/ COST SHEET 3PM

R M SCHINDLER

ARCHITECT

OWNER <i>R. J. BRYAN</i>	FL. AREA <i>470</i>		<i>350 + 150</i>	
ADDRESS: <i>2331 HILVERKIDGE</i>	DATE <i>1944</i>			
TRADES	ESTIMATE	CONTRACT	EXTRA	TOTAL
BUILDING PERMIT	<i>300</i>		<i>4-</i>	
CLEARING SITE, SURVEY			<i>-</i>	
EXCAVATING	<i>30-</i>	<i>ADD</i>	<i>-</i>	
CONCRETE WORK	<i>30-</i>		<i>9.80</i>	
MASONRY	<i>-</i>	<i>BRICK</i>	<i>-</i>	
STRUCTURAL STEEL	<i>-</i>	<i>FURNITURE</i>	<i>-</i>	
ORNAMENTAL IRON	<i>-</i>	<i>ART.</i>	<i>-</i>	
METAL SASH	<i>-</i>		<i>-</i>	
LUMBER	<i>100-</i>		<i>119.36</i>	
FINISH LUMBER	<i>-</i>		<i>-</i>	
WOOD SASH	<i>10-</i>		<i>62.28</i>	
DOORS <i>INC. LG</i>	<i>30-</i>		<i>-</i>	
FLYSCREENS	<i>5-</i>		<i>-</i>	
HARDWARE	<i>20-</i>		<i>24.12</i>	
GARAGE DOORS	<i>-</i>		<i>-</i>	
CURTAIN RODS	<i>10-</i>		<i>-</i>	
ROUGH HARDWARE	<i>-</i>		<i>-</i>	
CARPENTRY & INSURANCE	<i>150-</i>		<i>611.73</i>	
HARDWOOD FLOORS	<i>-</i>		<i>-</i>	
PLUMBING	<i>270-</i>		<i>270-</i>	<i>TTUB</i>
SEWER CONNECTIONS	<i>-</i>		<i>-</i>	
SHOWER DOORS	<i>-</i>		<i>-</i>	
ELECTRICAL WORK <i>15</i>	<i>100-</i>		<i>128.51</i>	
FIXTURES	<i>-</i>		<i>-</i>	
HEATING	<i>-</i>		<i>-</i>	
ROOFING	<i>-</i>		<i>-</i>	
SHEETMETAL WORK	<i>-</i>		<i>118.78</i>	
PLASTERING	<i>-</i>		<i>-</i>	
TILE WORK	<i>60-</i>		<i>-</i>	
COMPOSITION WORK <i>WAWB.</i>	<i>40-</i>		<i>37.11</i>	
PAINTING & DECORATING	<i>30-</i>		<i>175-</i>	
LINOLEUM	<i>-</i>		<i>57.79</i>	
WEATHER STRIPS	<i>-</i>		<i>-</i>	
CHUTES	<i>-</i>		<i>-</i>	
INSULATIONS	<i>-</i>		<i>-</i>	
GLASS	<i>-</i>		<i>18.83</i>	
CLEANING	<i>-</i>		<i>-</i>	
	<i>900</i>		<i>1527.70</i>	
MANAGEMENT				
CONSTRUCTION COST				
ARCHITECTS FEE	<i>120</i>		<i>317-</i>	
MISCELLANEOUS				
TOTAL BUILDING	<i>1020</i>		<i>1804.70</i>	
FIRE INSURANCE				
CONTRACTORS BOND				
LANDSCAPING, GRADING				
WALLS, WALLS, FENCES				
SPRINKLERS				
PLANTING				
INCINERATOR				
AWNINGS, BLINDS				
RANGES				
REFRIGERATORS				
DRAPES				
RUGS				
FURNITURE				
TOTAL COST				





ALTERATION RESIDENCE - MR & MRS CLARENCE BASTON 2251 SILVER RIDGE DR. L.A. R. M. SCHINDLER ARCH 1944

2251 SILVER RIDGE DR. L.A. R. M. SCHINDLER ARCH 1944

**THE SABSAY HOUSE**

**J.R.DAVIDSON 1941 • R.M. SCHINDLER 1944 AND 1952**

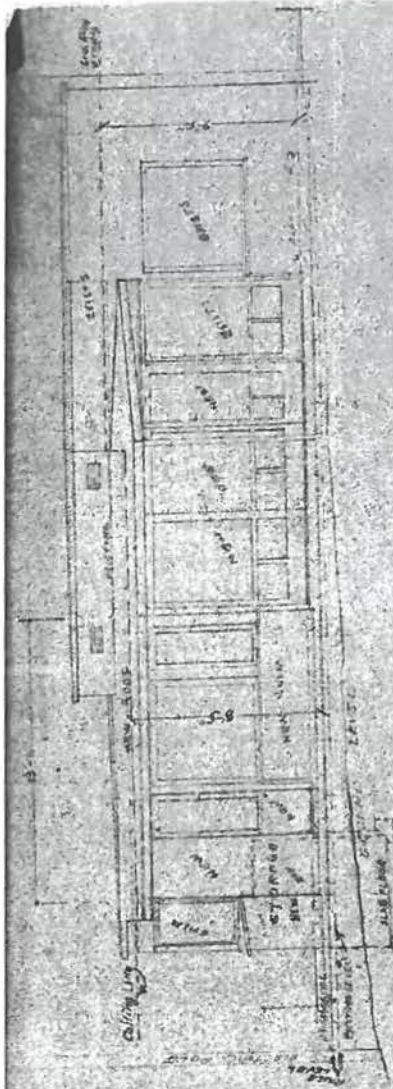
**BLUEPRINTS J.R. DAVIDSON ADDITION PROPOSAL 1952**



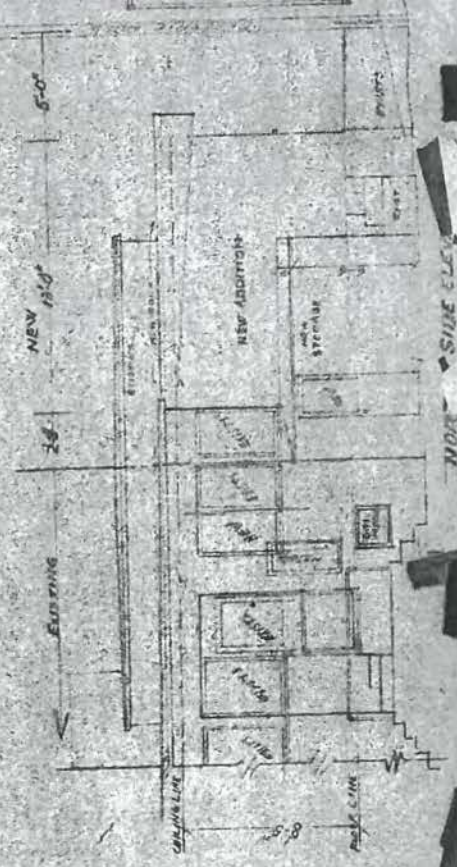
For details see sheet 114.

Billing





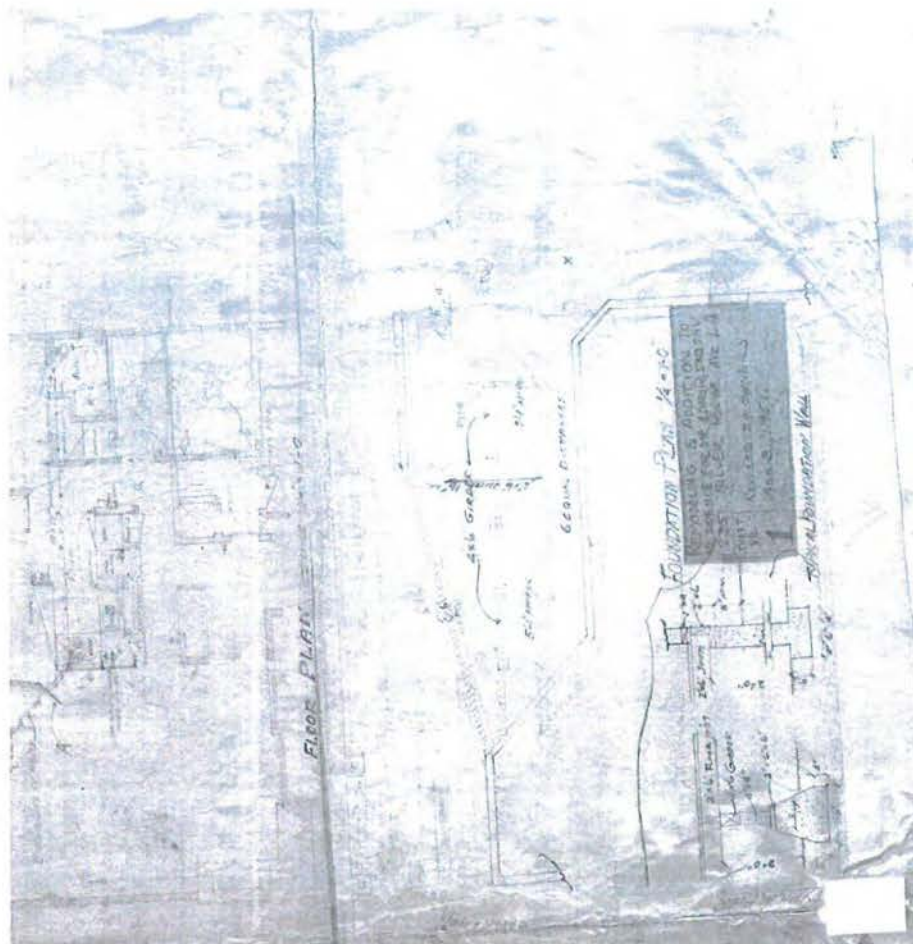
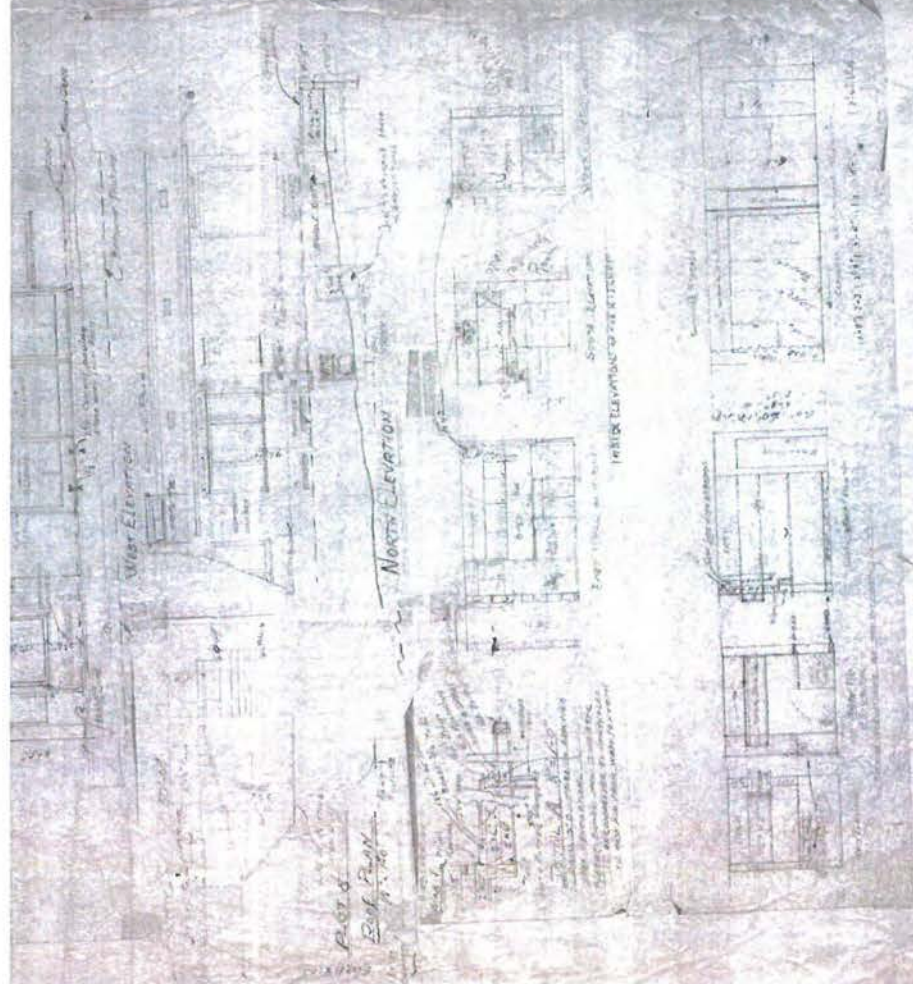
WEST ELEVATION

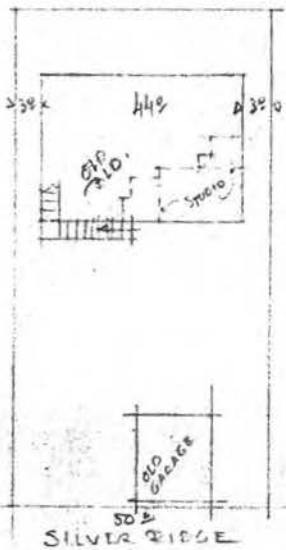
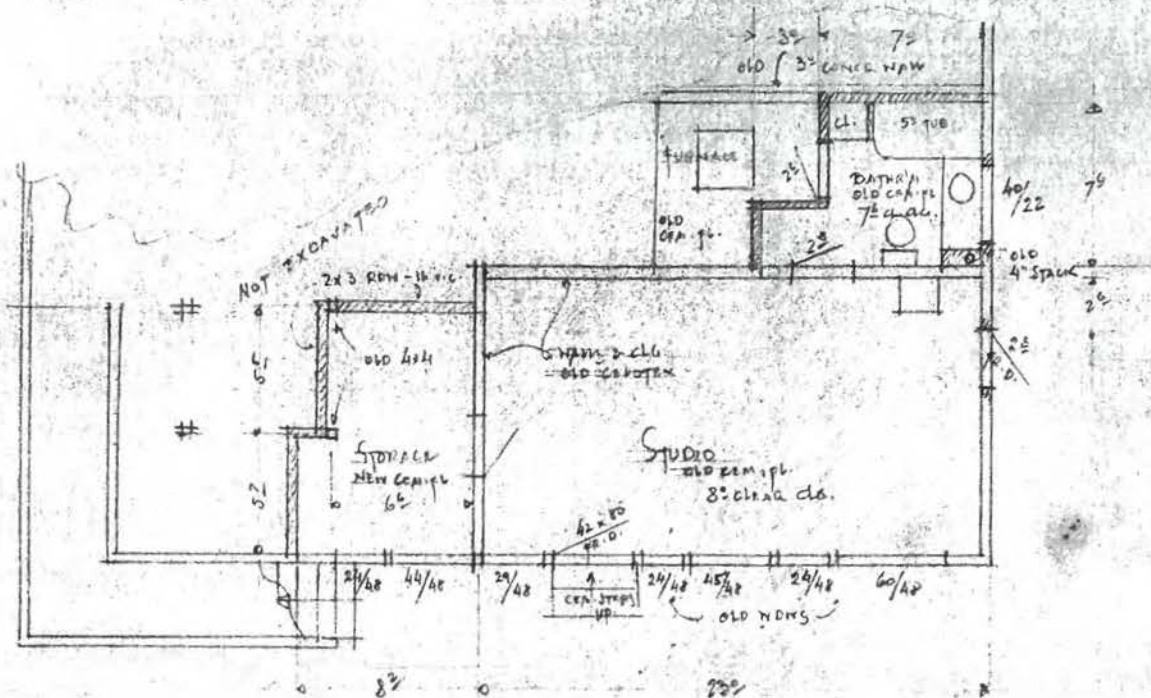


SIDE ELEVATION

REMODELING & ADDITION  
TO RESIDENCE FOR  
MRS. RUBIN GIBBY  
2351 SILVER RIDGE AVE  
LOS ANGELES 51, CALIF.  
REVISED BY JAMES E.  
APRIL 26, 1952







Plot Plan

Residence : MR & MRS R SARGAY 1944.  
 2351 SILVER RIDGE DR. LOS ANGELES CAL.  
 R. A. SCHINDLER ARCHITECT



**THE SABSAY HOUSE**

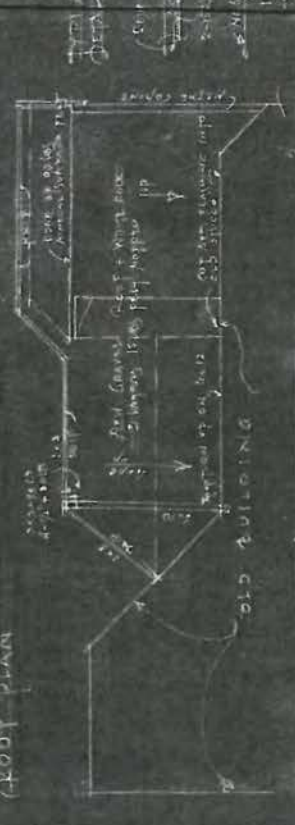
**J.R.DAVIDSON 1941 • R.M. SCHINDLER 1944 AND 1952**

**BLUEPRINTS R.M. SCHINDLER ADDITION 1952**

MAIN FLOOR PLAN  
1/4" = 1'-0"



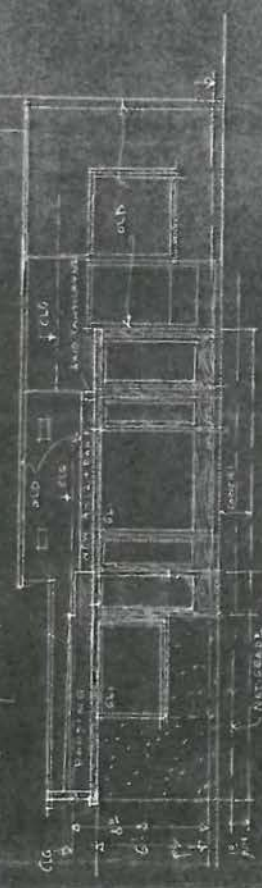
ROOF PLAN



FOUNDATION  
1/4" = 1'-0"



NORTH FRONT



EAST FRONT



DD-Detail



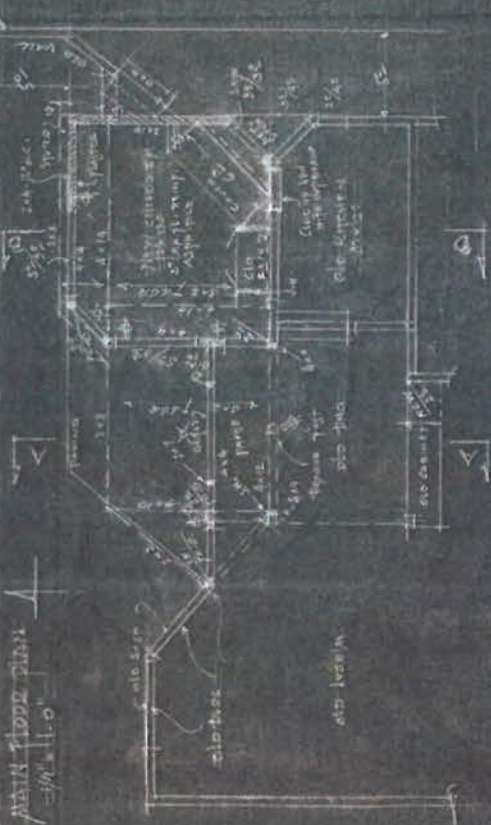
SECTION THRU A-A



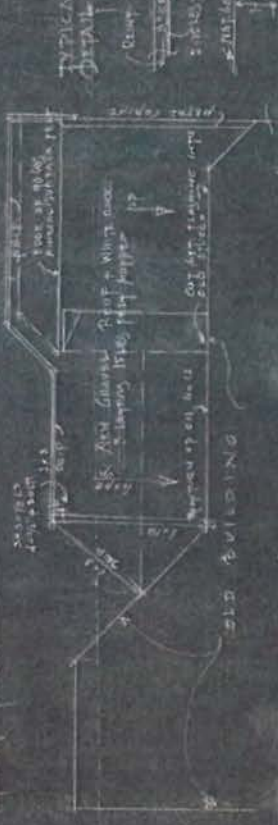
NOTES:  
1. ALL NEW WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE BUILDING CODES AND SPECIFICATIONS.  
2. ALL MATERIALS SHALL BE OF THE BEST QUALITY AND SHALL BE SUBMITTED TO THE ARCHITECT FOR APPROVAL.  
3. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE BUILDING CODES AND SPECIFICATIONS.  
4. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE BUILDING CODES AND SPECIFICATIONS.



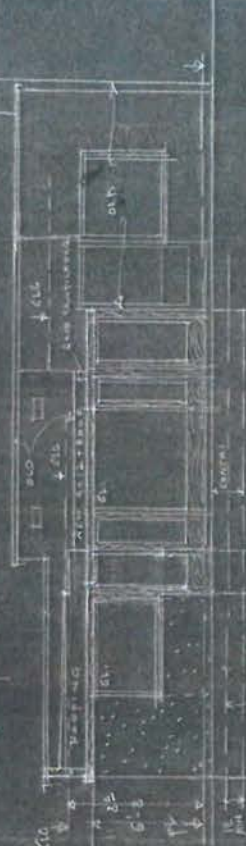
MAIN FLOOR PLAN  
1/8" = 1'-0"



ROOF PLAN



NORTH FRONT



EAST FRONT



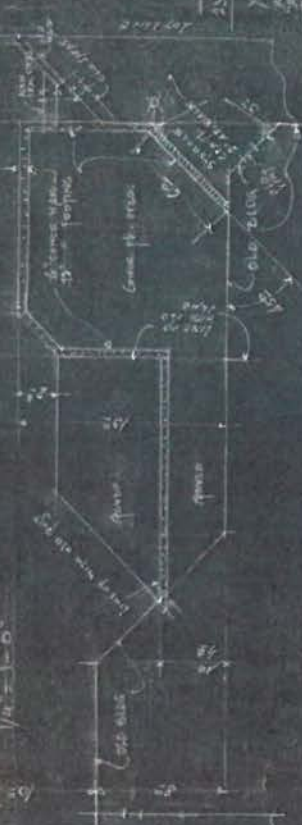
DD-DETAIL



TYPICAL



FOUNDATION

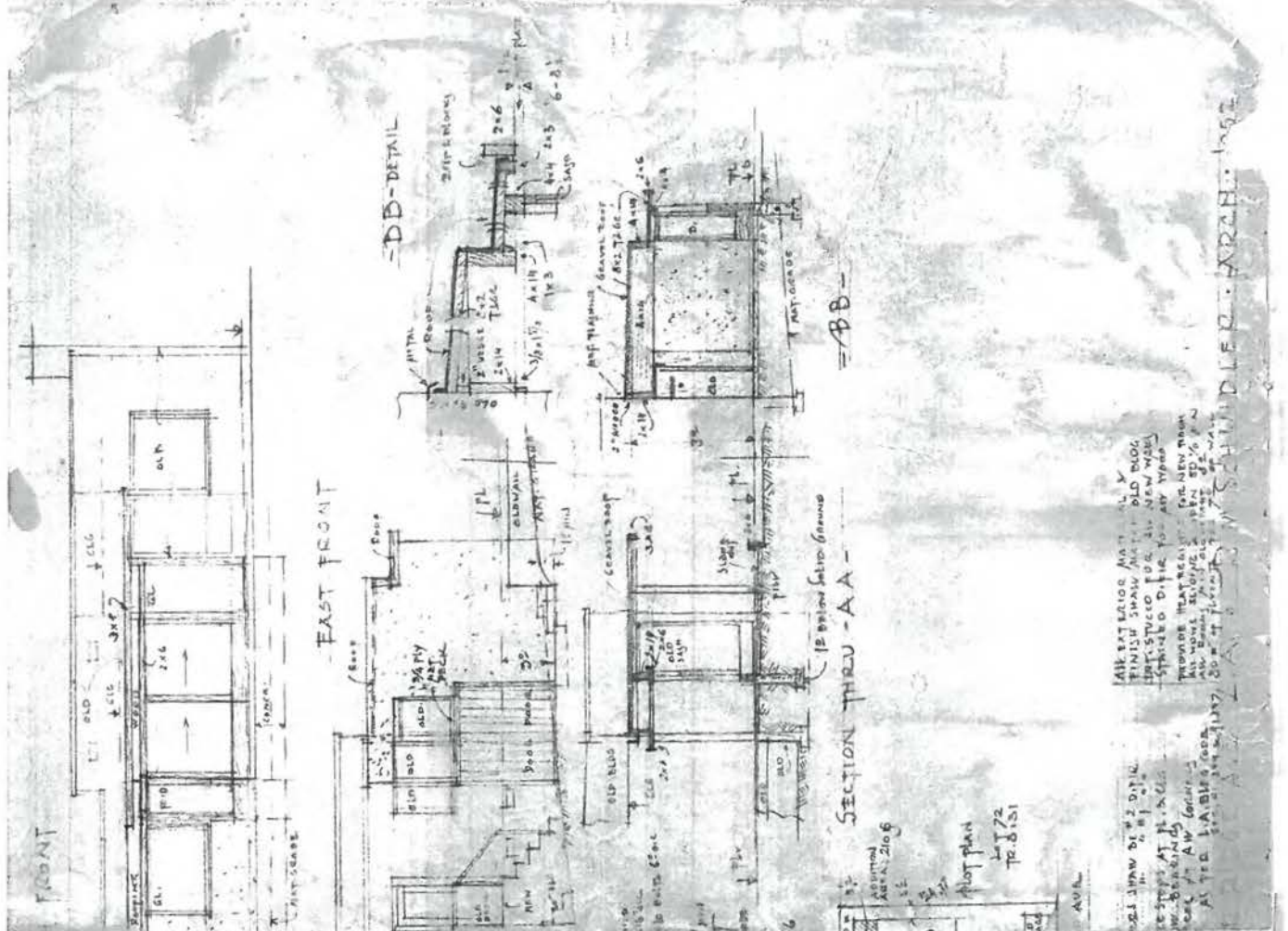
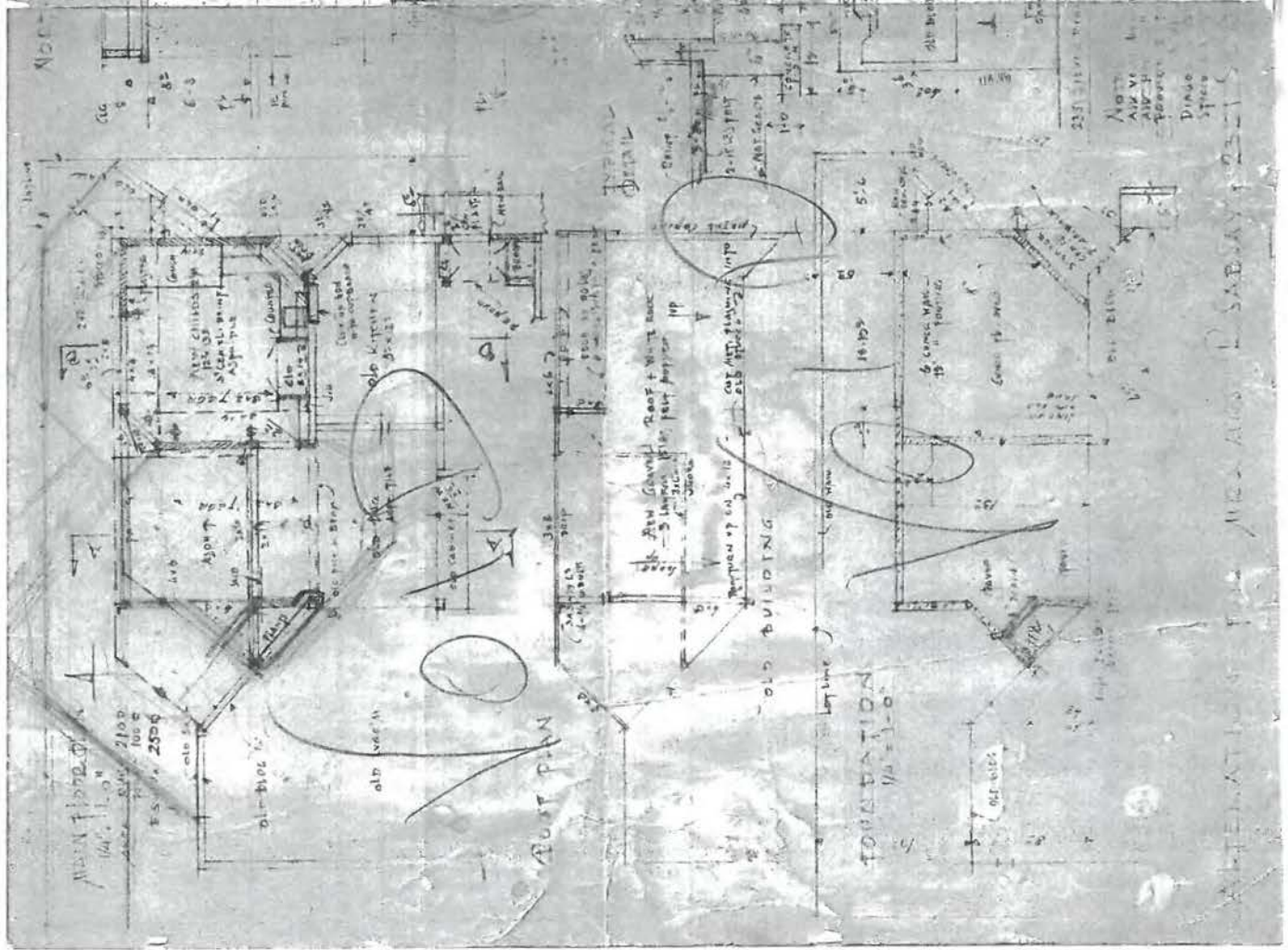


SECTION THRU - A - A



NOTES:  
ALL MATERIALS NATURAL &  
FINISH SHOW MATCH OLD BLDG.  
TRIM & CASEWORK NEW WOOD  
PLANNED OFFICE FOR NEW WOOD  
TRIMMER MATERIALS FINISHING WORK





ALL EXISTING MATERIAL TO REMAIN  
 EXCEPT WHERE SHOWN OTHERWISE  
 STRUCTURE TO BE ALL NEW  
 SPANNO DITE FOR AIR WIND  
 THROUGH MATERIAL FOR NEW ROOM  
 AIR WIND PROTECTIVE WALL  
 12" BELOW EXISTING GROUND

NOT TO SCALE  
 ALL NEW  
 EXISTING  
 FOUNDATION  
 DRAINAGE  
 STRUCTURE

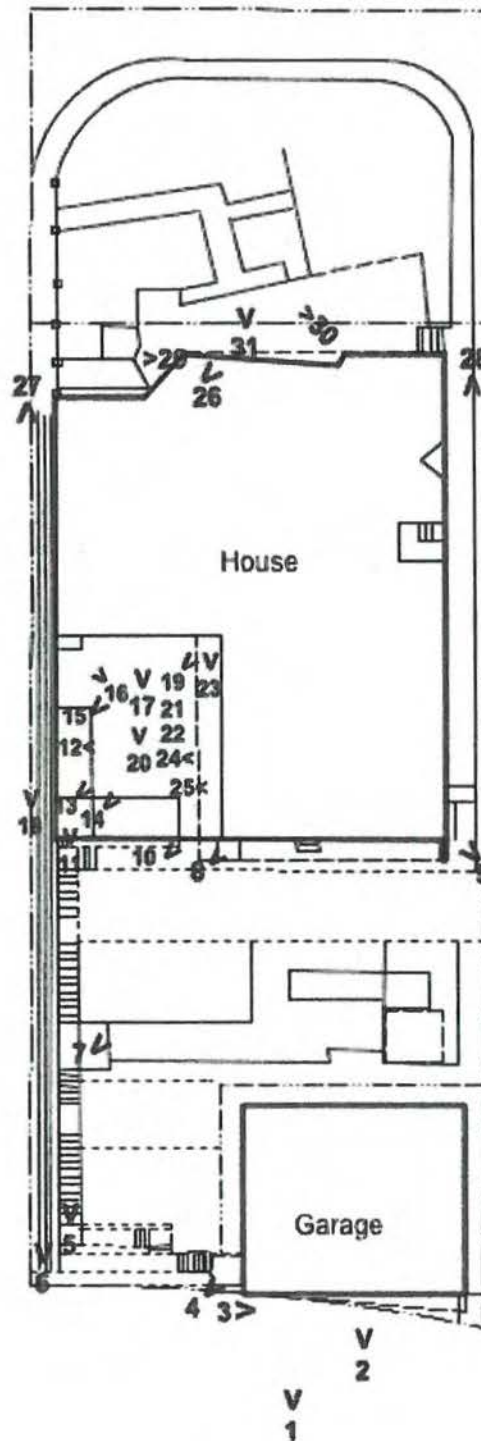
ALTERNATIVE FOR NEW AUGUST 25, 1951  
 ARCH. 1051

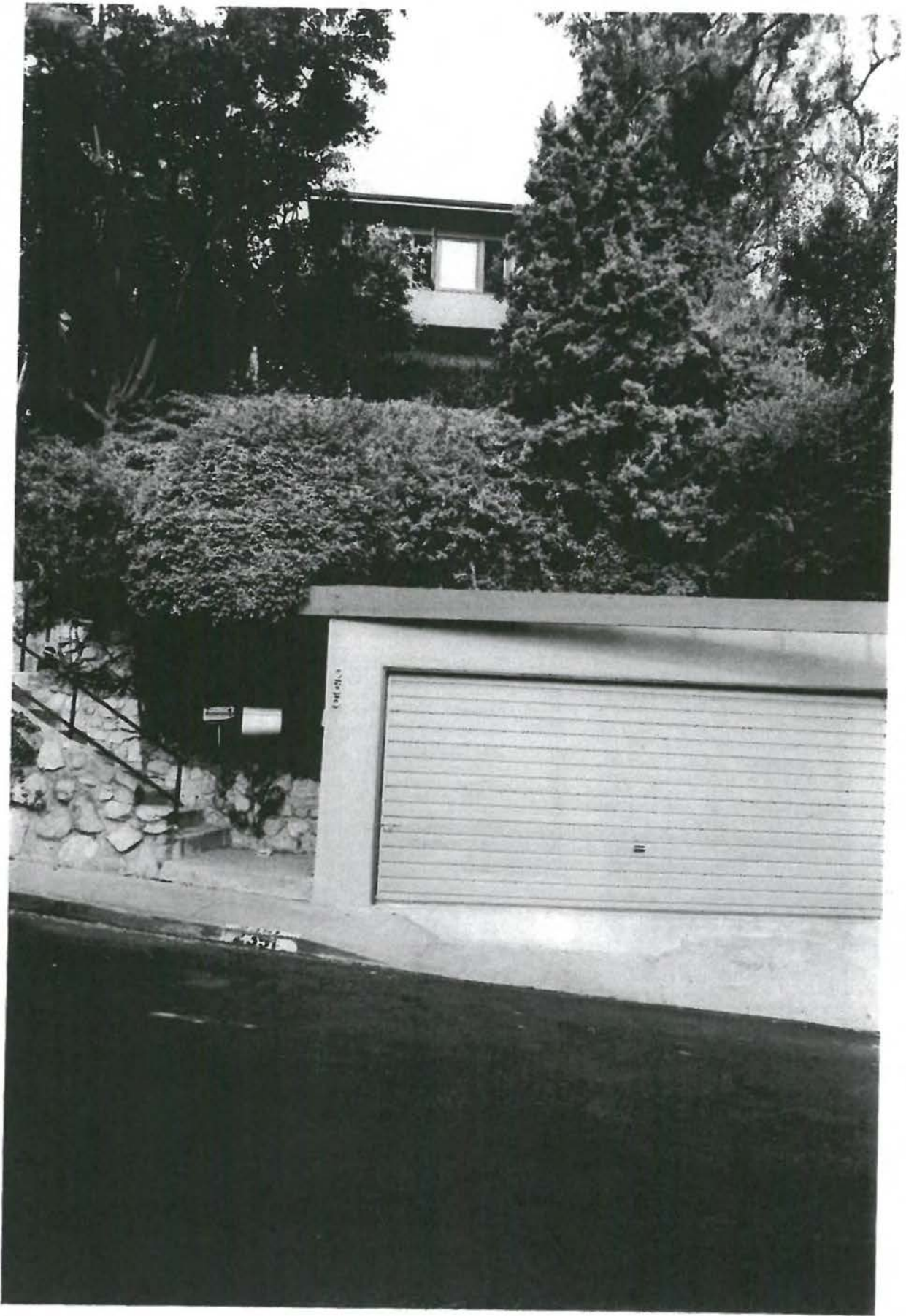


# The Sabsay House

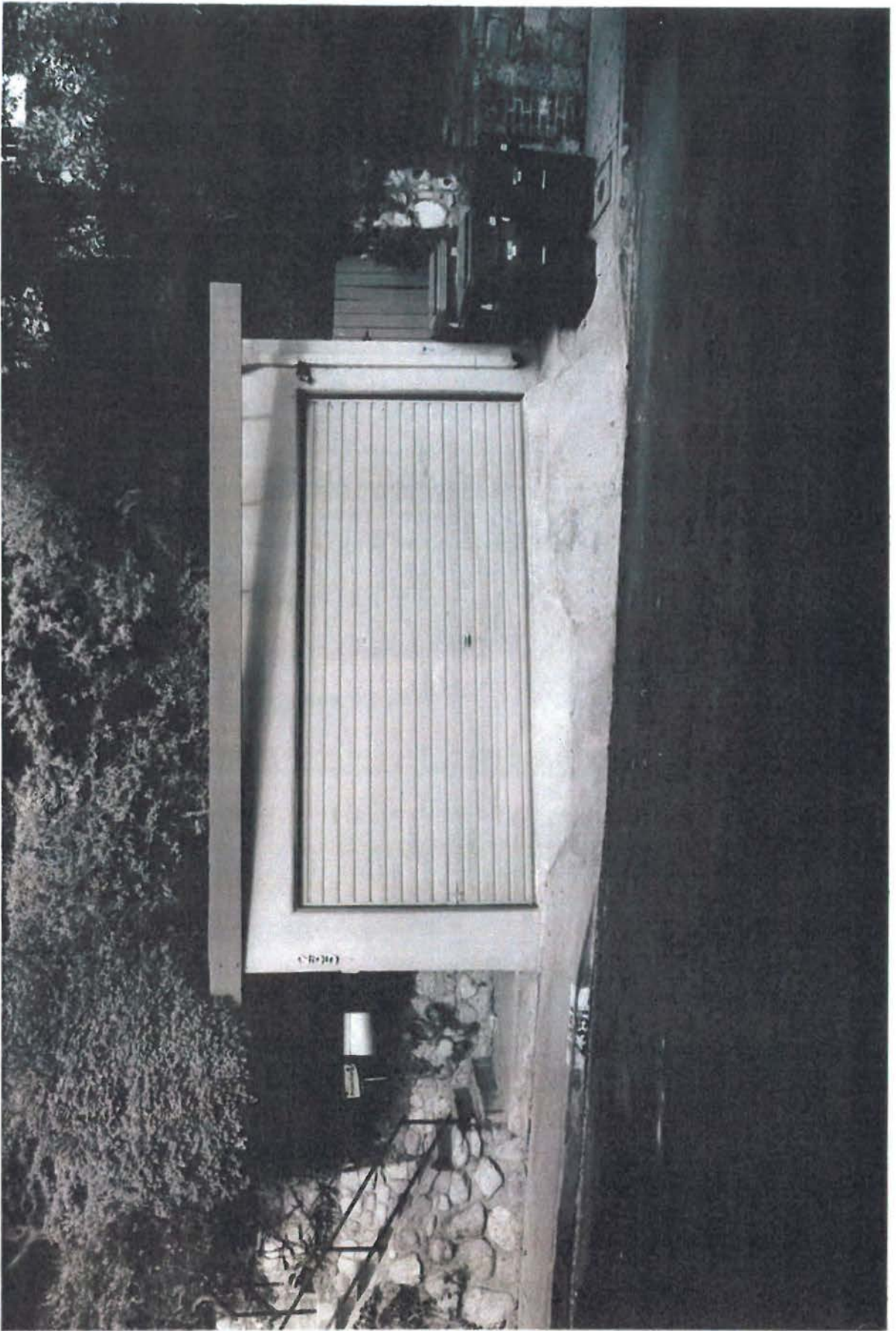
J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

PHOTO KEY  
EXTERIORS



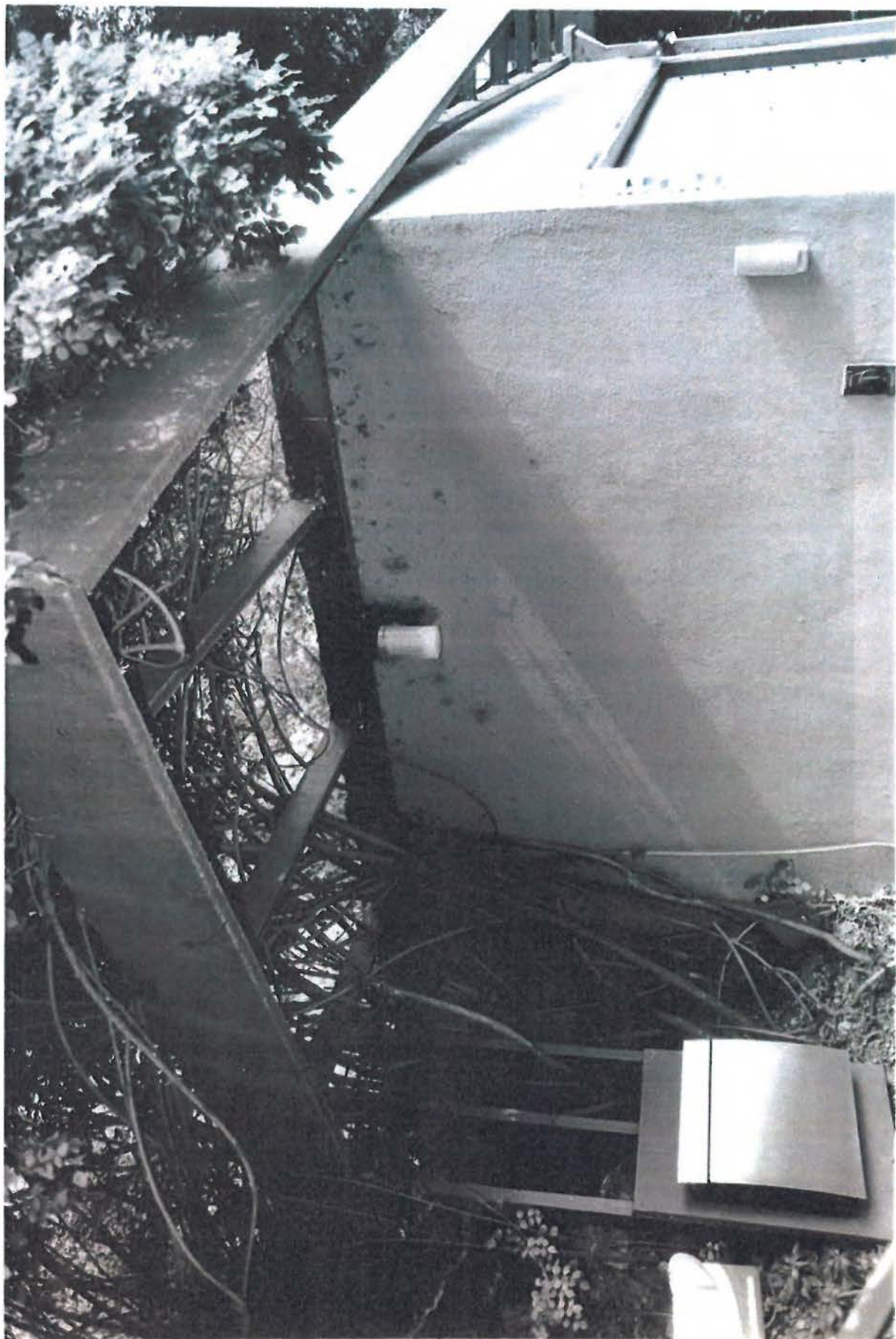






















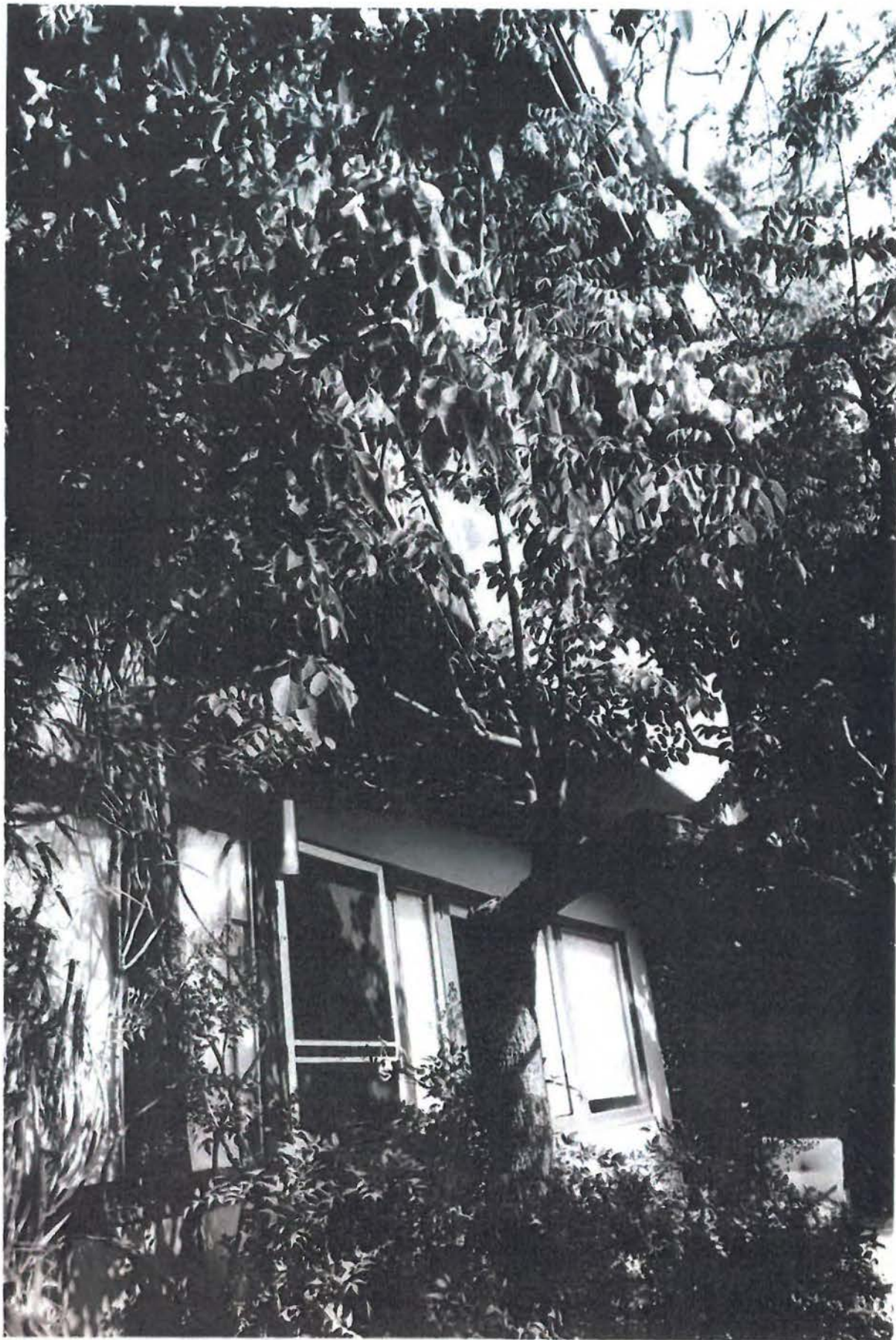














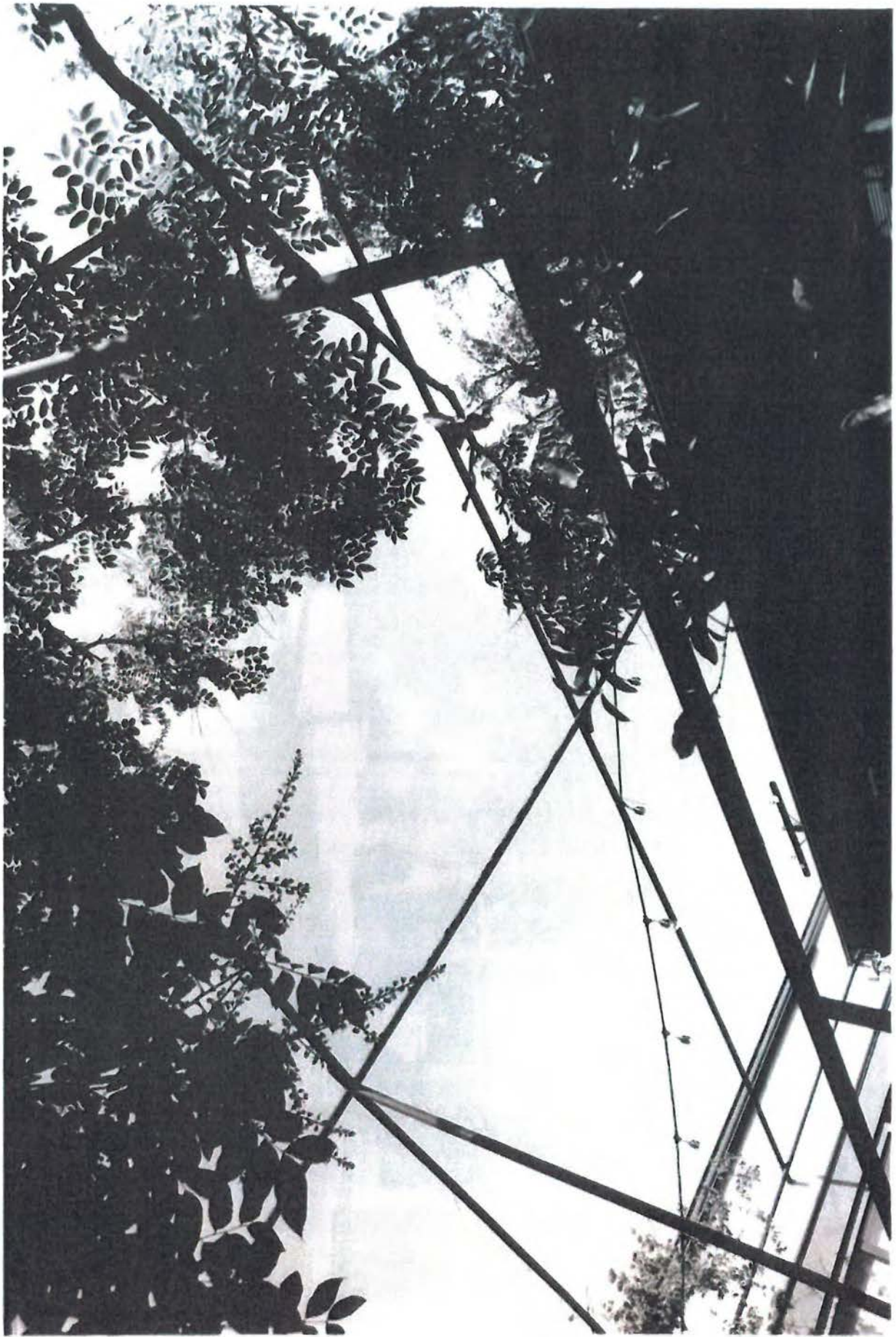












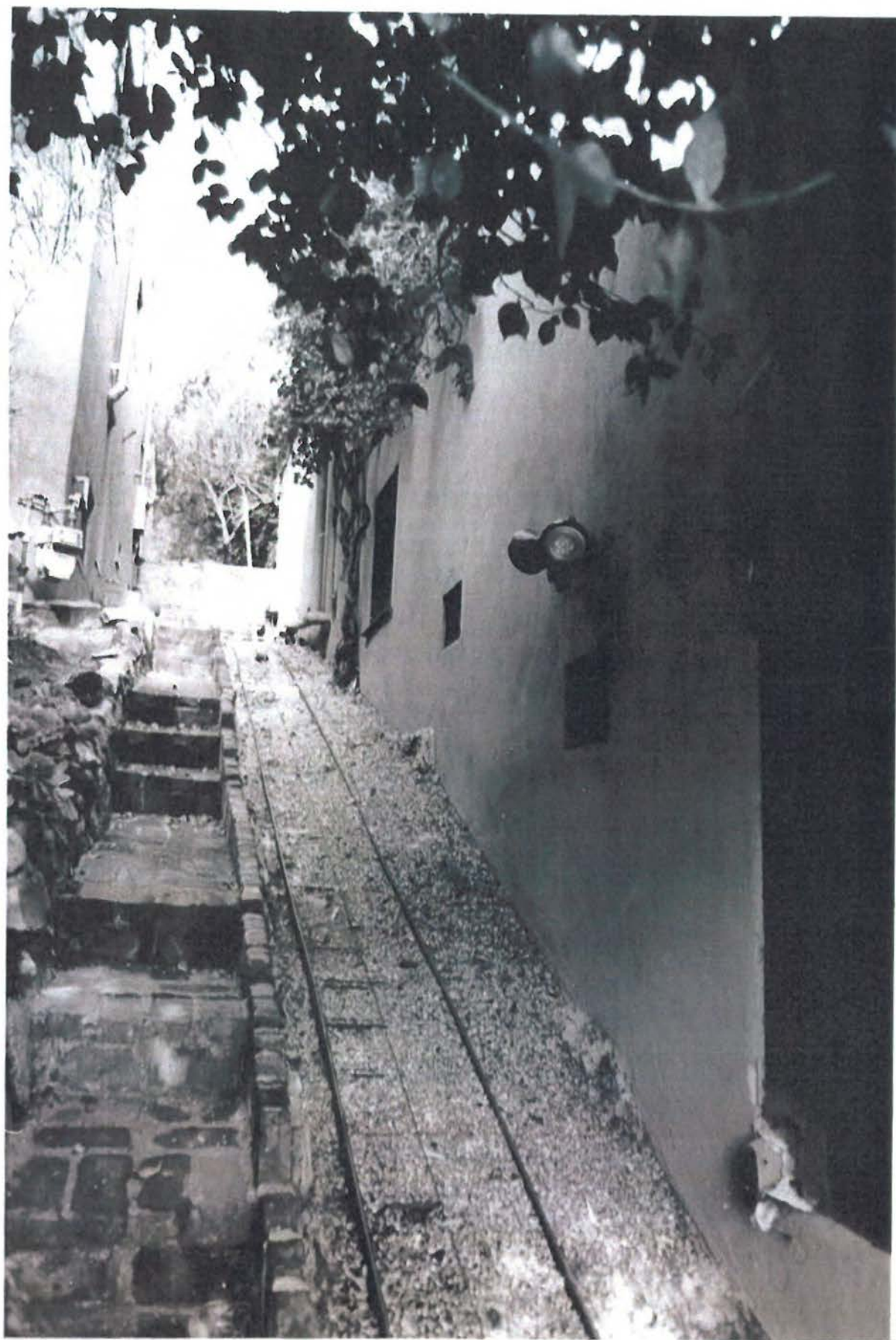


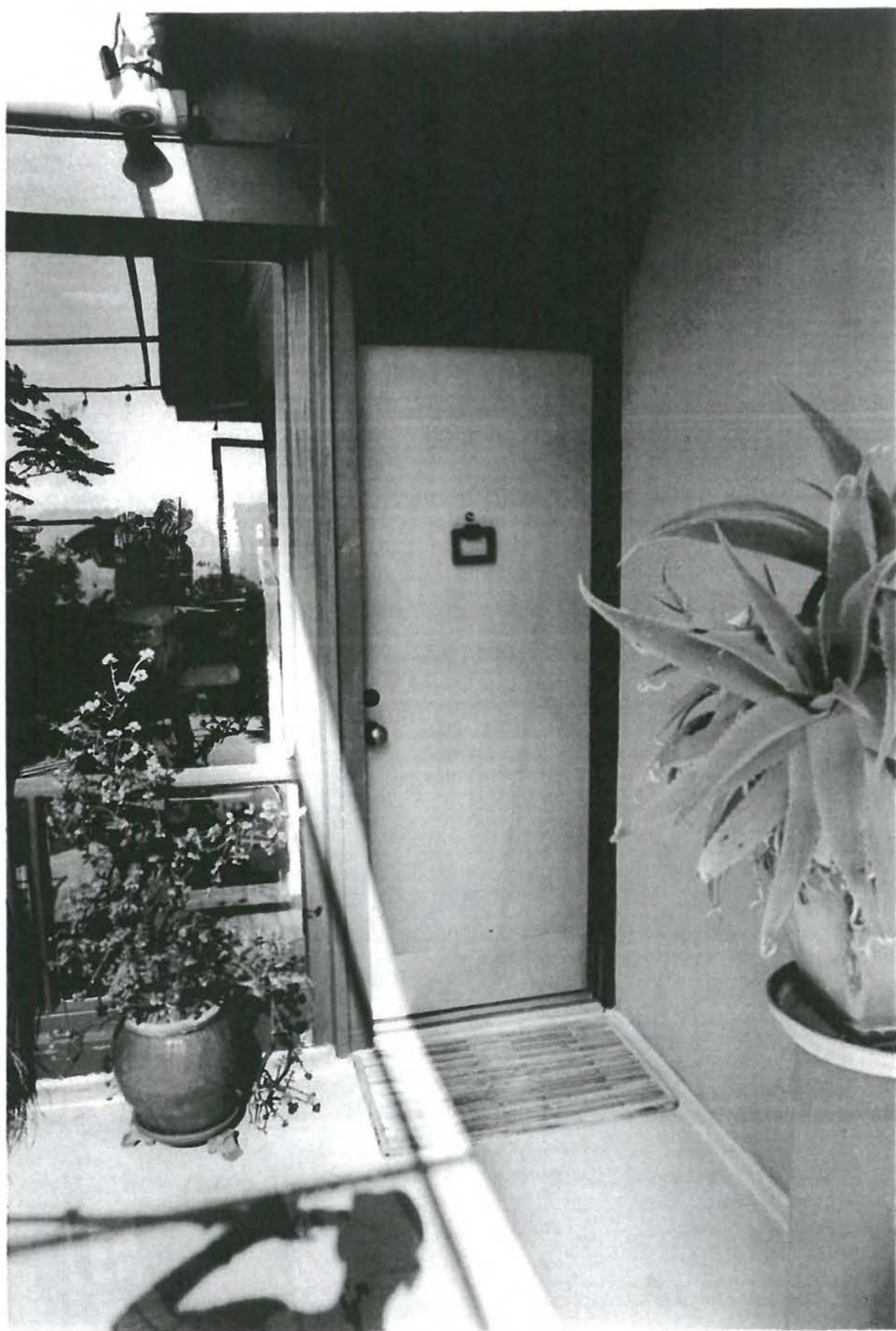






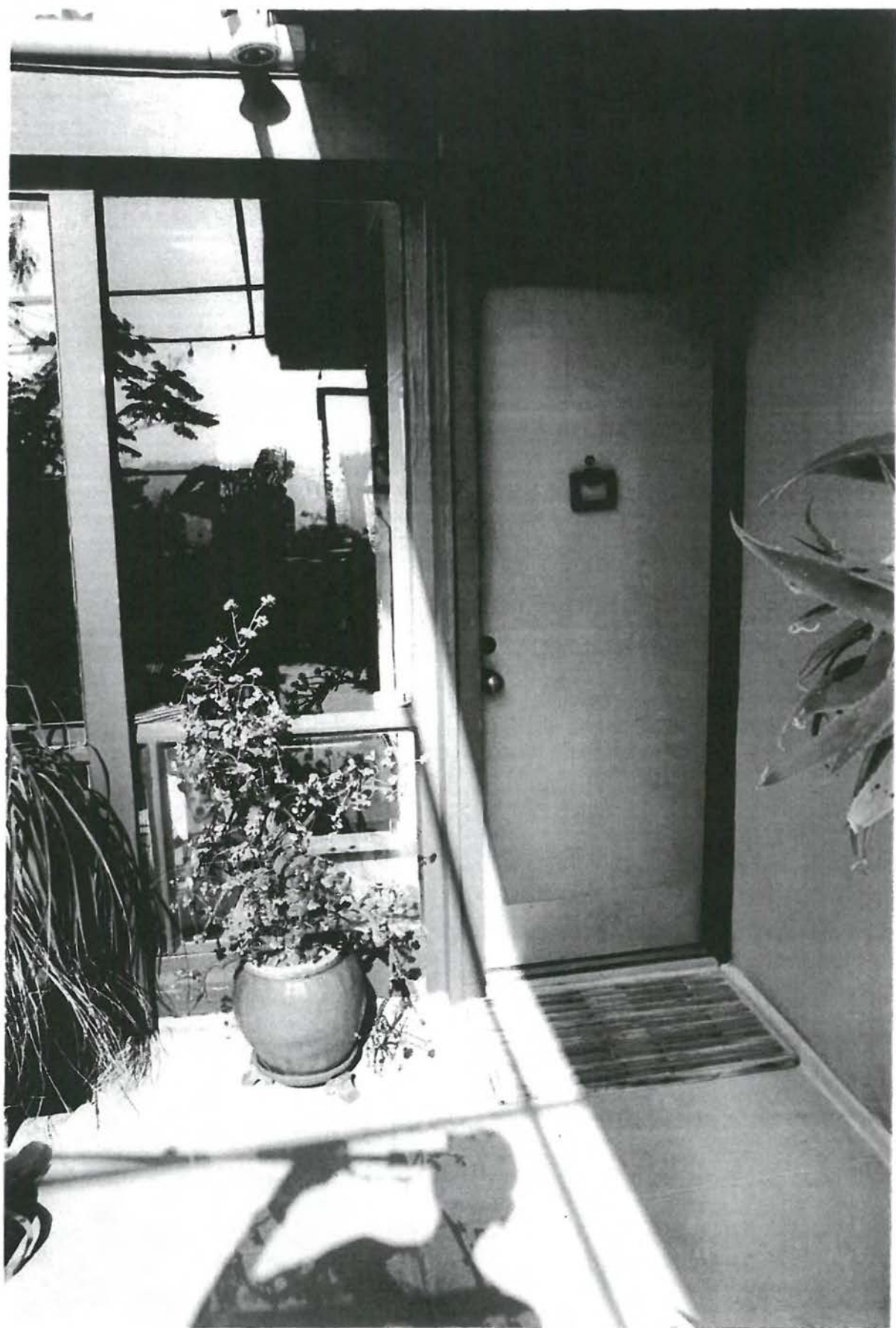




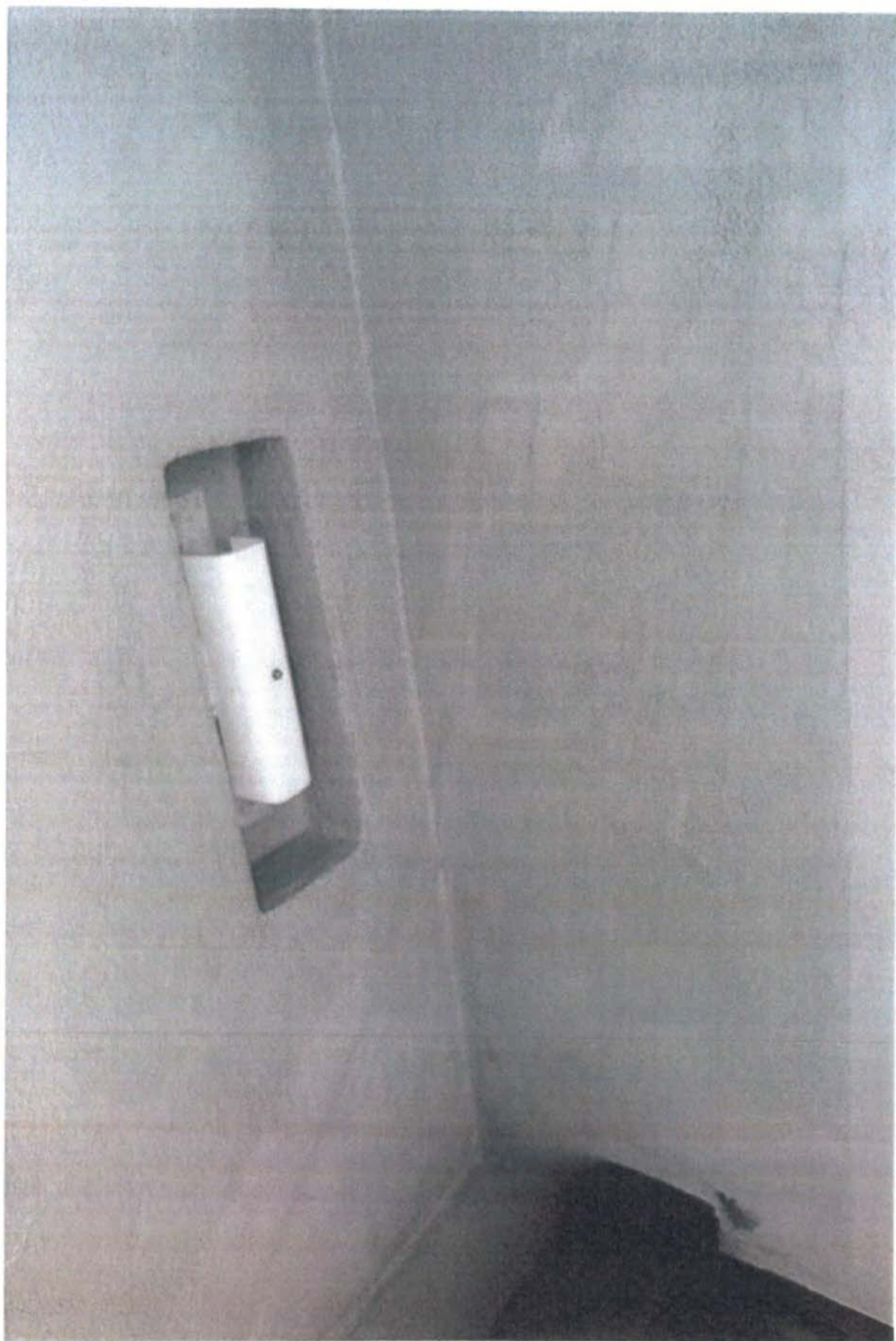


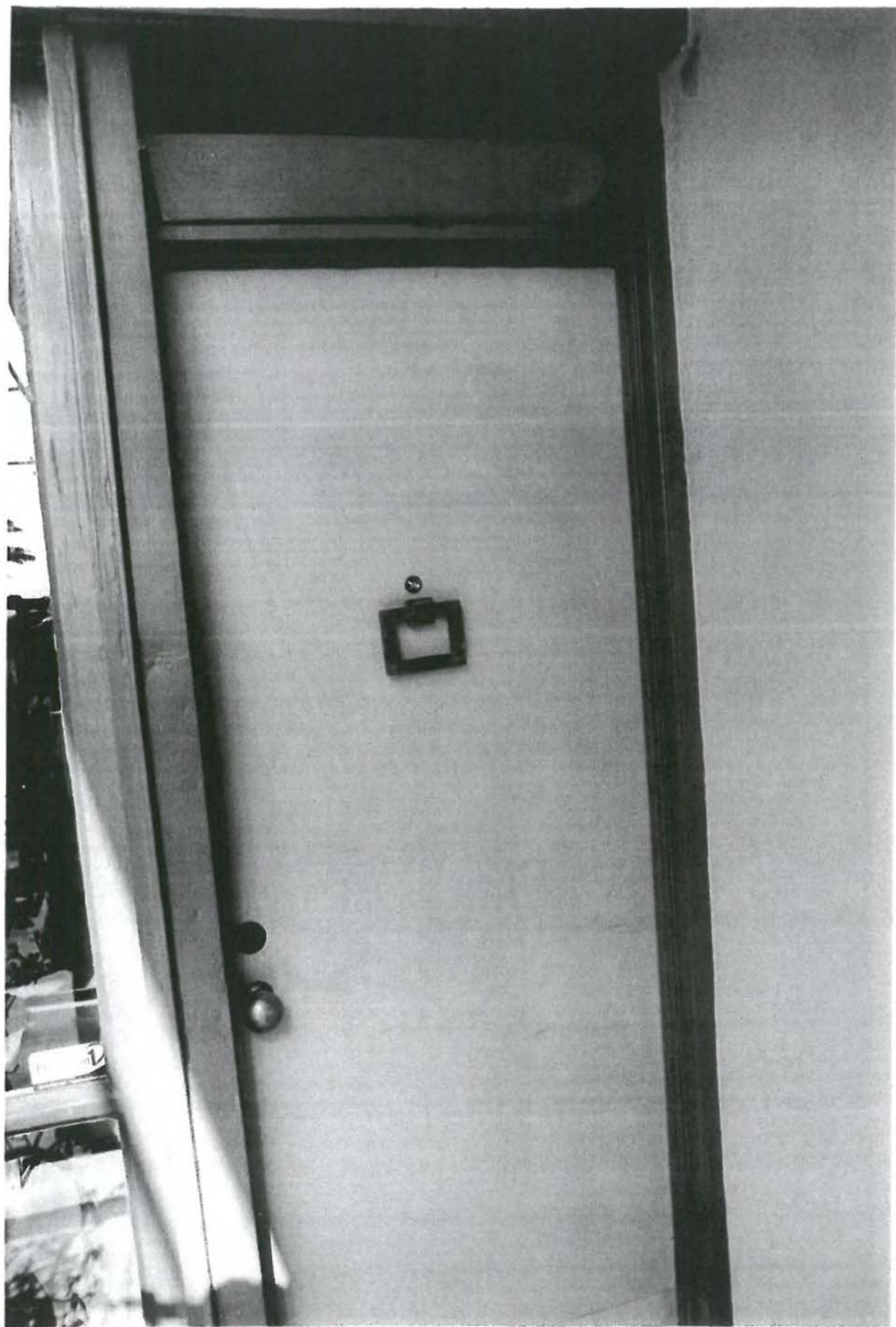










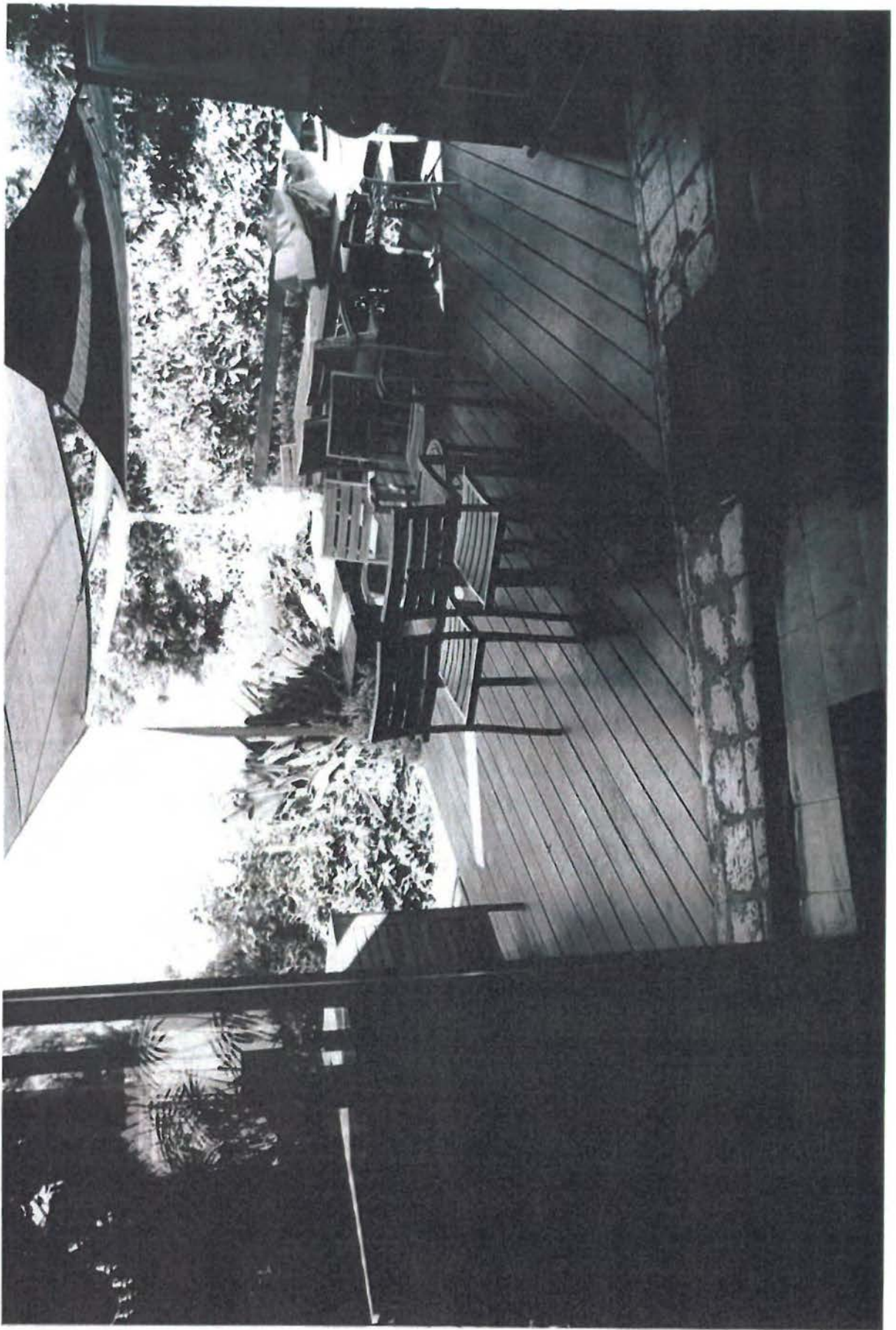
















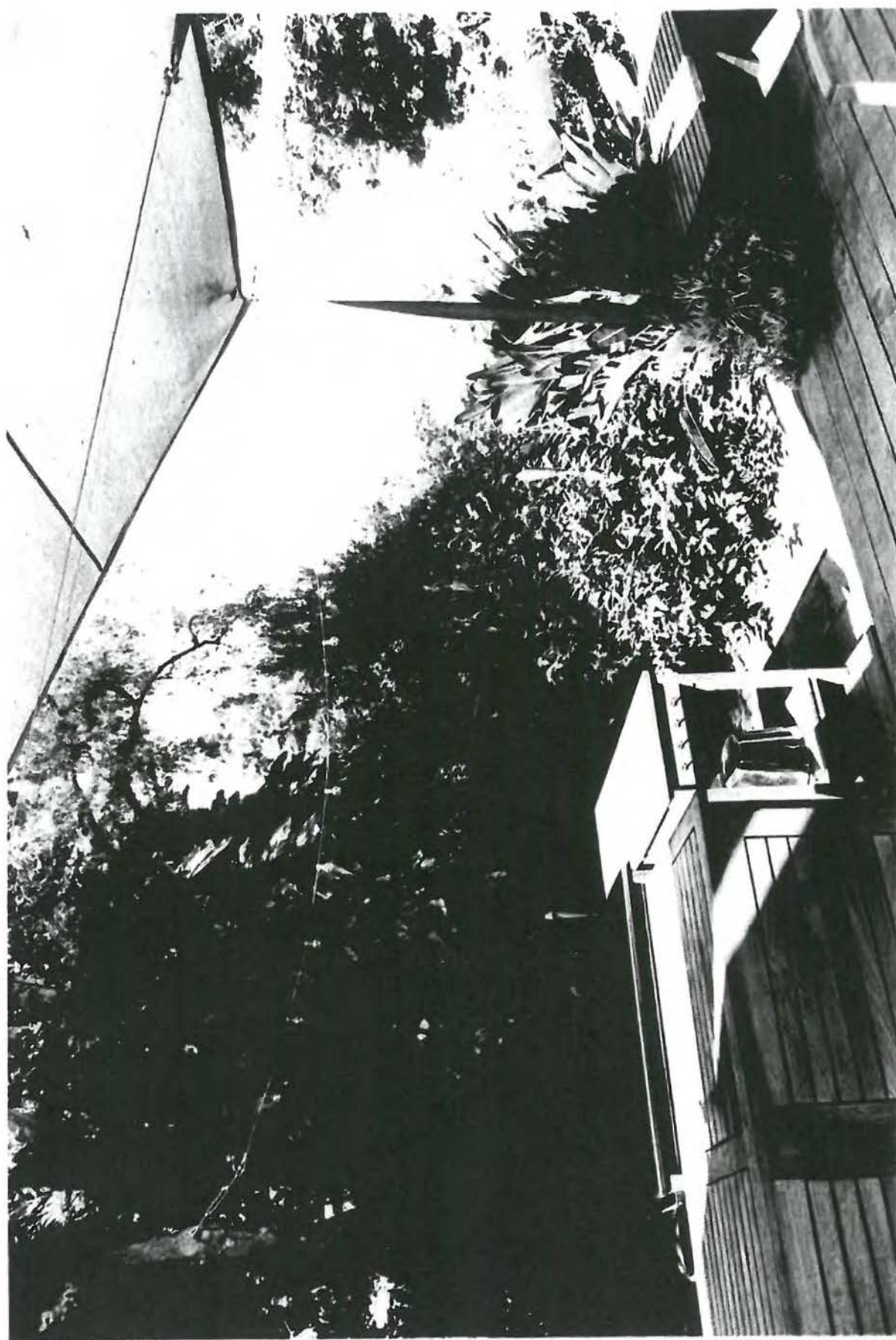








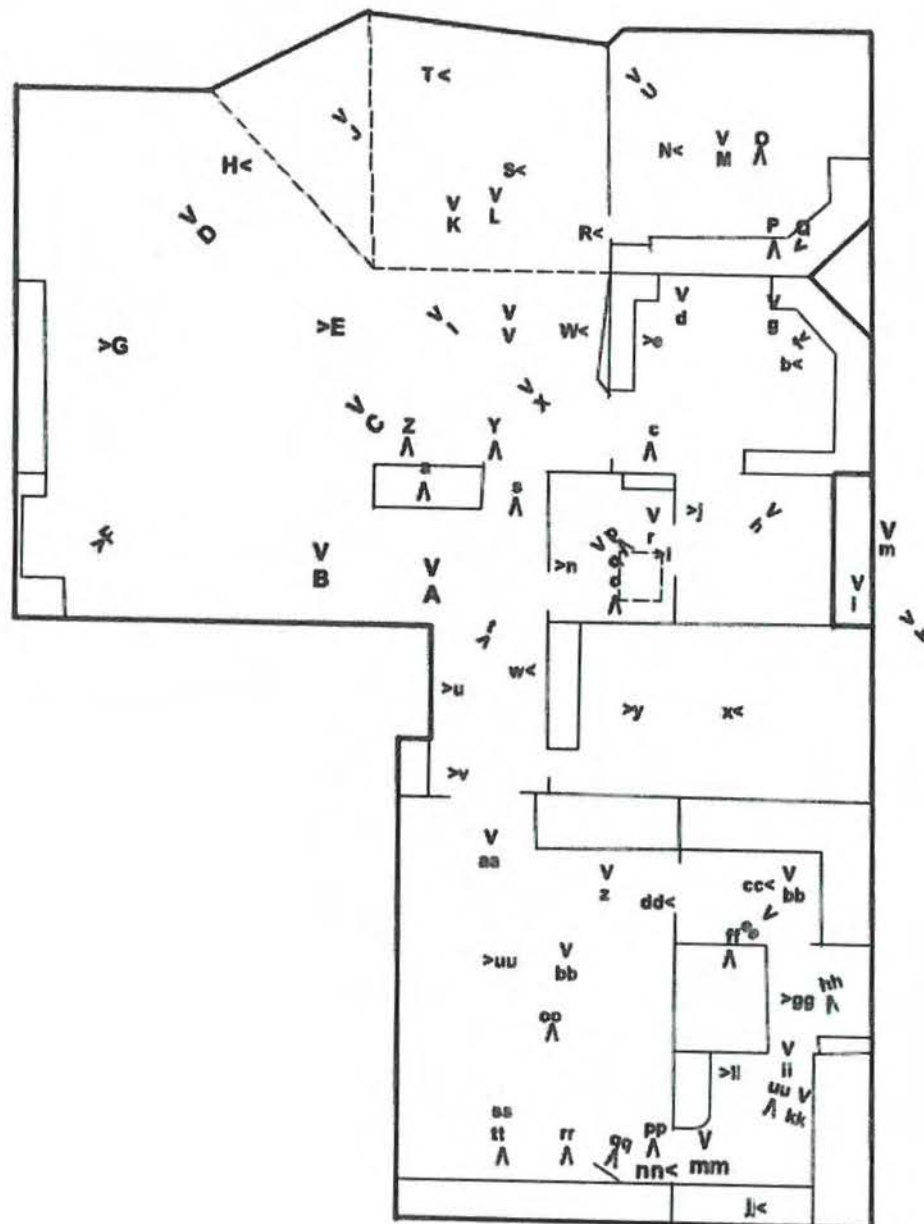






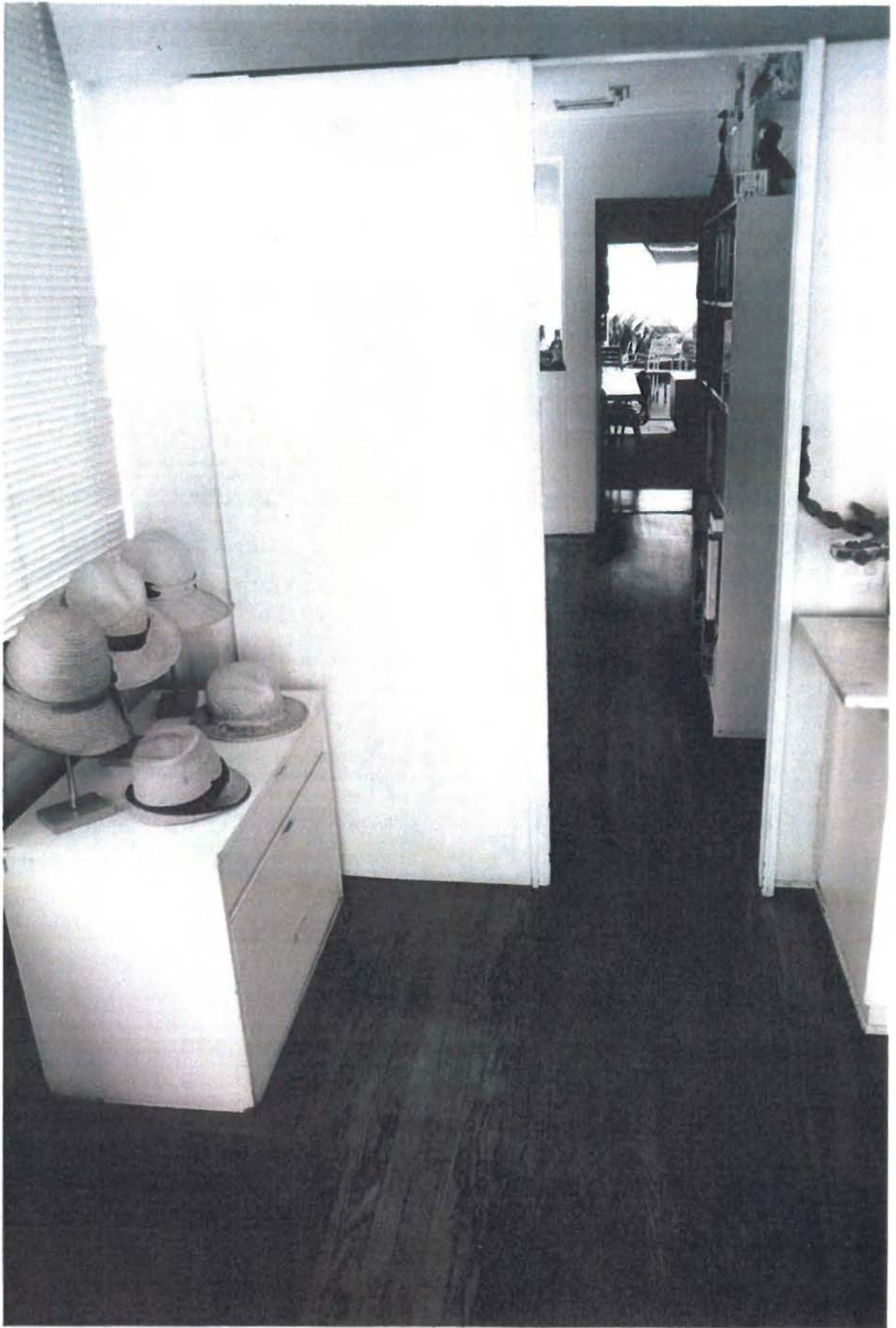
J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

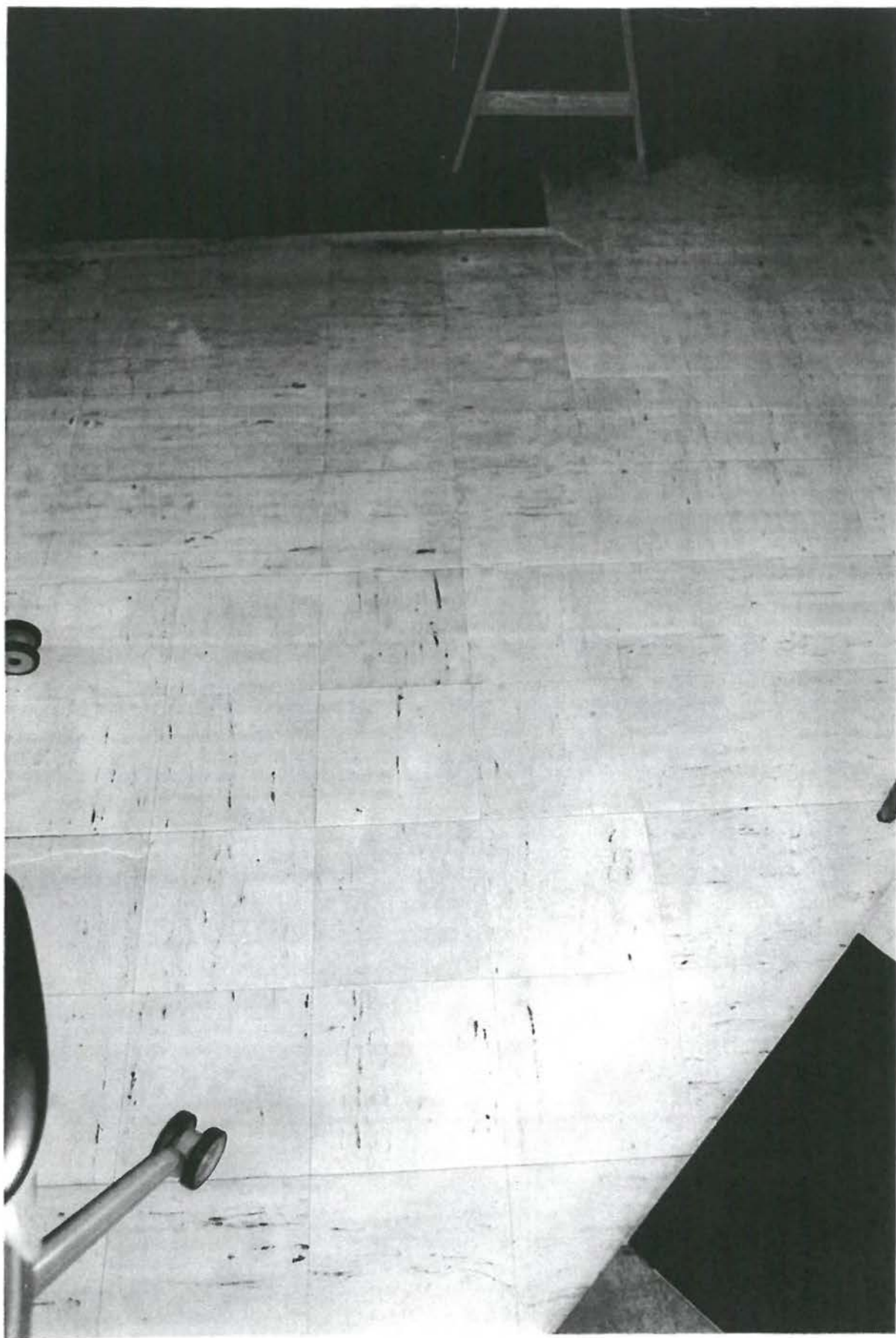
DAVIDSON/SCHINDLER INTERIORS



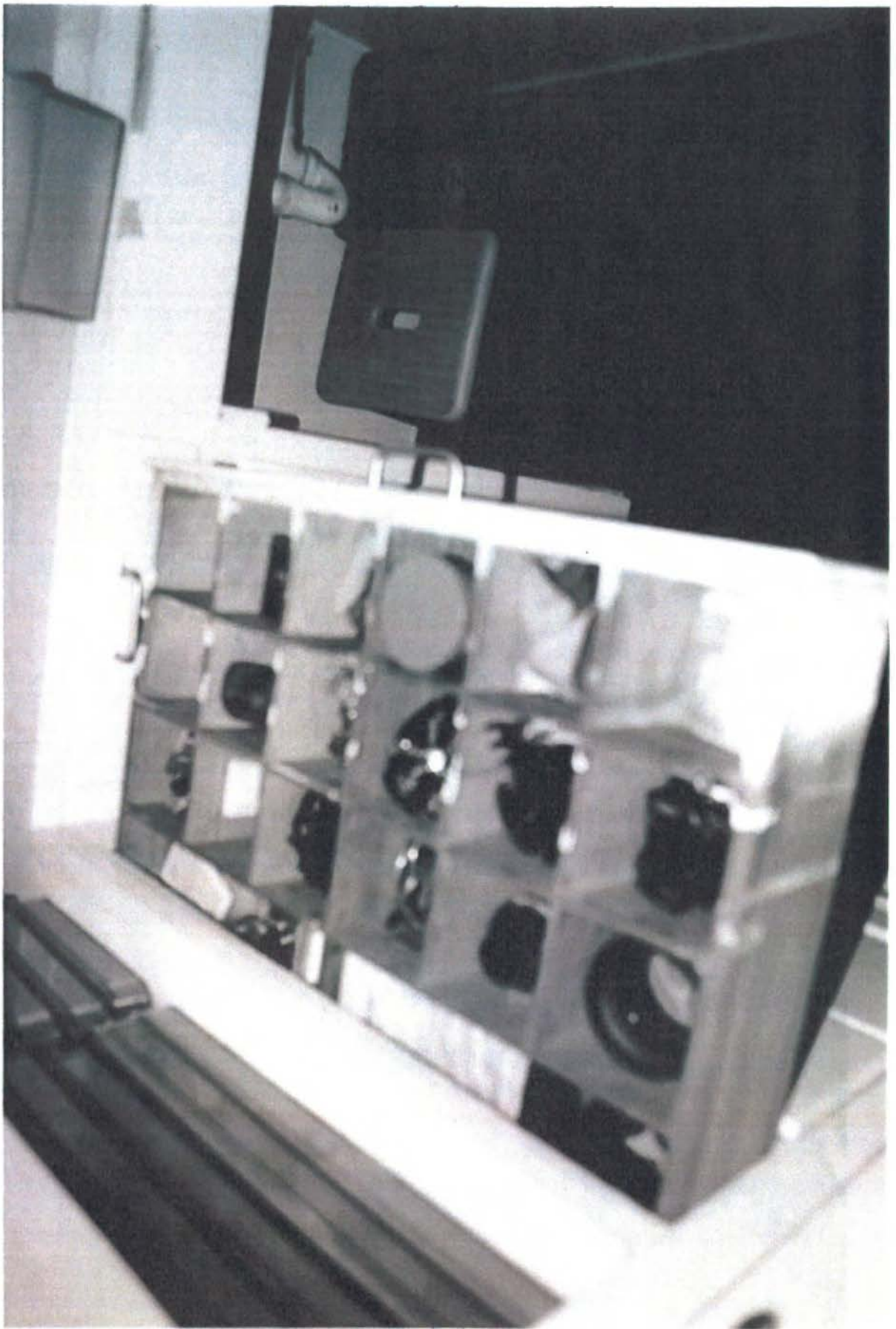






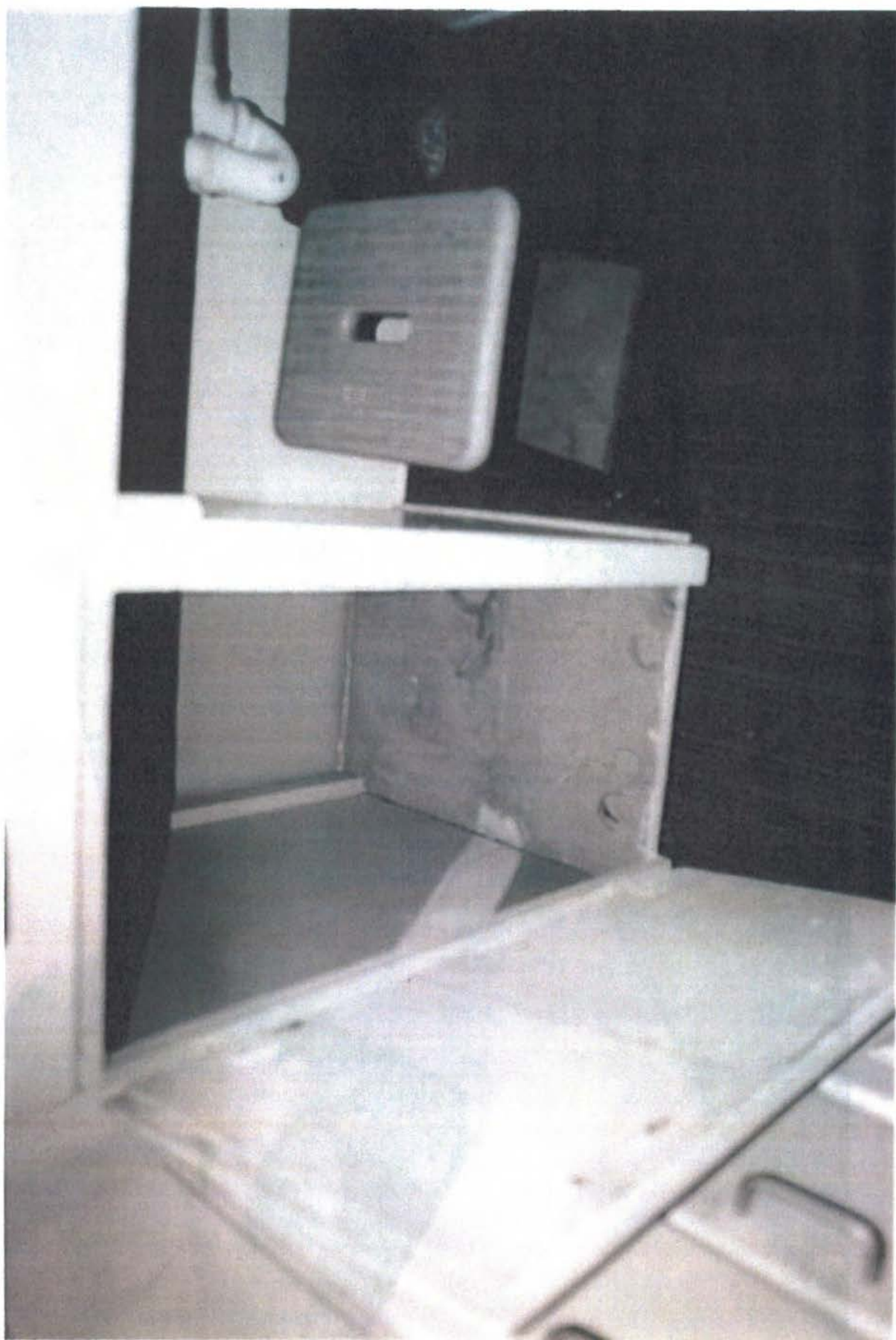












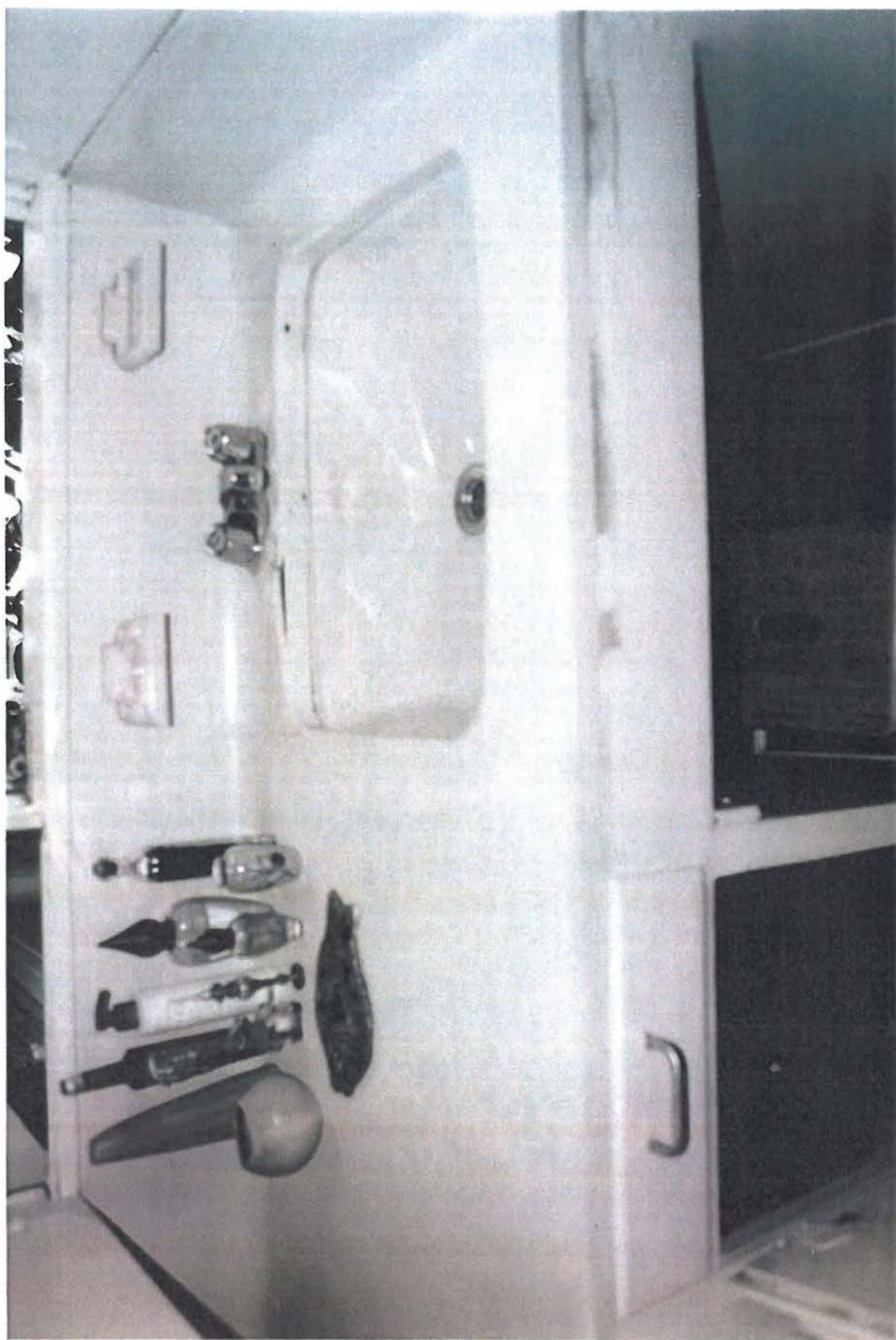


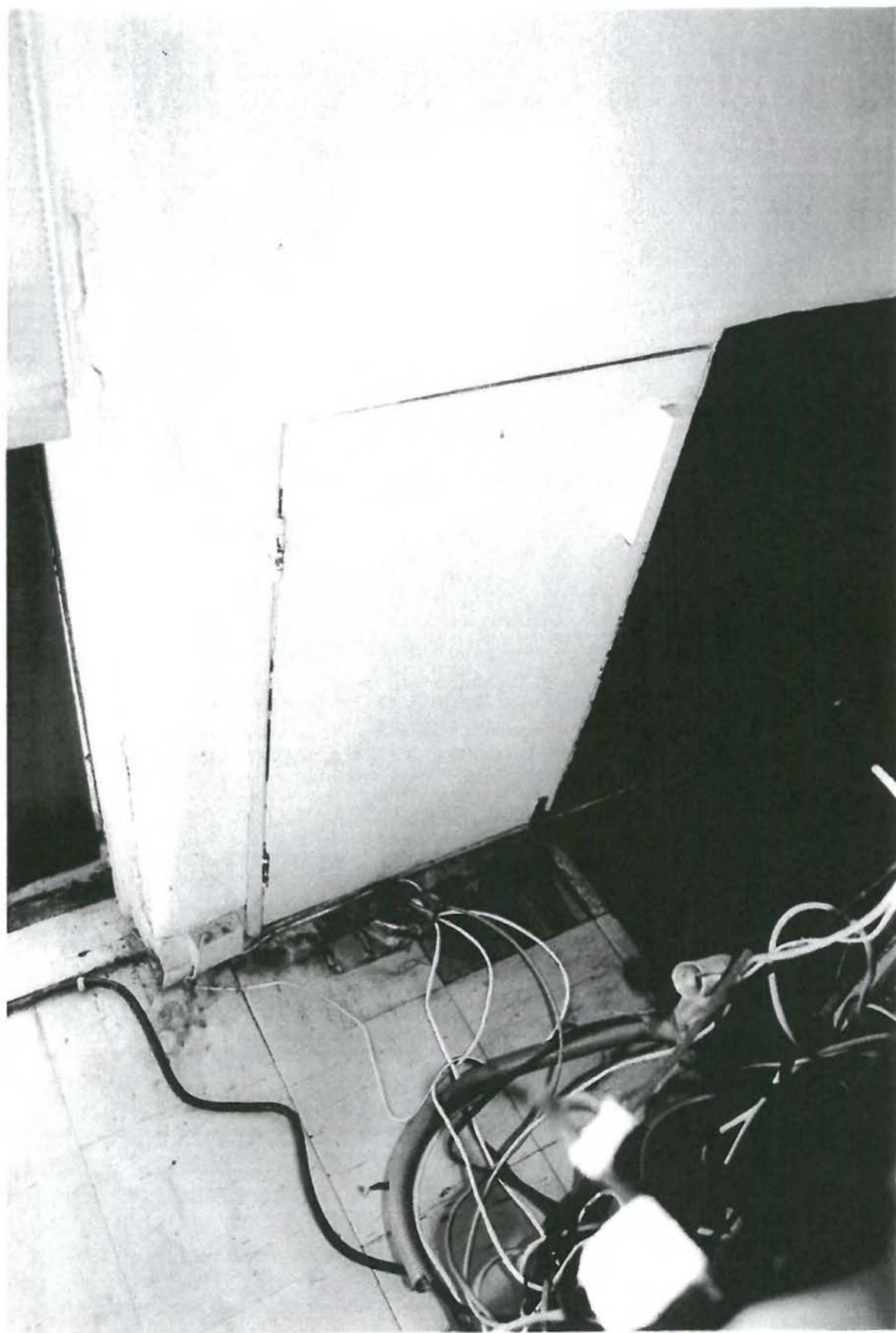




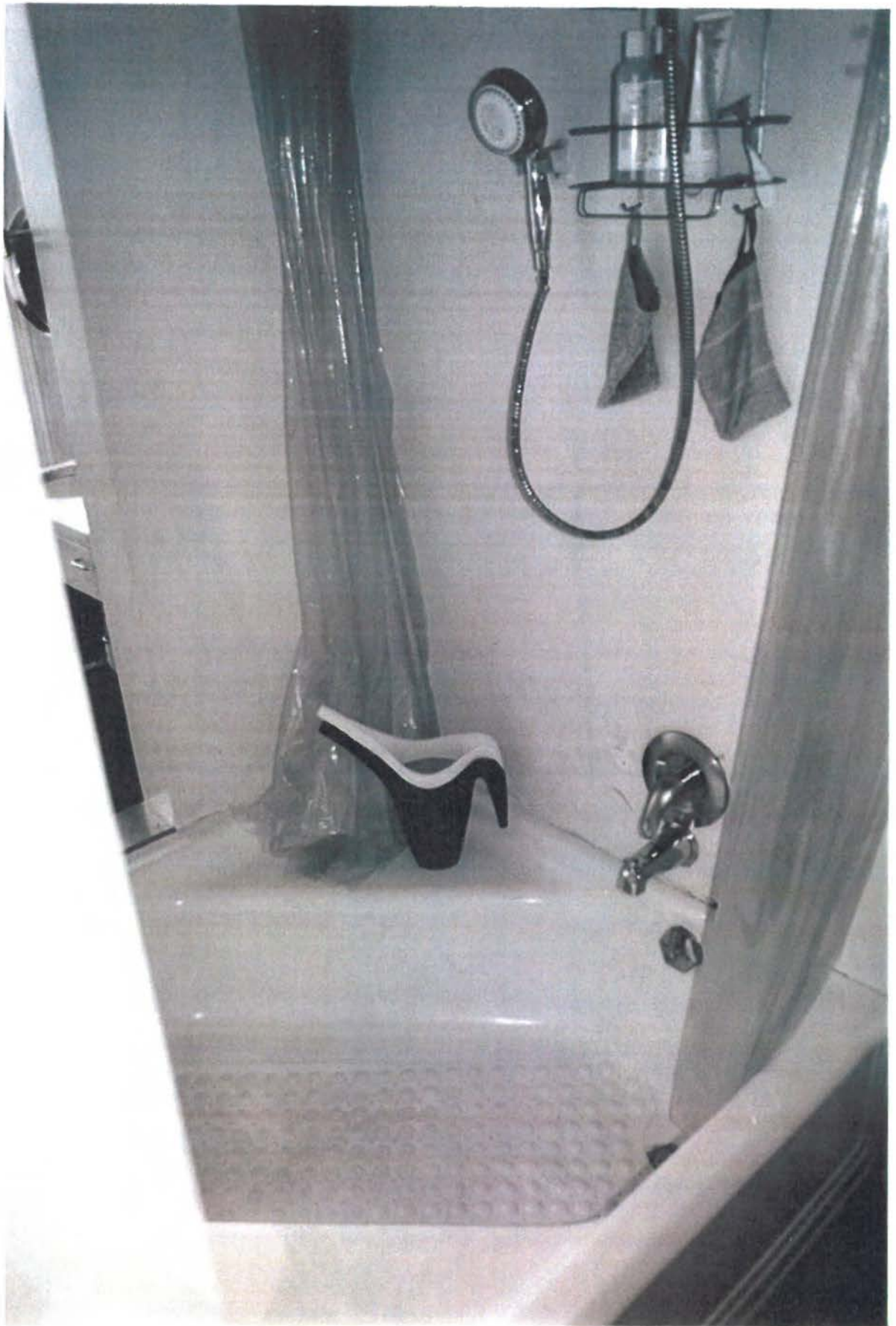






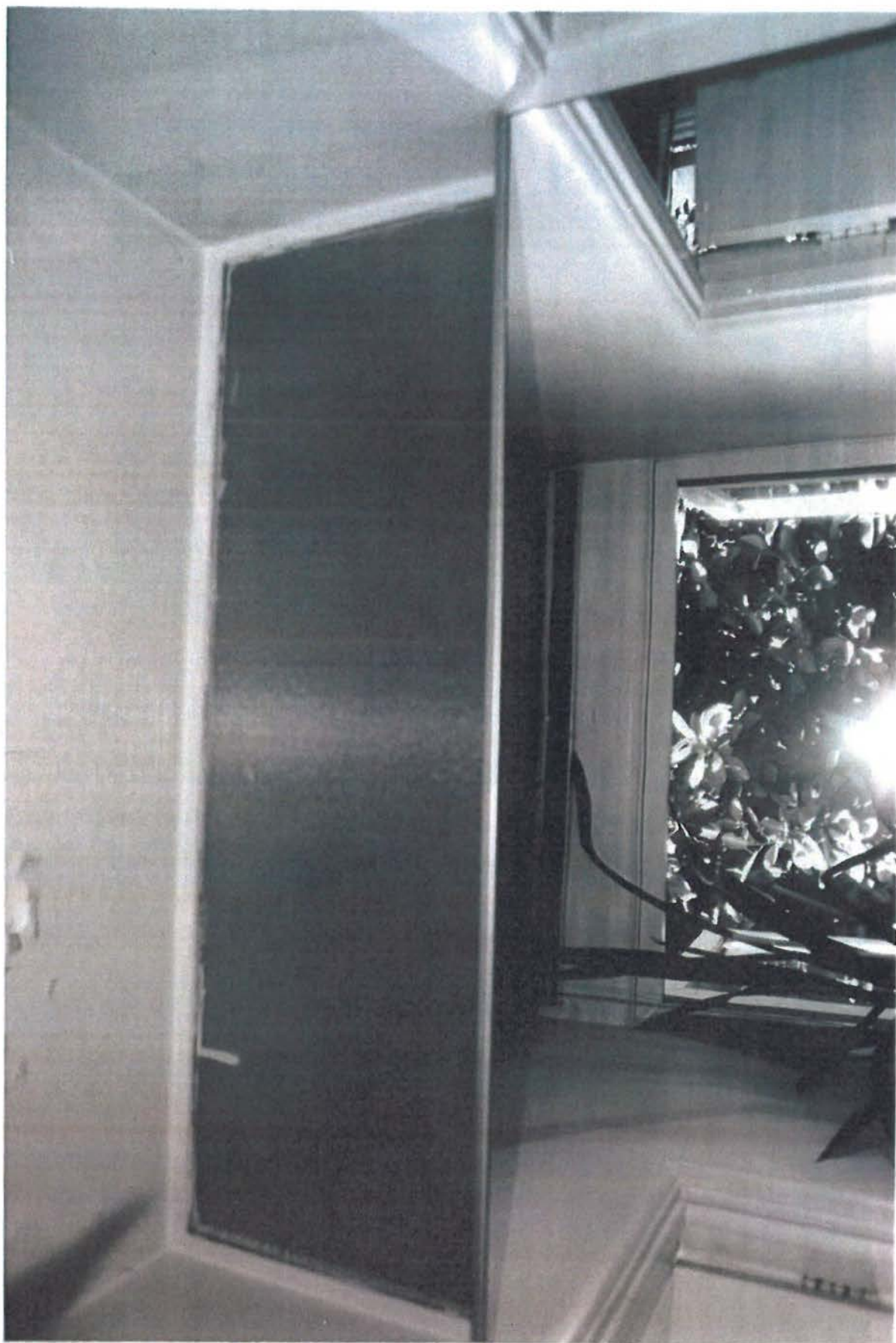






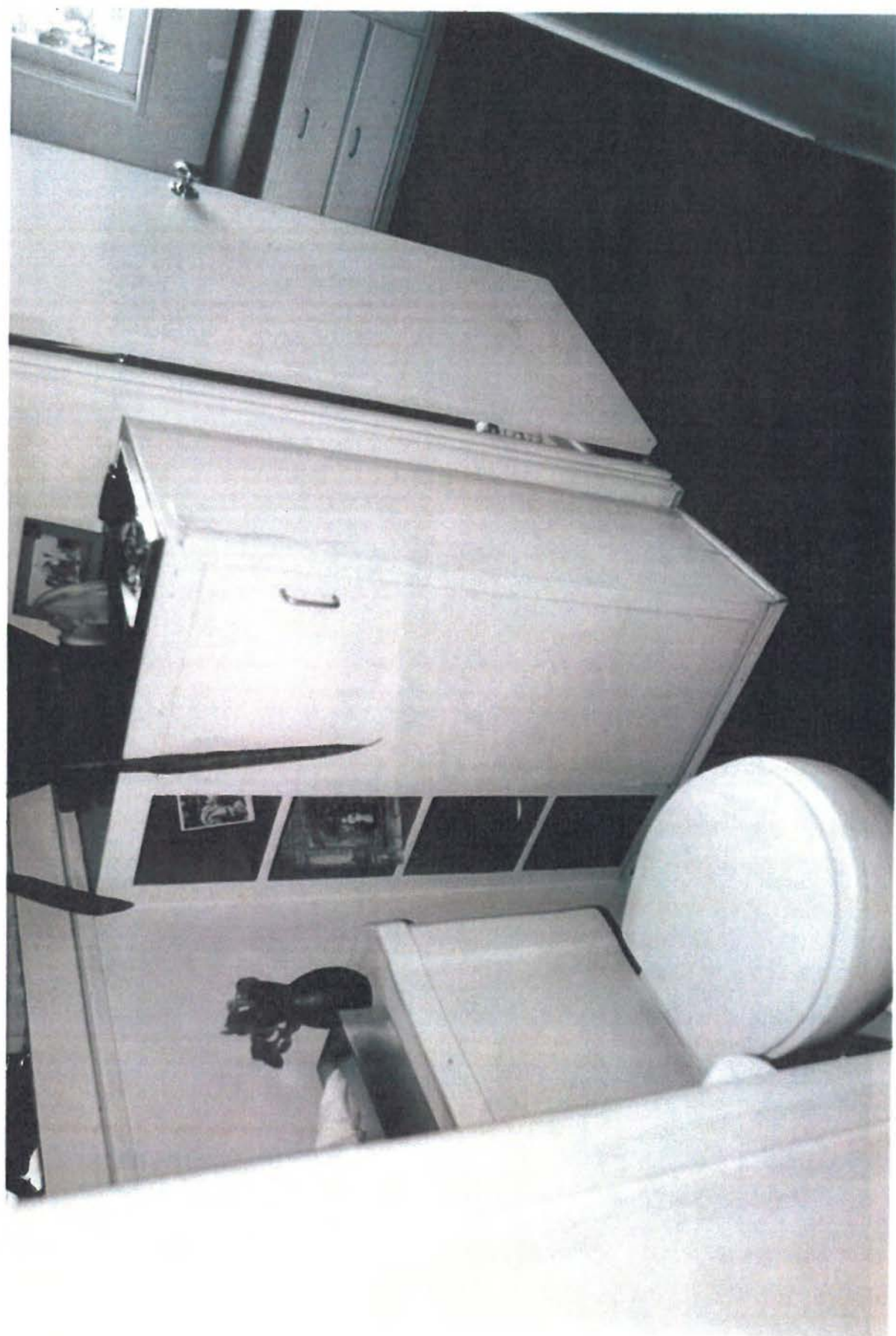






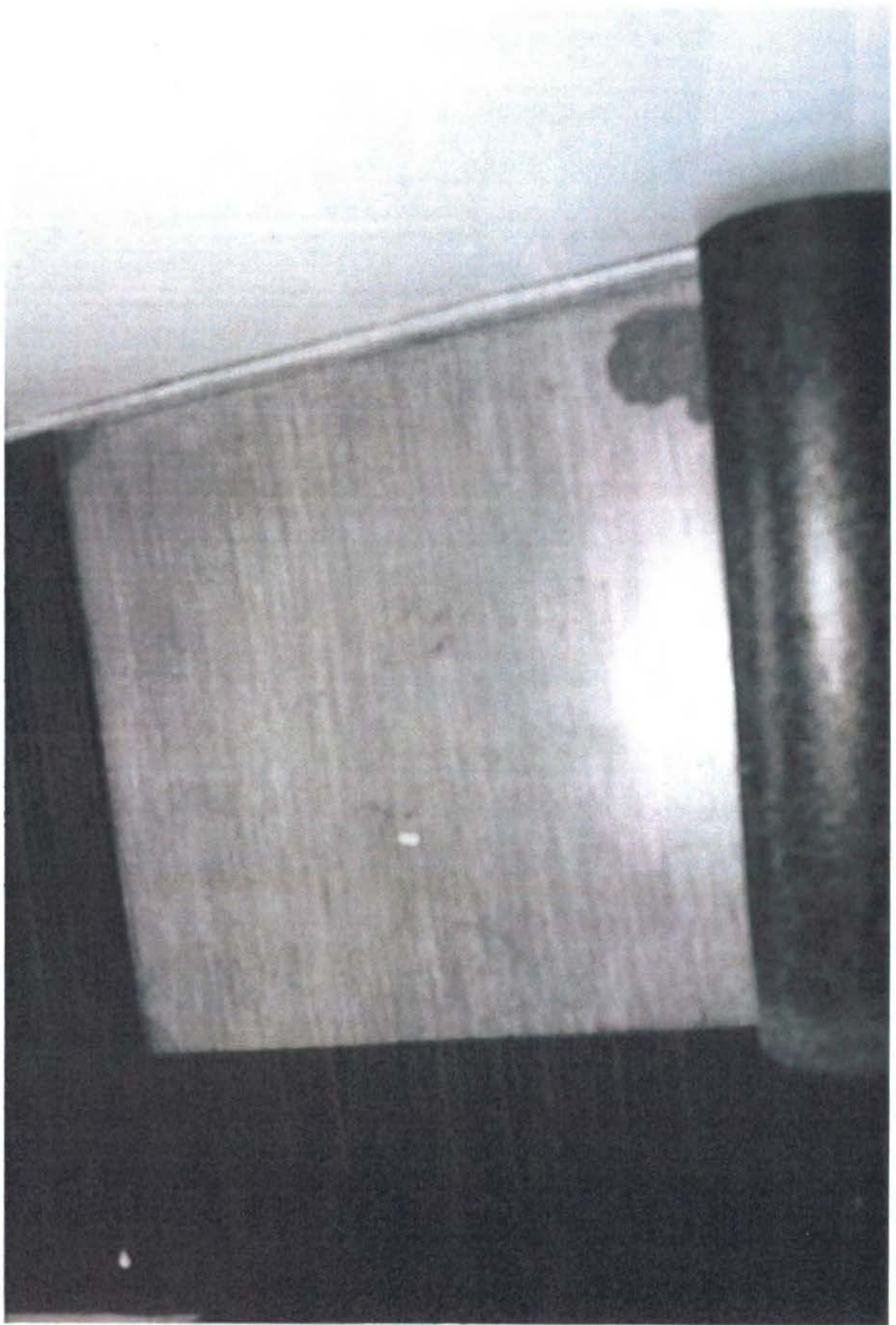












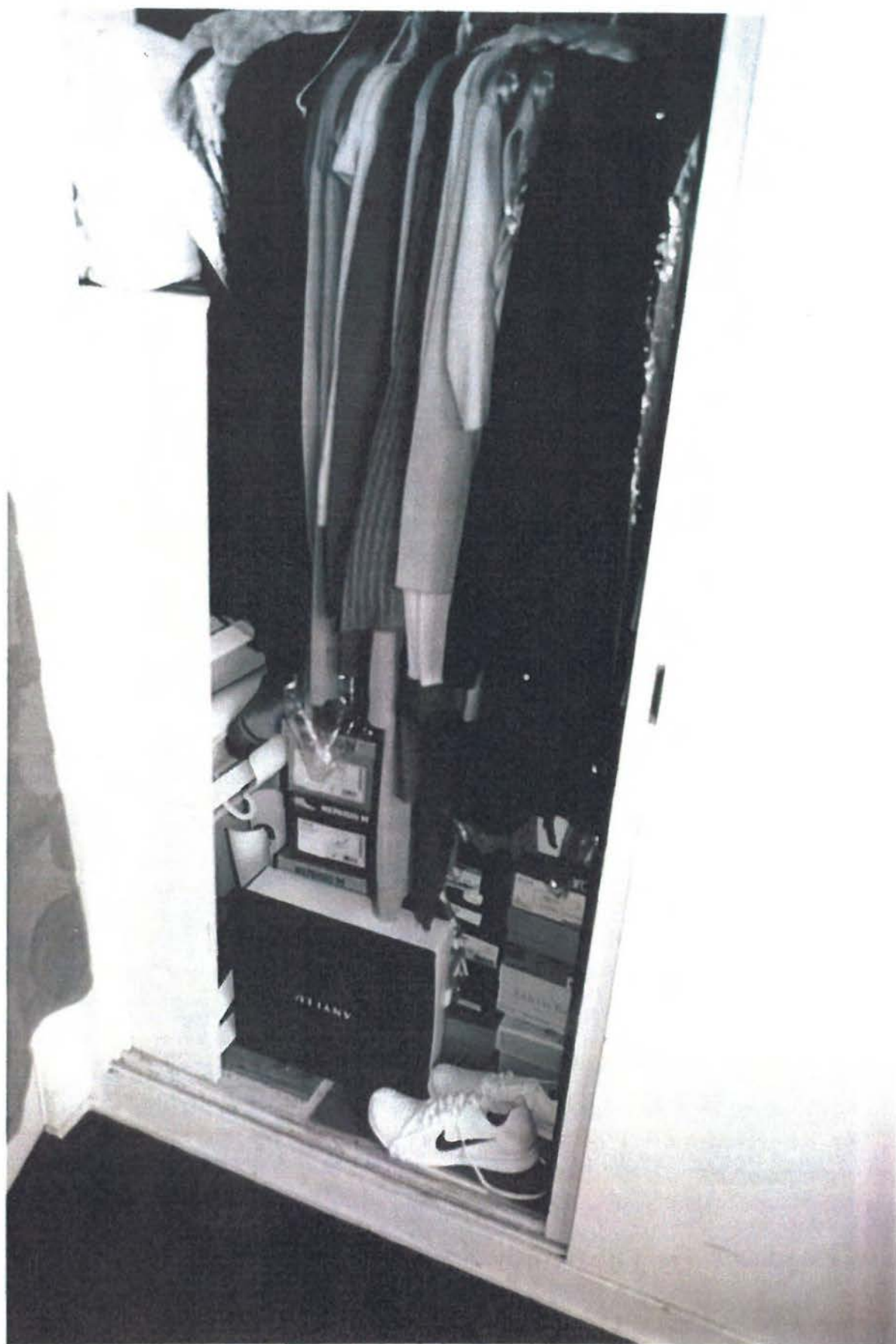


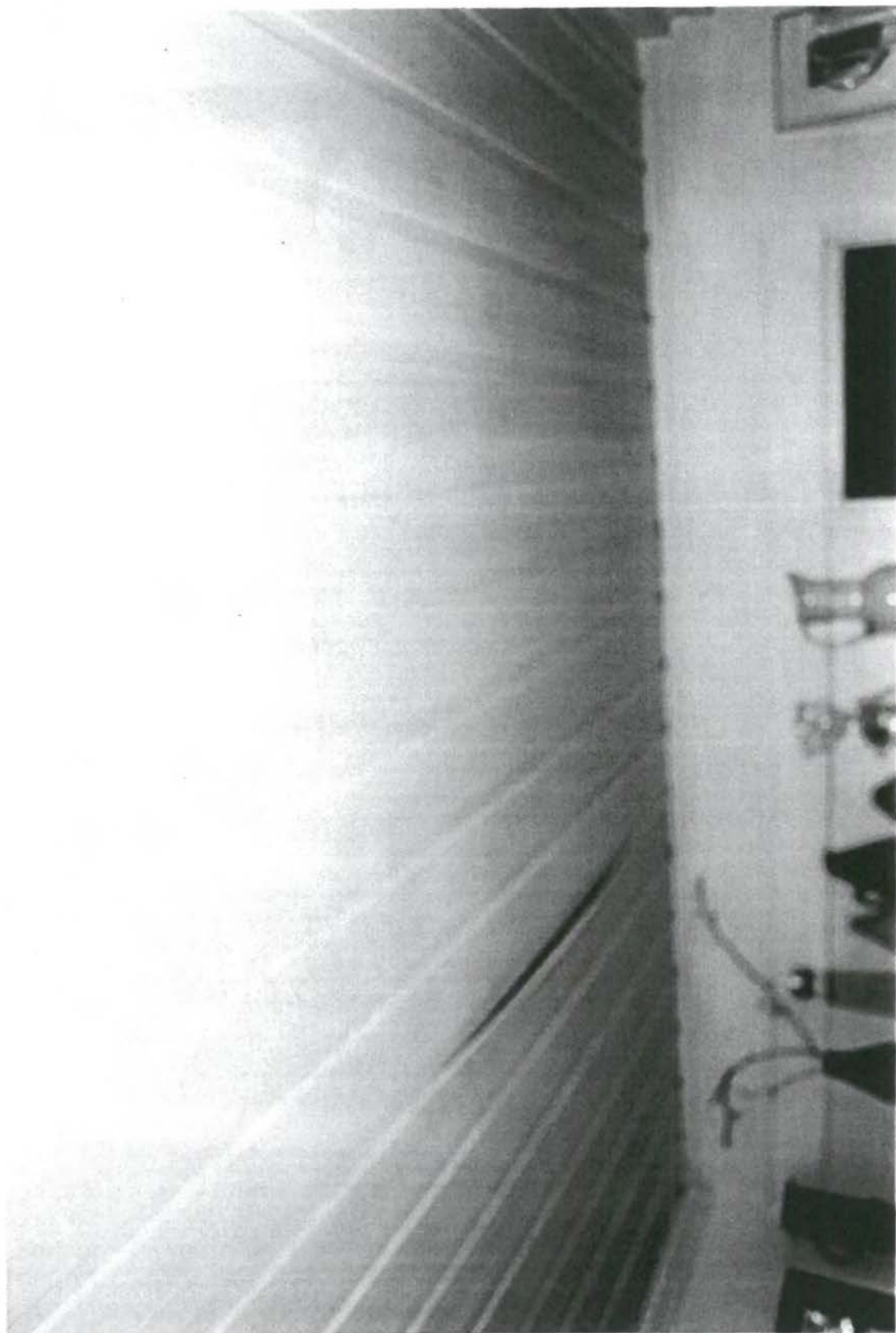




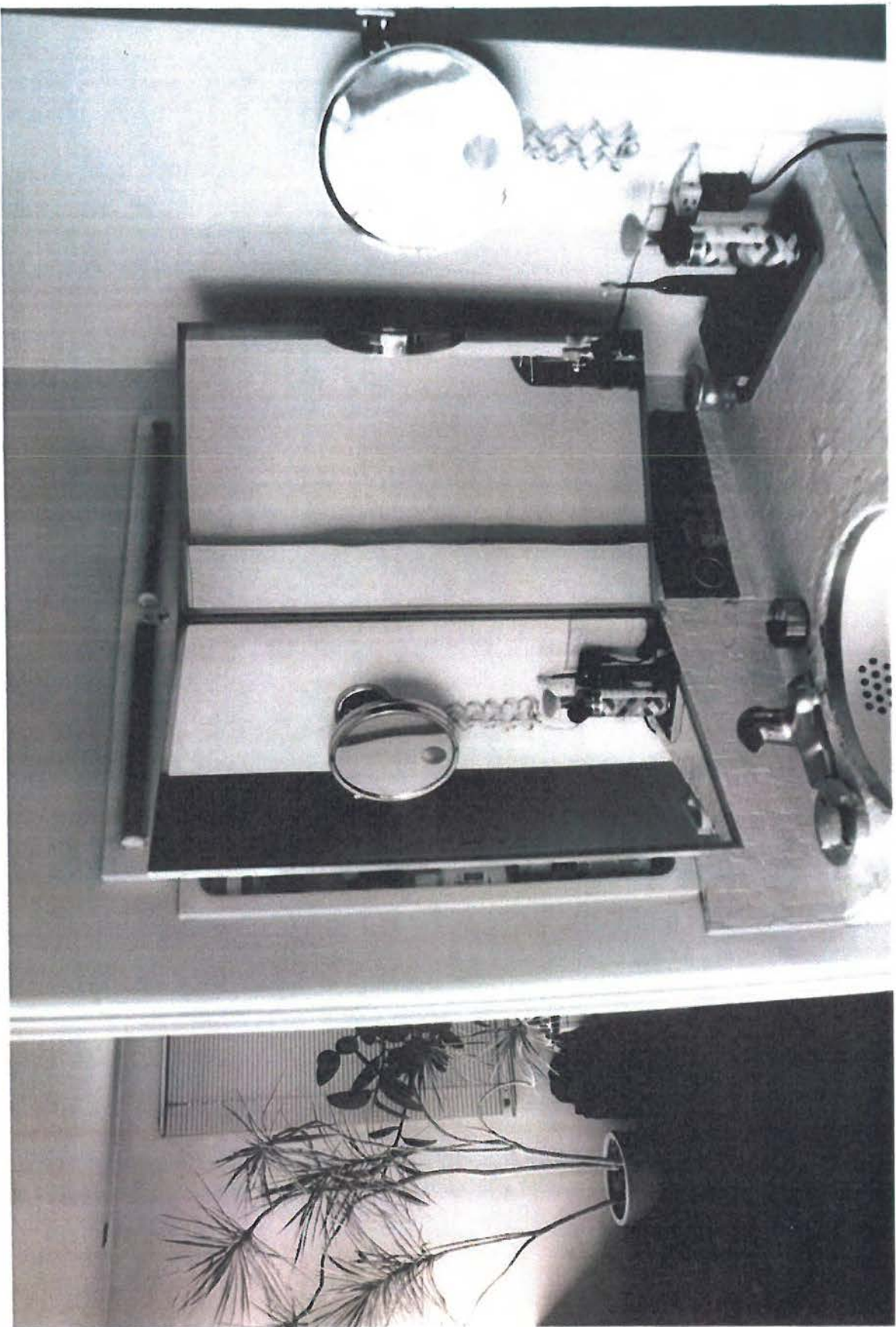


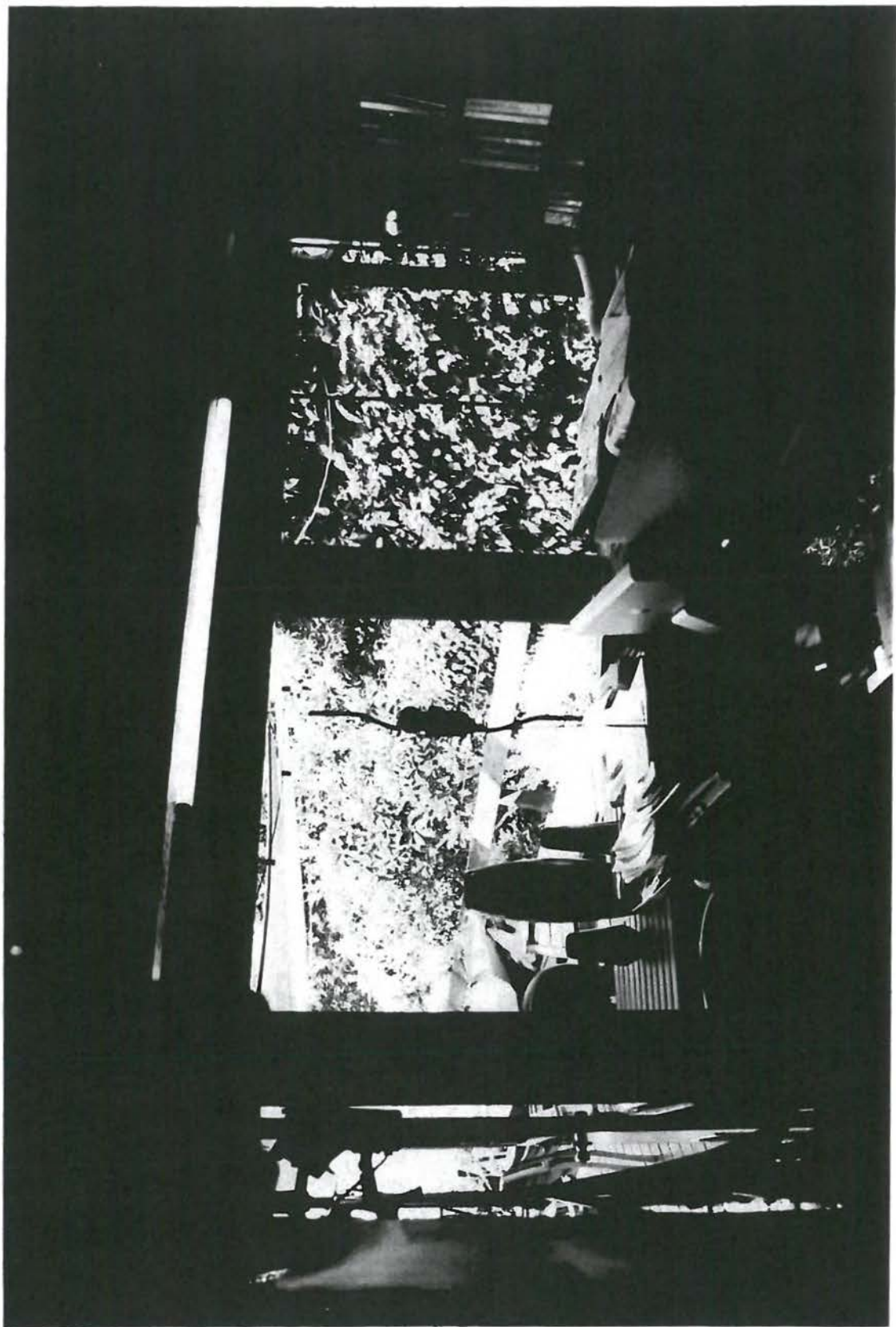




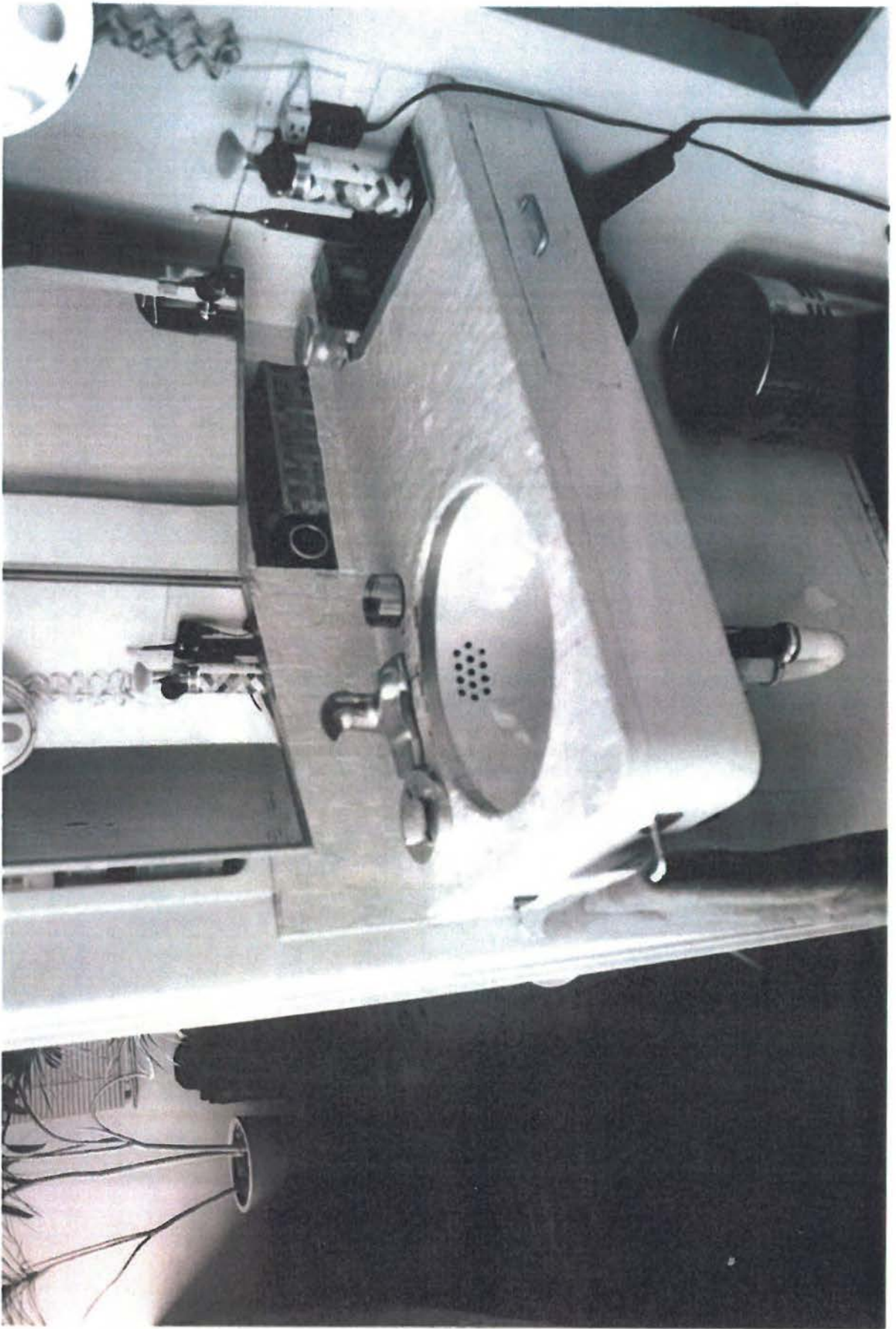






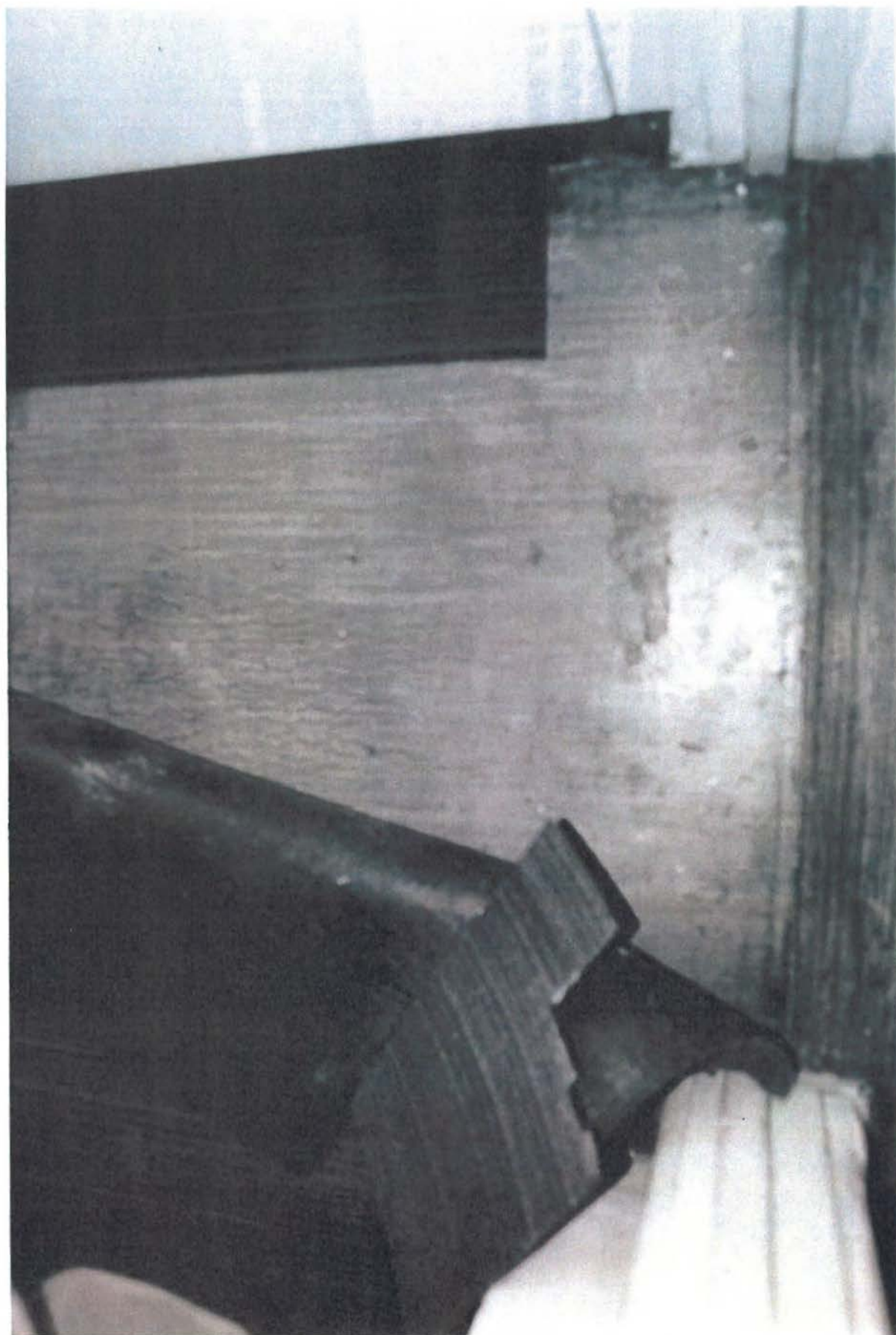


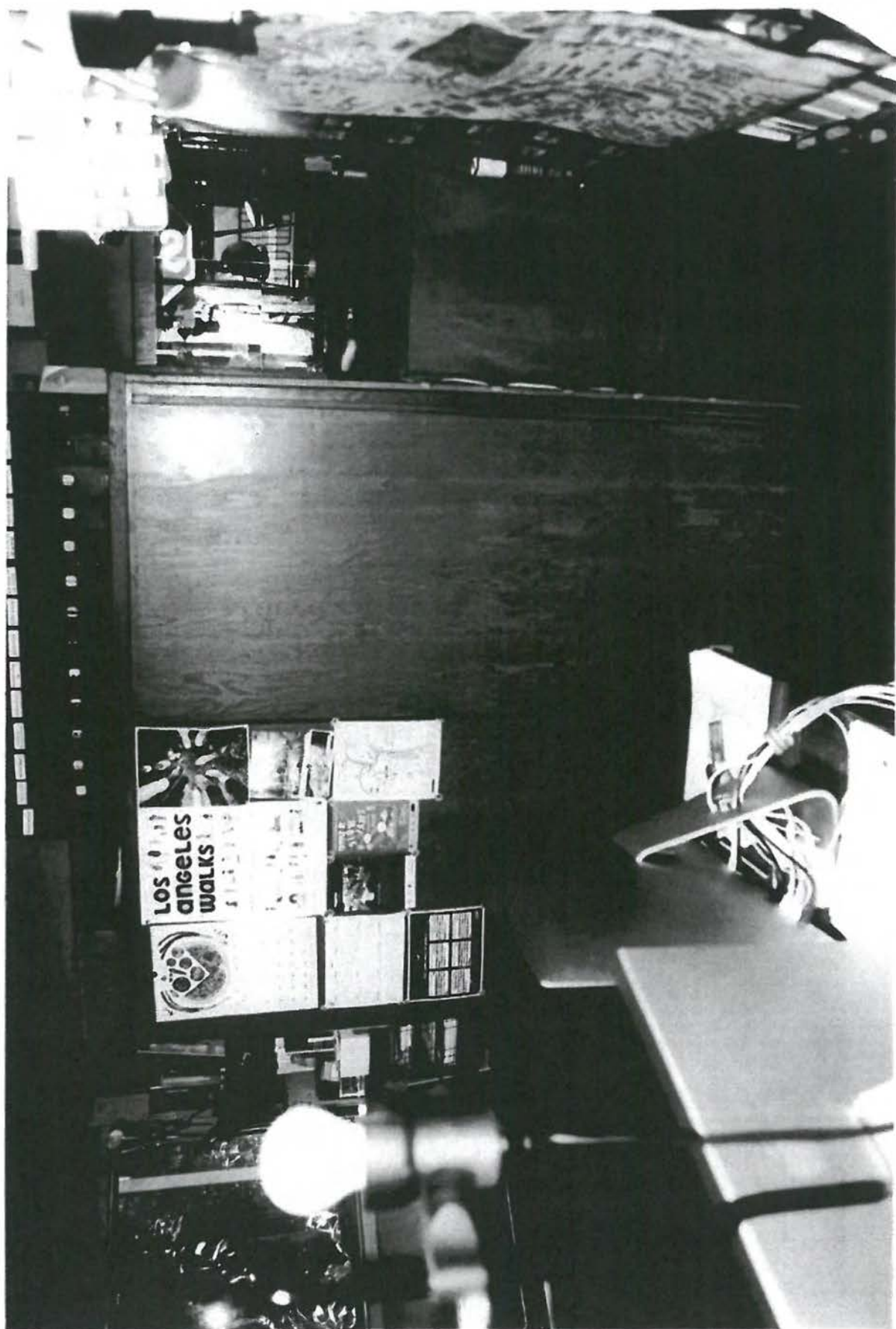










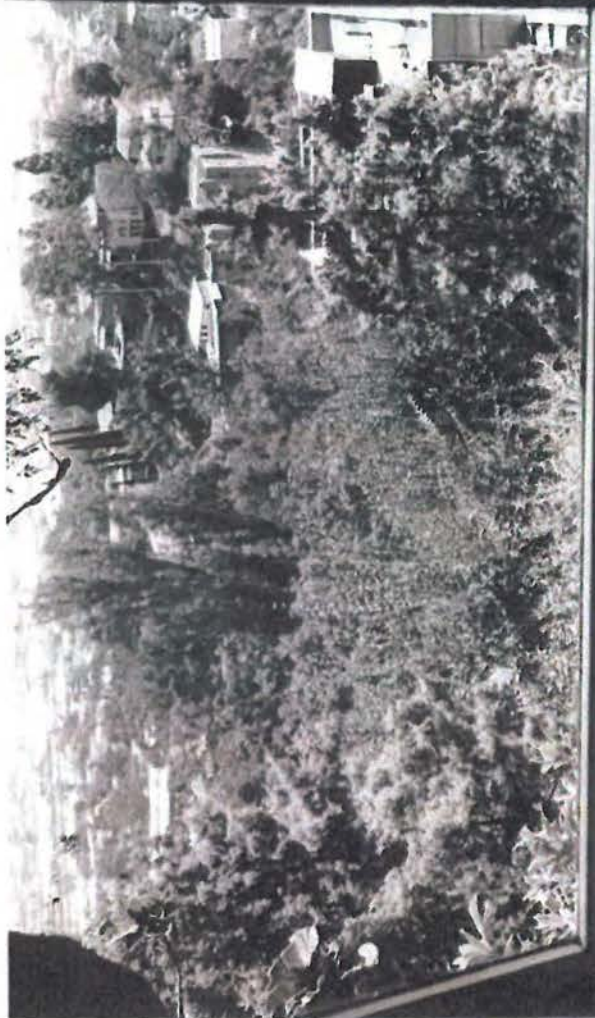


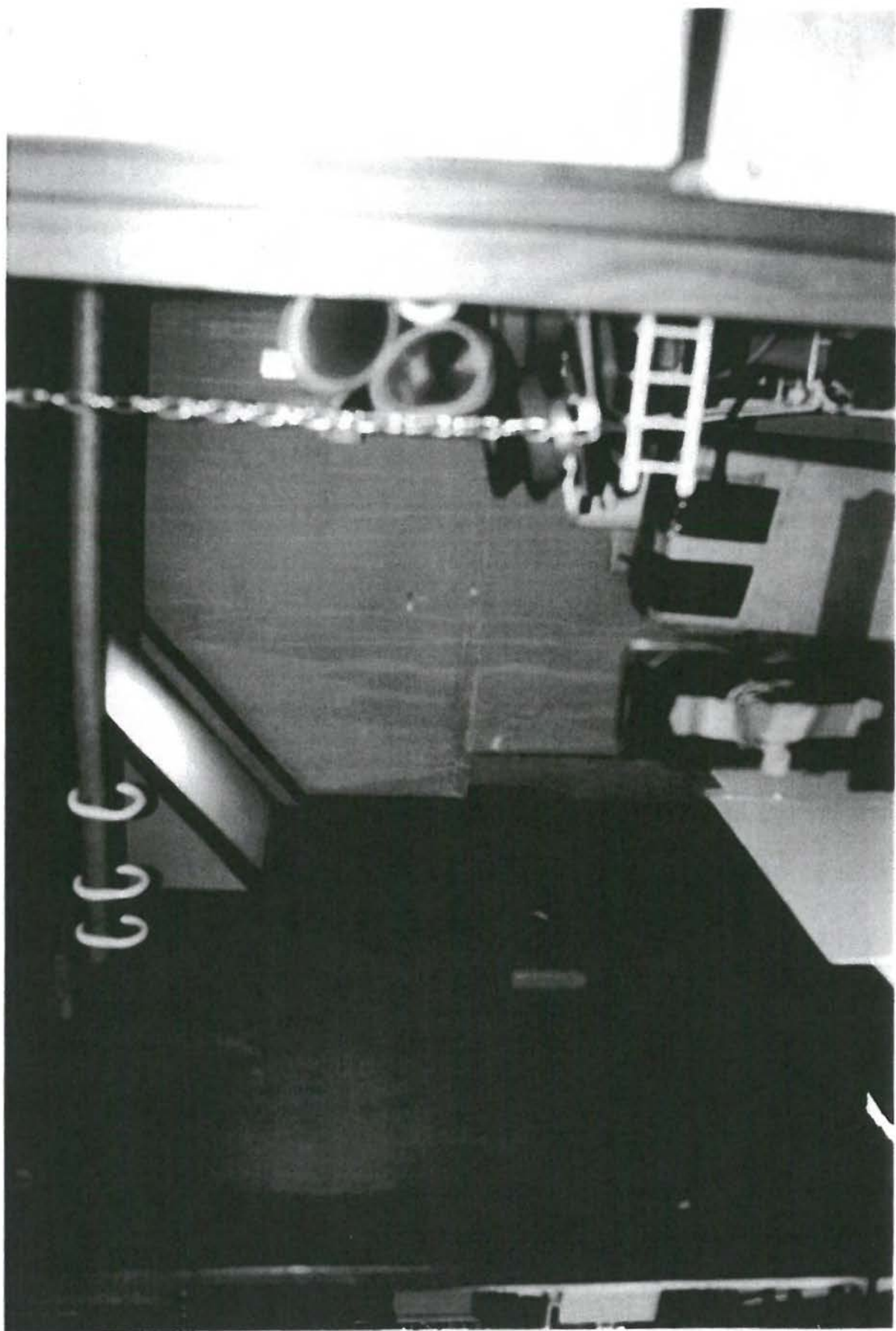




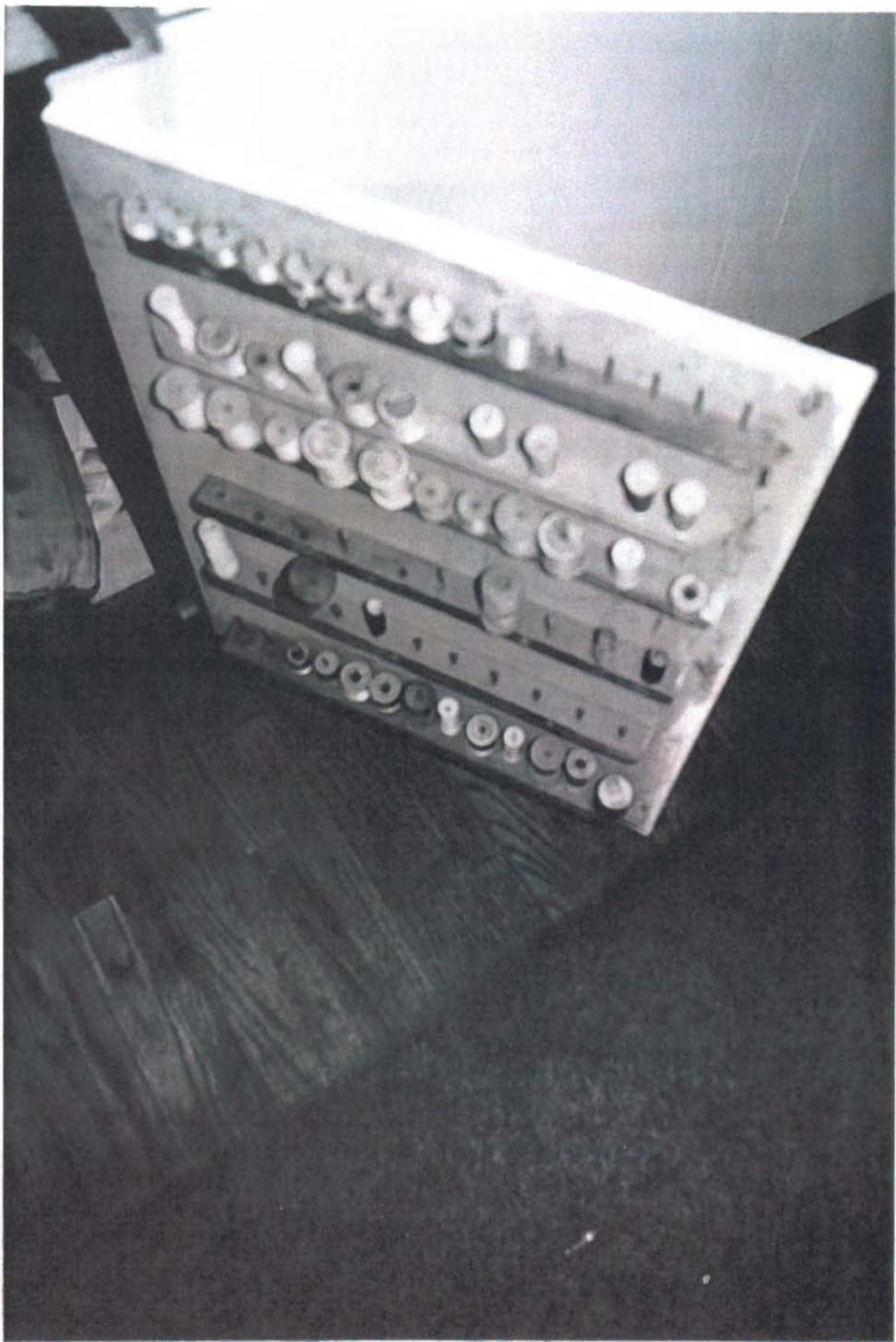








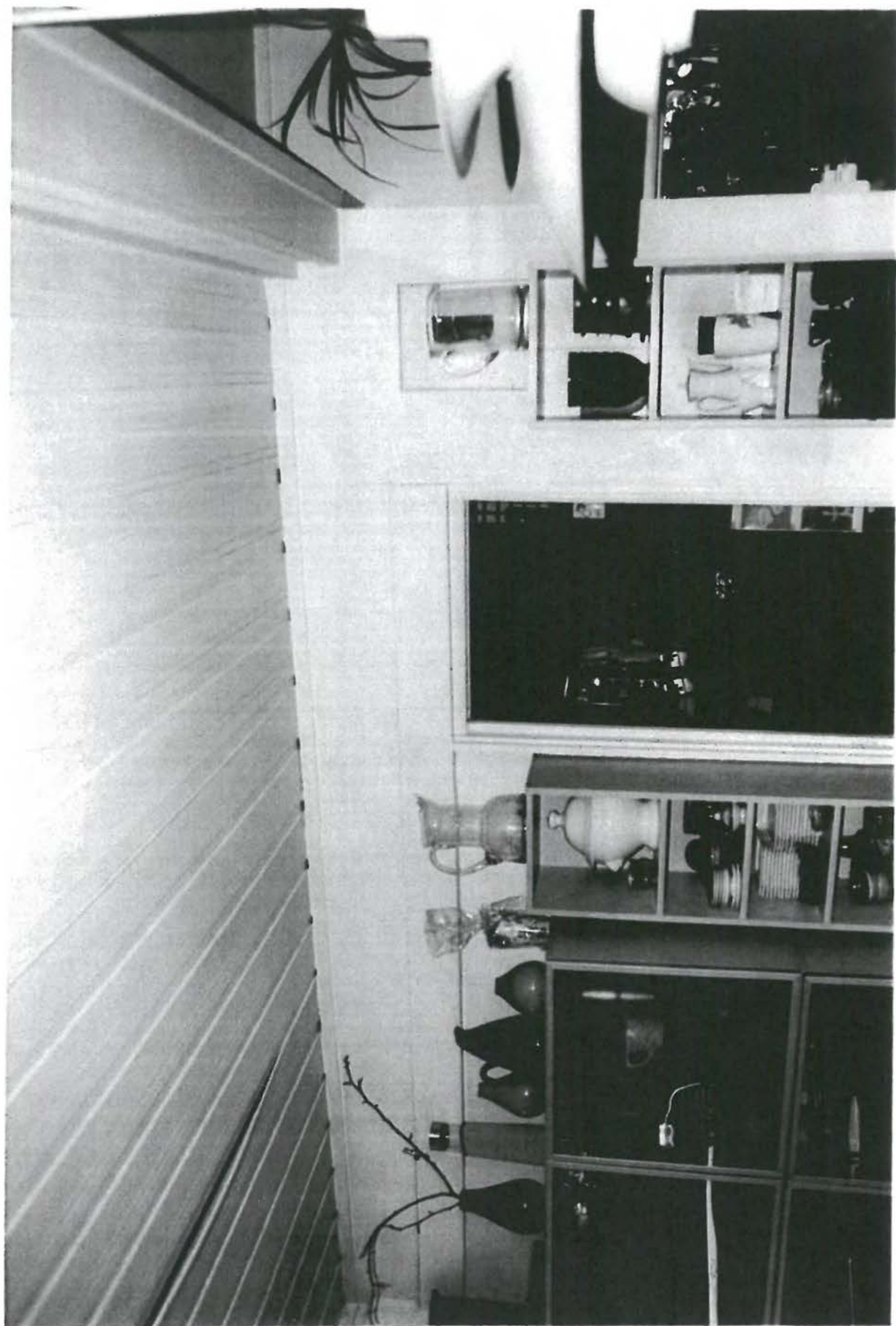




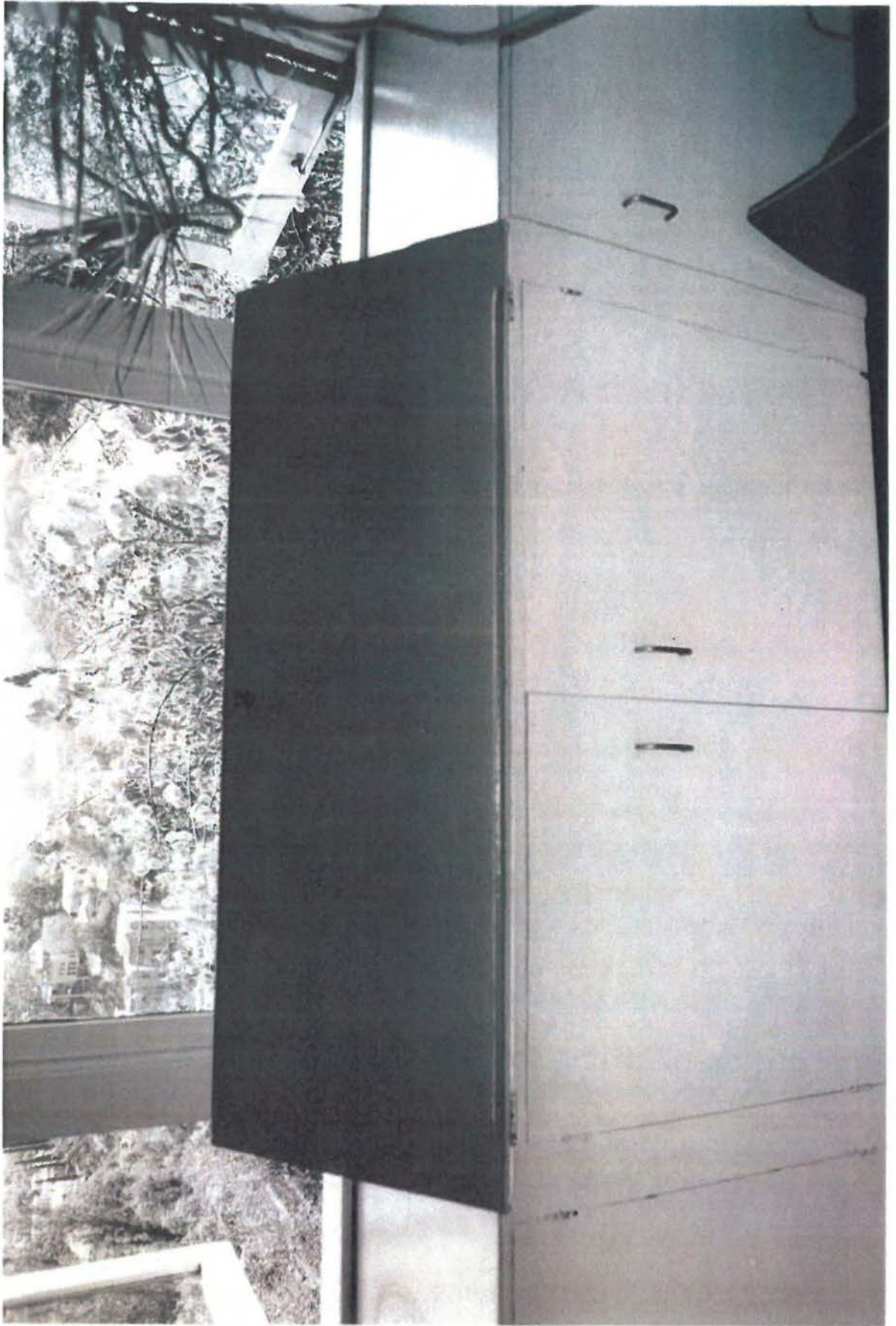






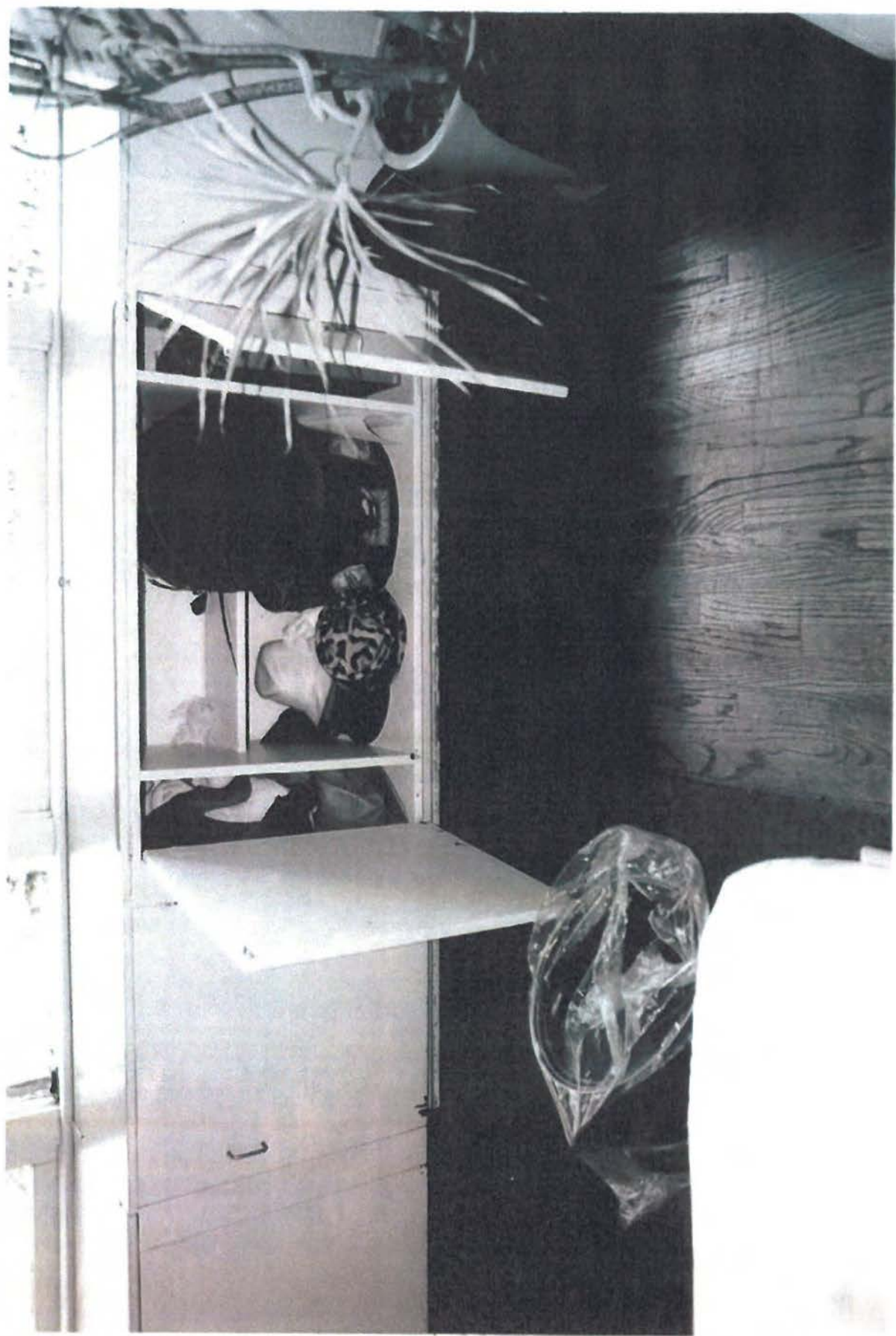








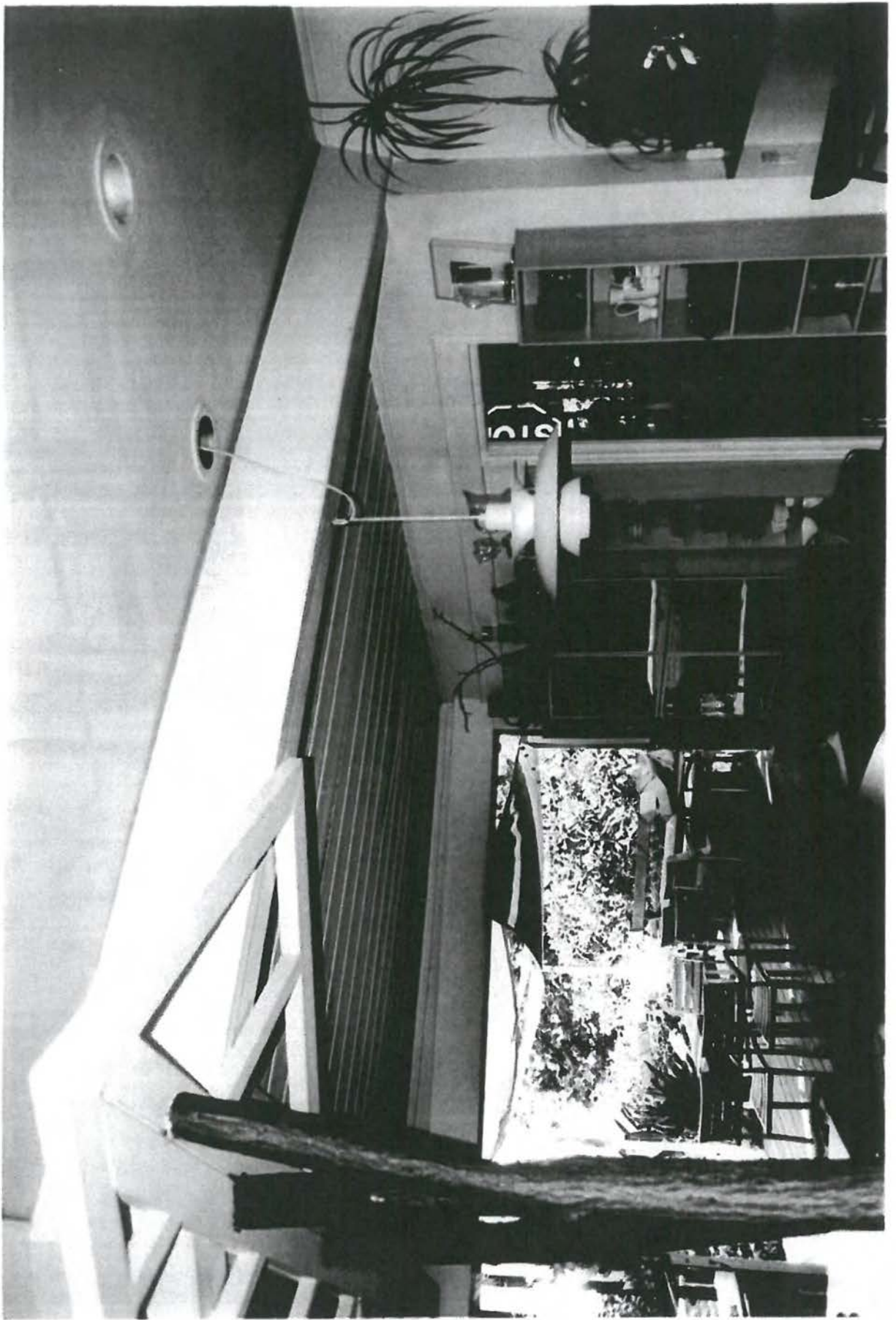




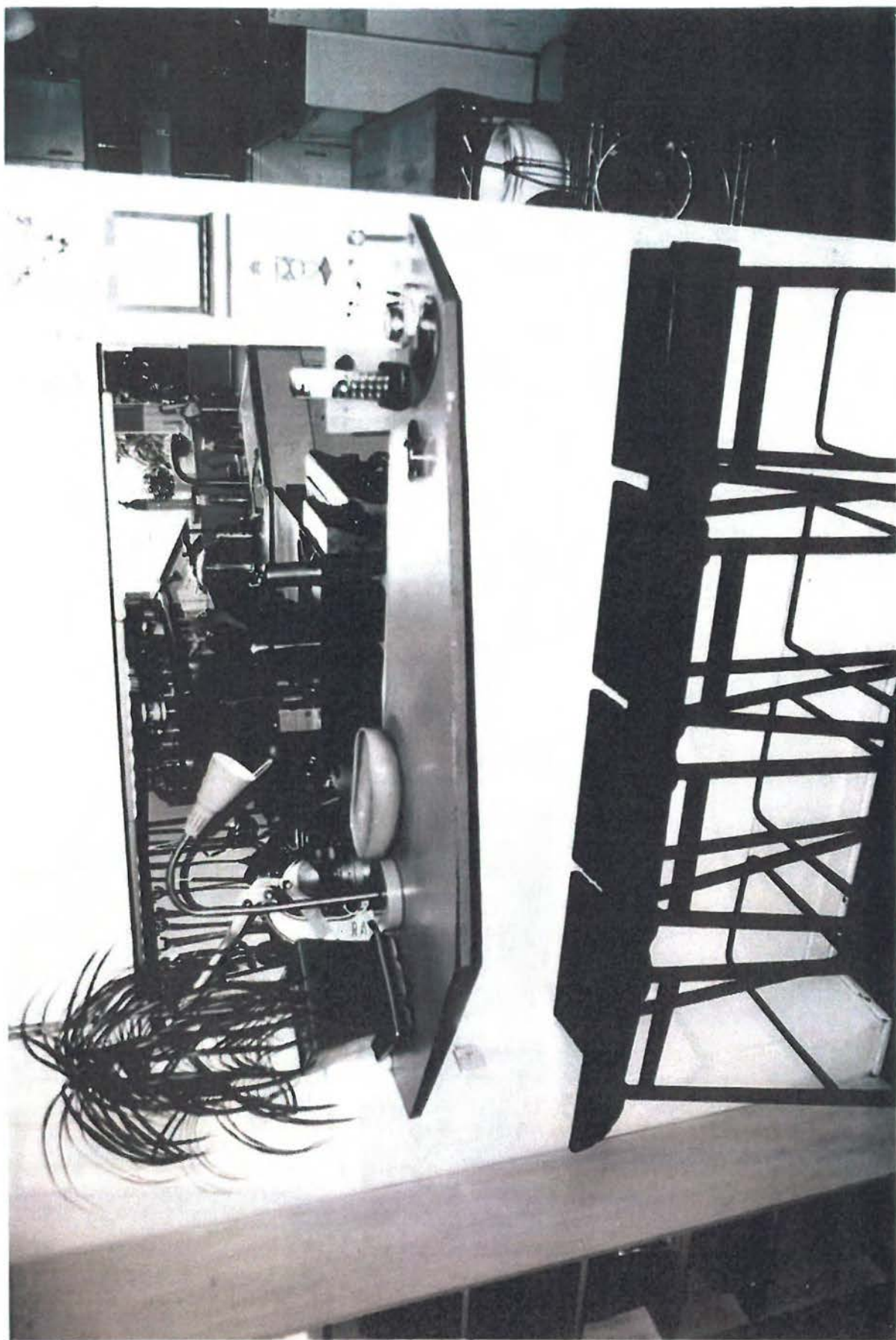


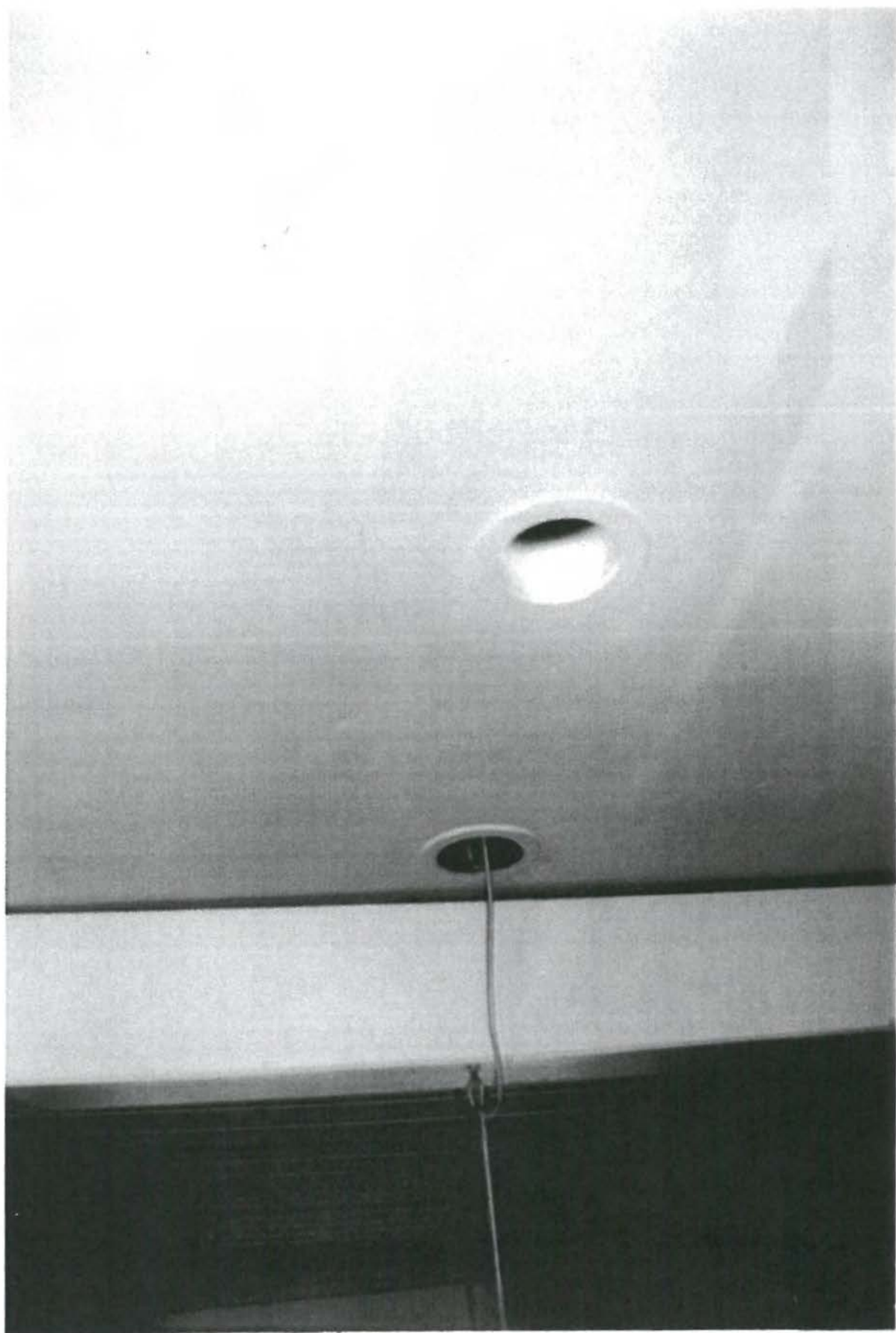






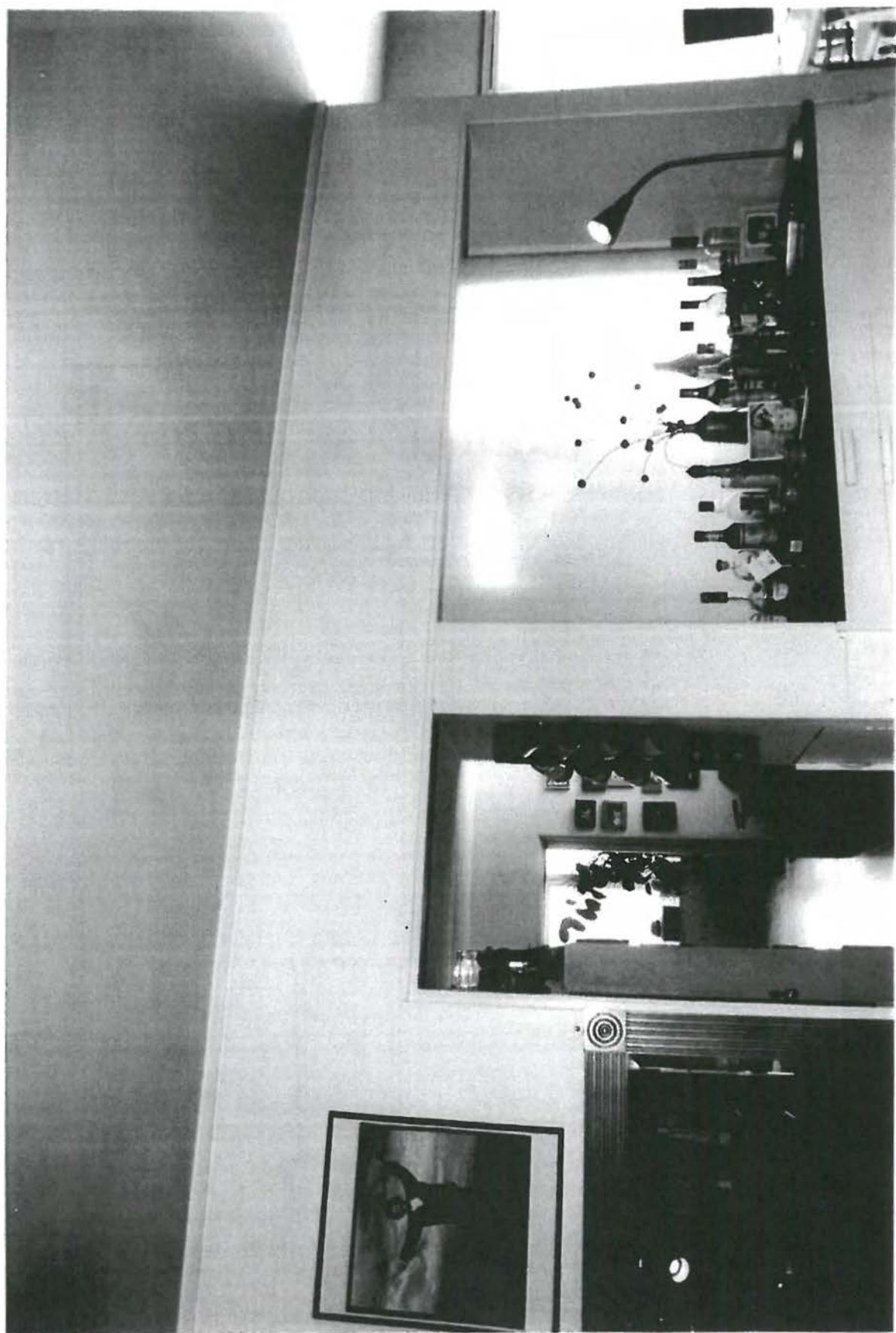








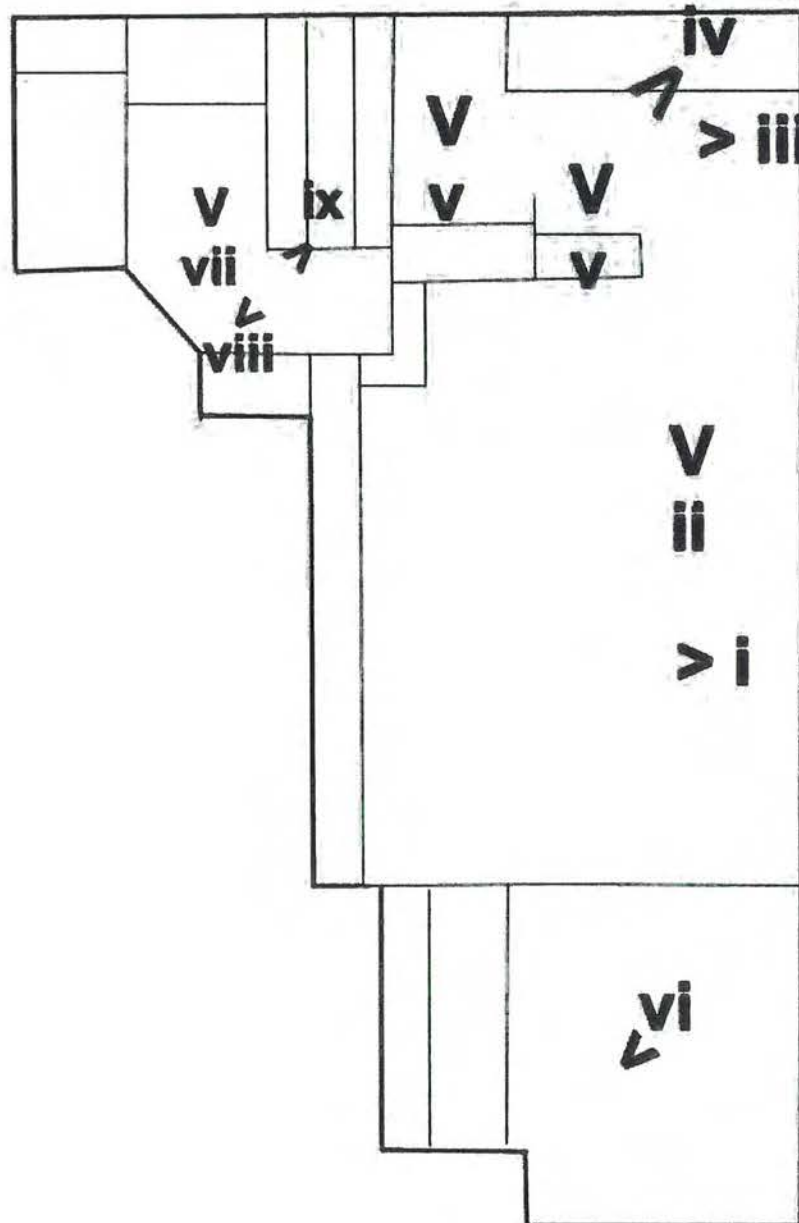






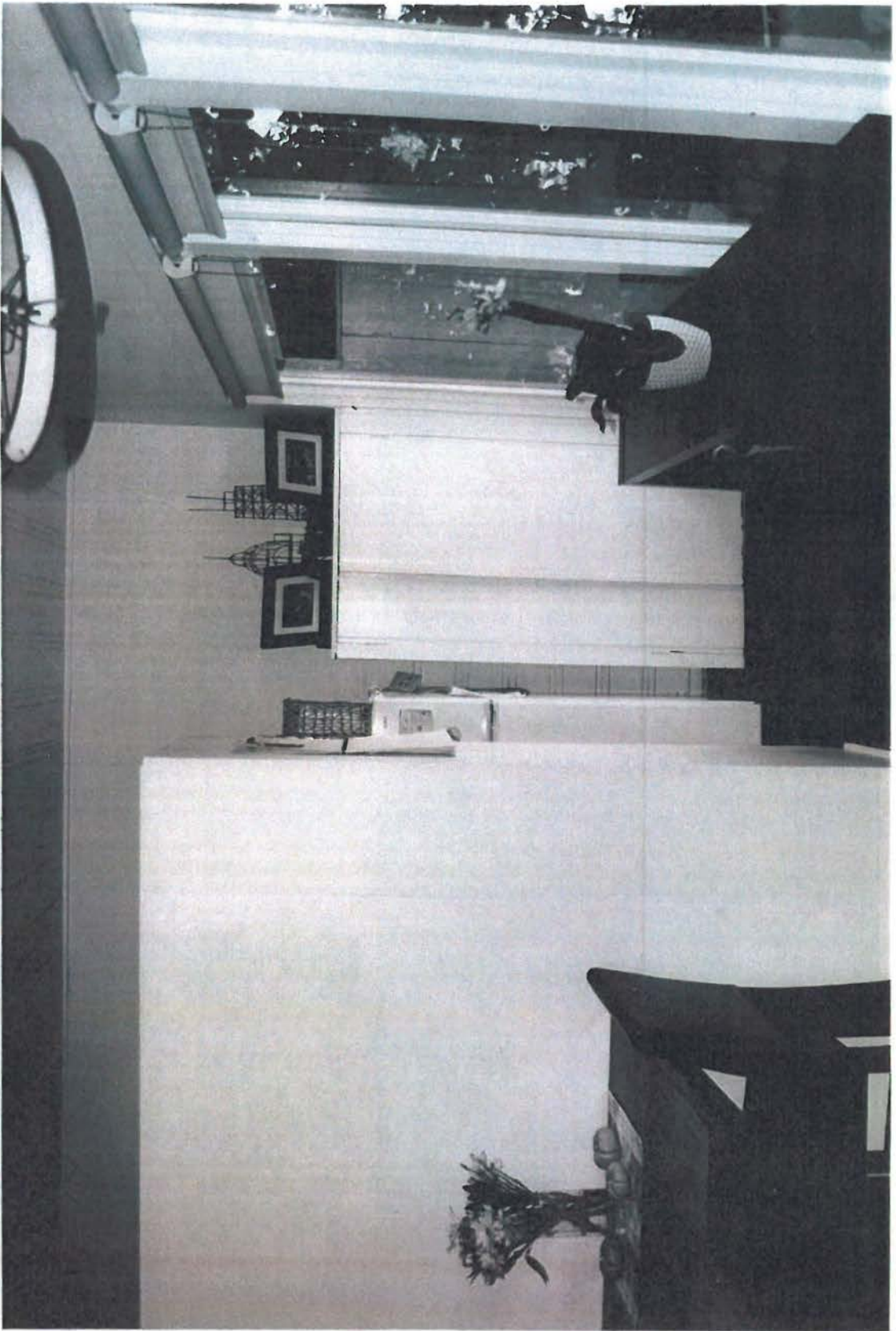
**The Sabsay House**  
J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

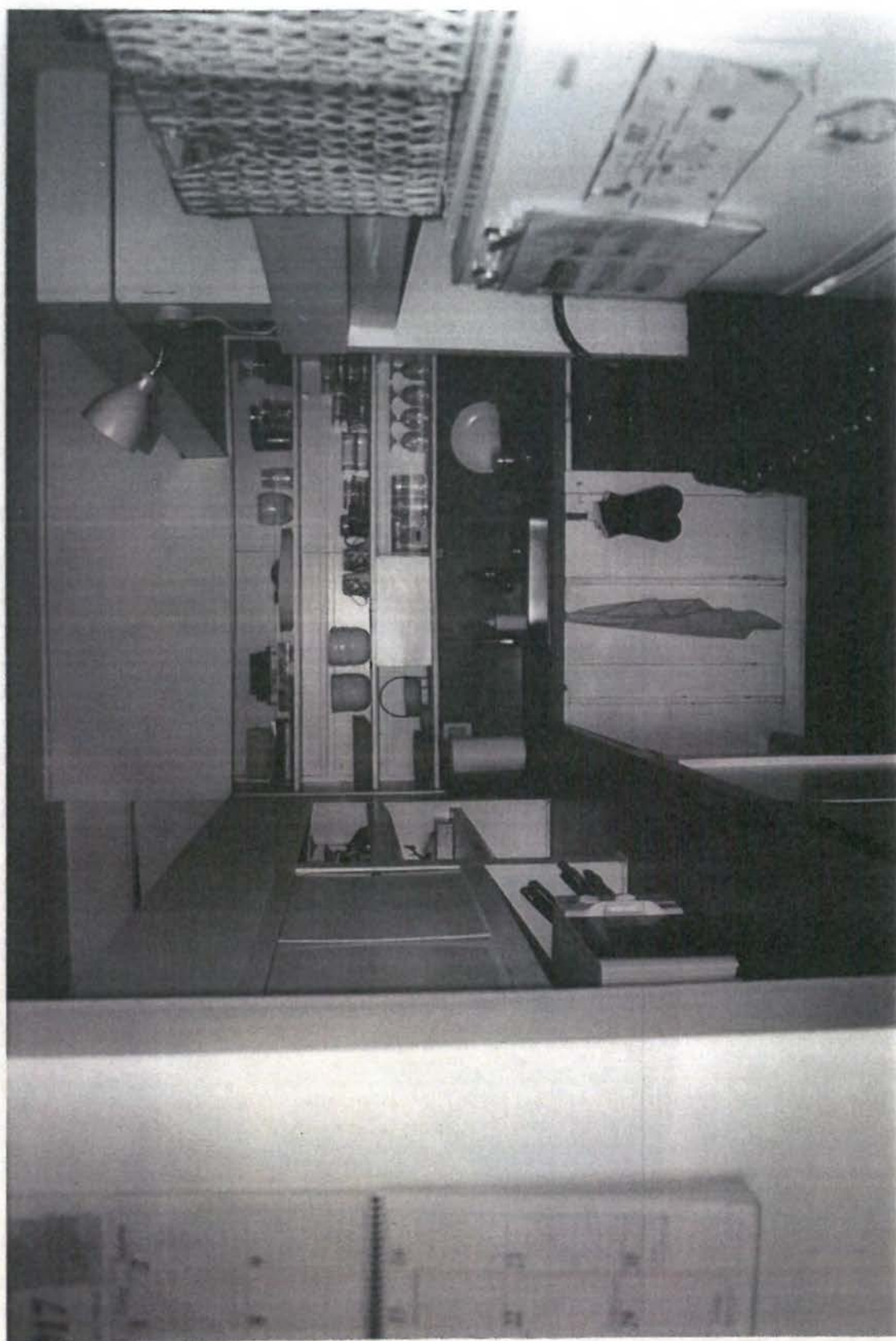
PHOTO KEY  
INTERIORS SCHINDLER APARTMENT



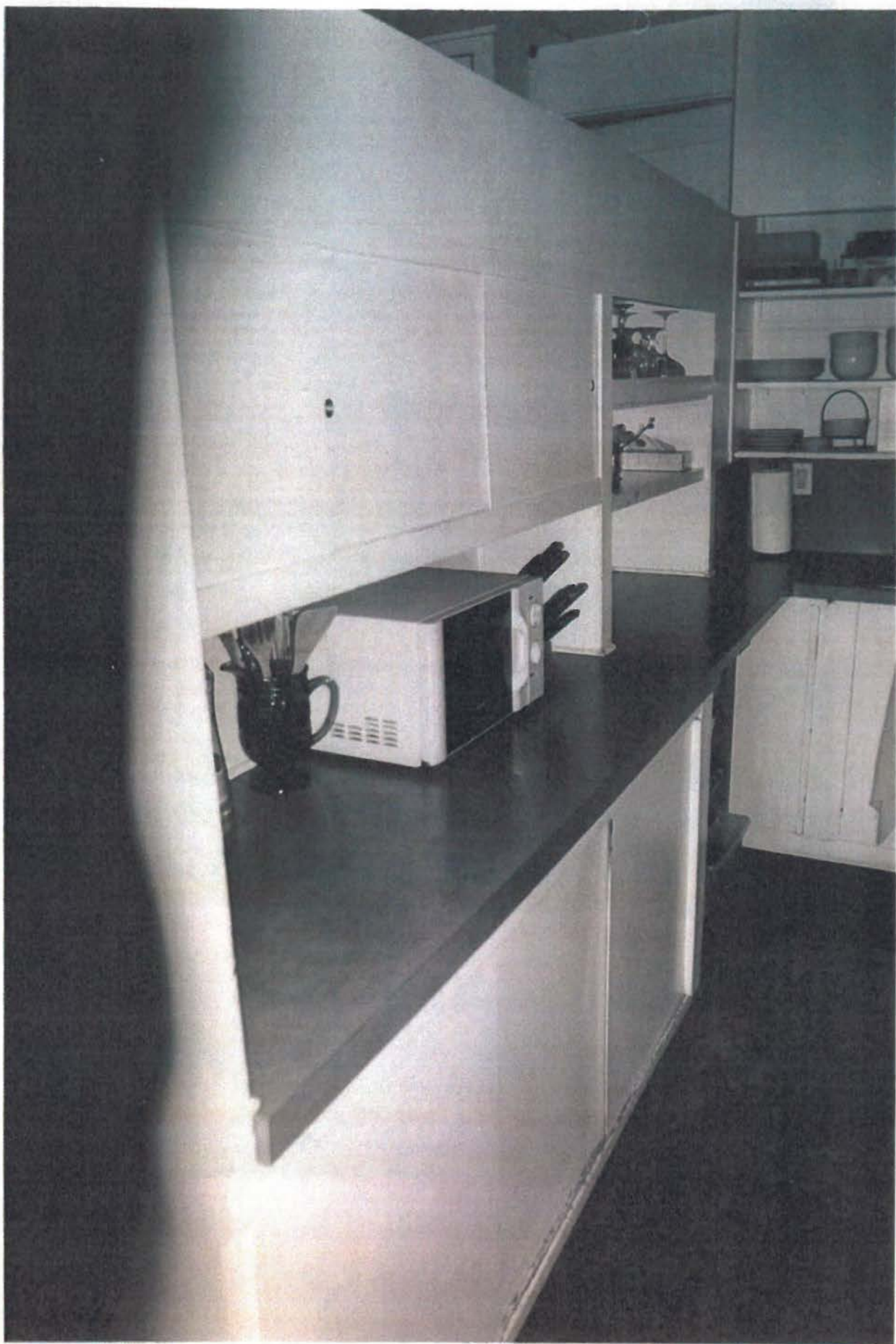






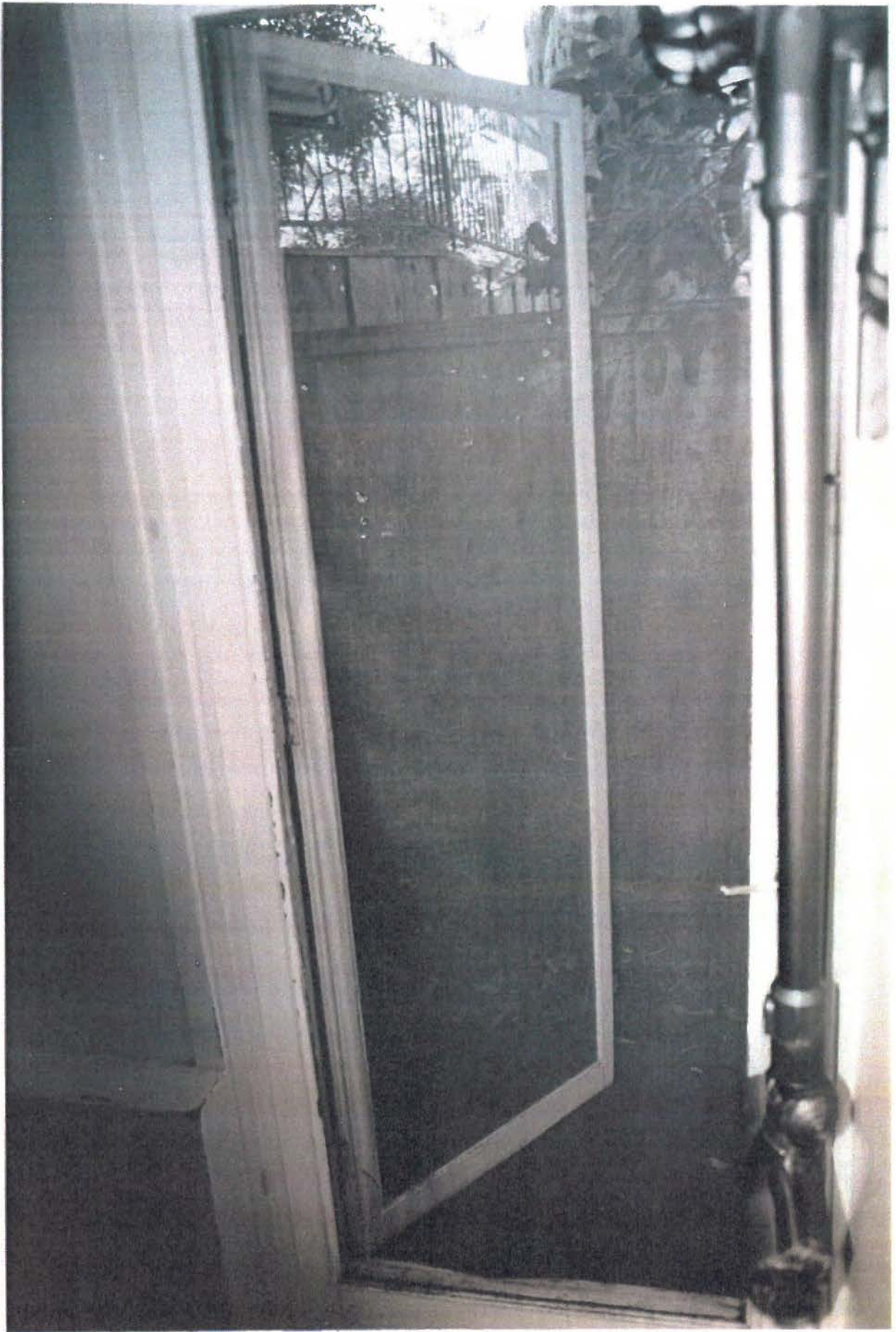






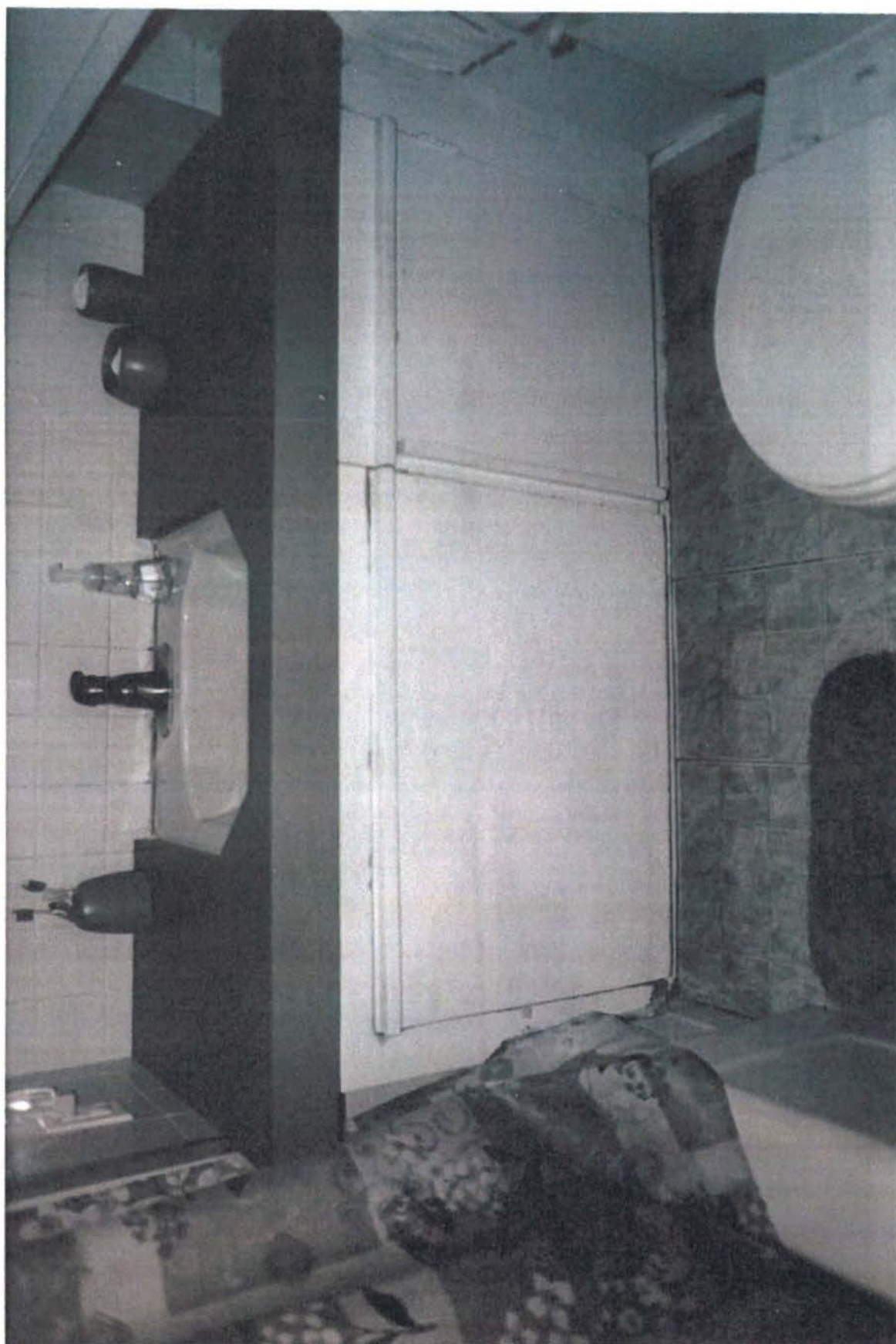












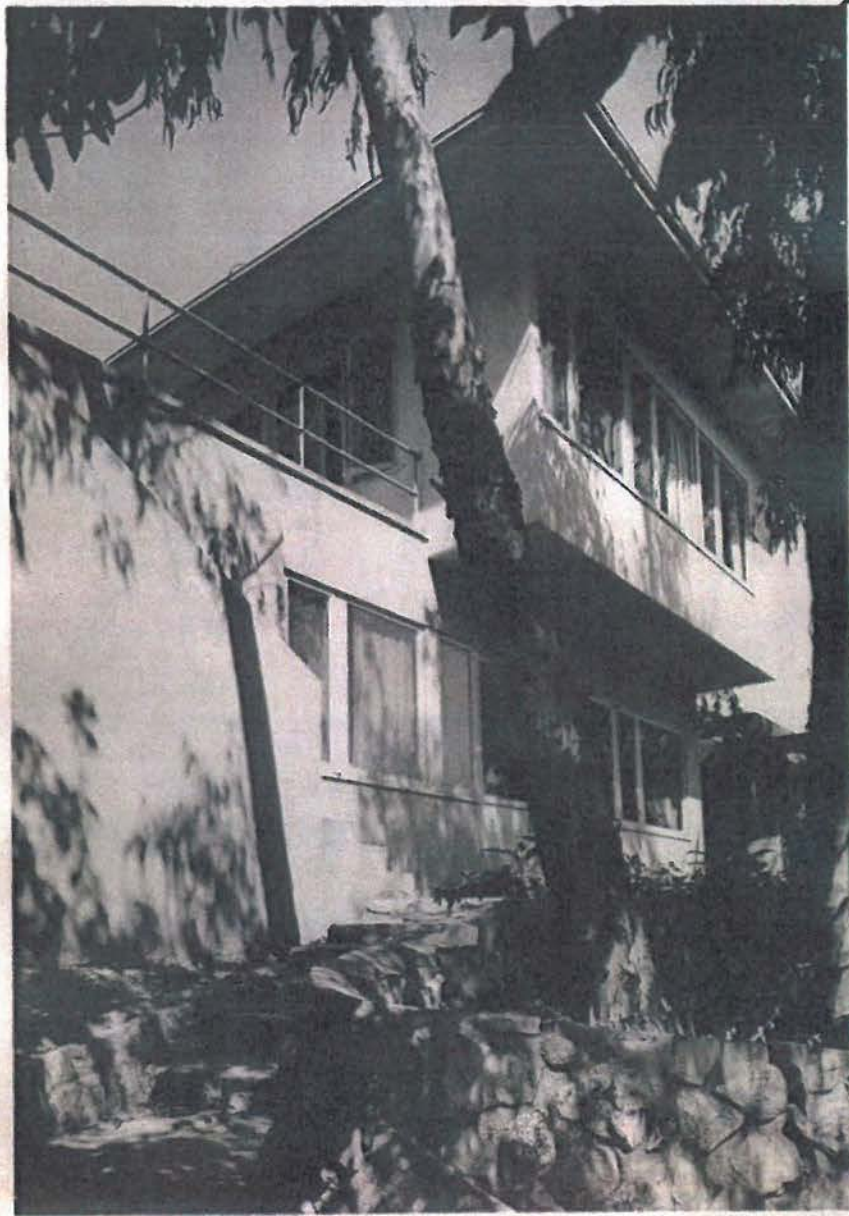




## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

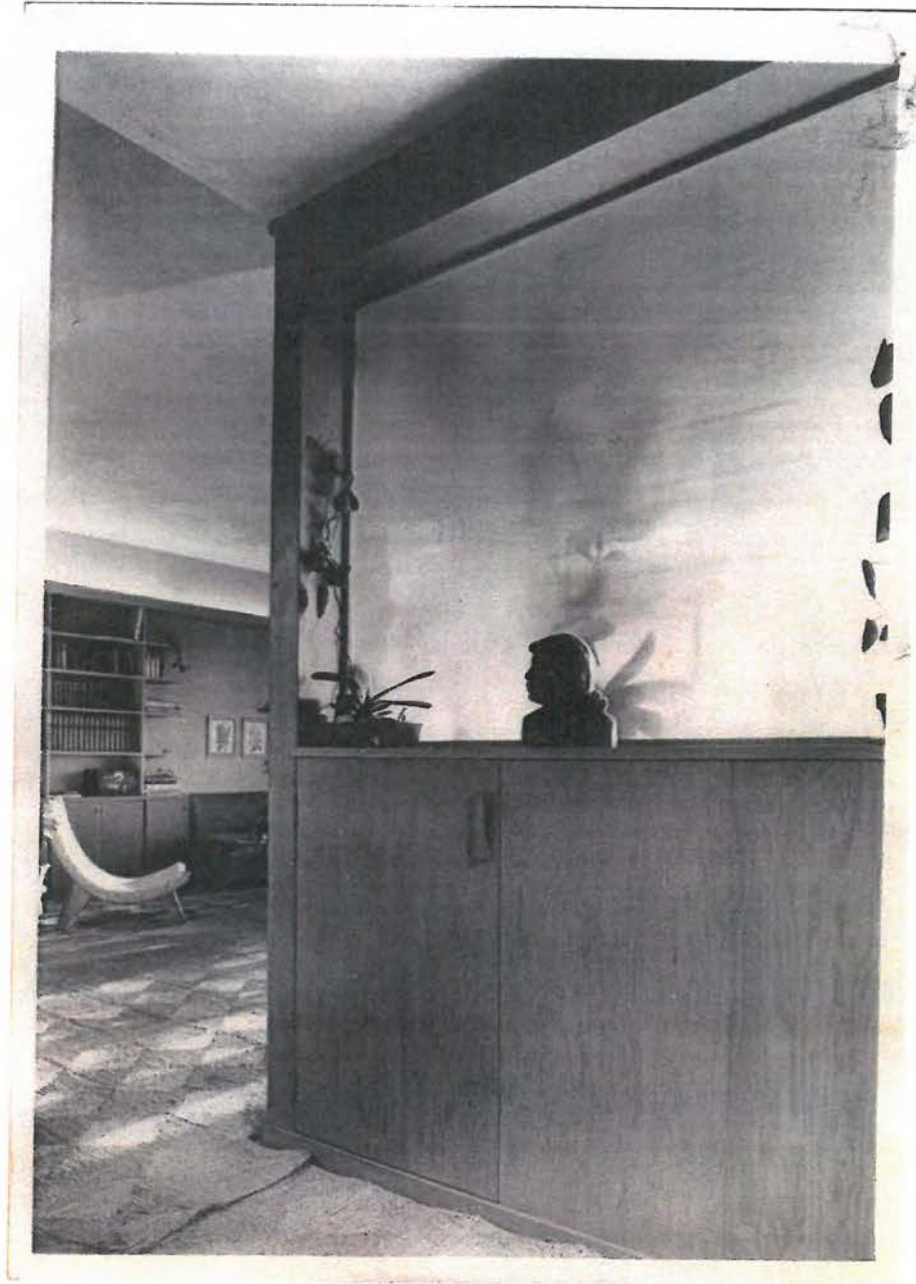
JULIUS SHULMAN PHOTOS 1944



3/4 view of east façade of building

## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952



east side of buffet



## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952



living room facing east

## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952



terrace facing west



**The Sabsay House**  
J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952



living room facing southeast

## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

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buffet facing northeast



## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952



living room facing west

## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952



living/dining room facing northwest



## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952



view of rear garden from living room facing northwest

## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952



rear garden facing east toward house



## The Sabsay House

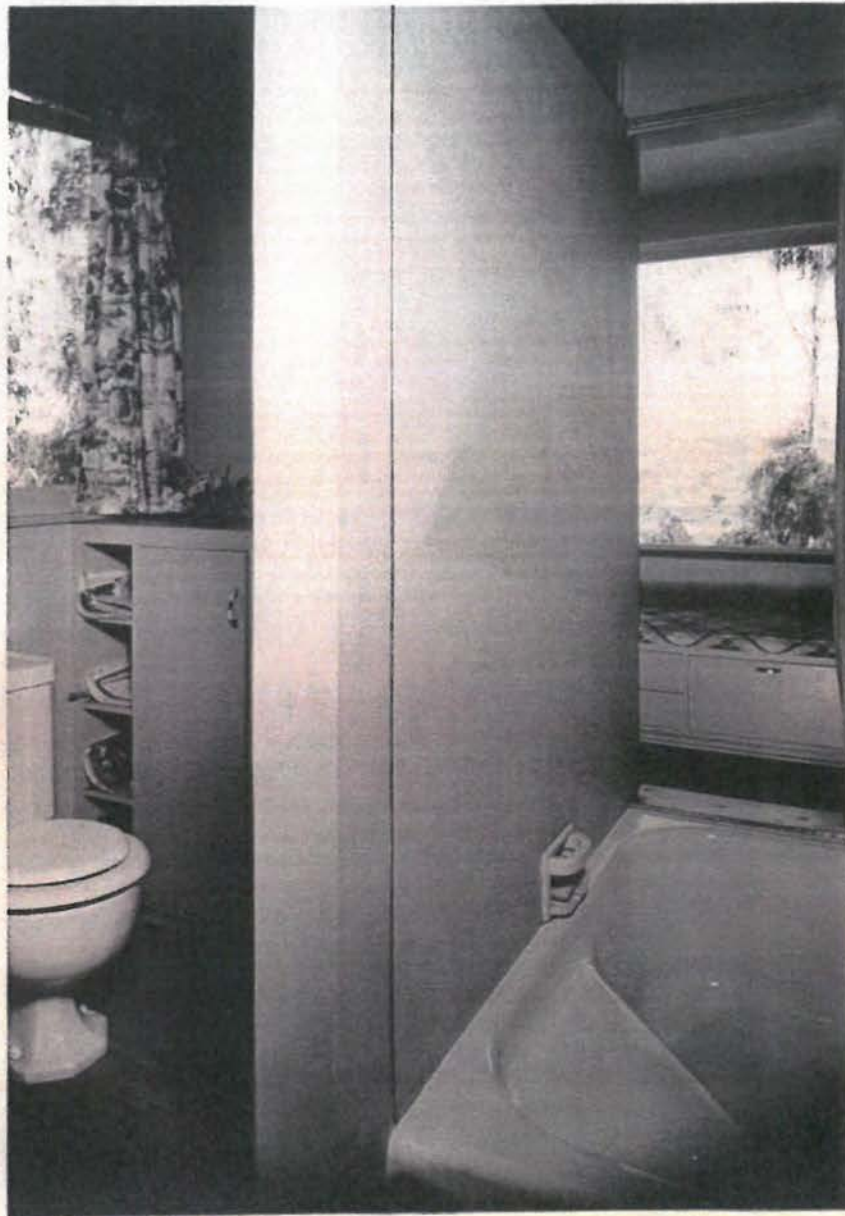
J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952



kitchen facing south

## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952



tub room and W.C. in master bedroom suite



## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952



woman's dressing room in master bedroom suite facing northeast

## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952



master bedroom facing east



## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952

### OTHER HISTORIC PHOTOS



Zipporah standing in garage excavation  
photographer unknown, 1941



framing for basement  
photographer unknown, week of September 14, 1941

## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952



Zipporah (L) and Rubin (R) at framing of original steps by basement  
photographer unknown, 1941



Rubin (L) and Zipporah (R) standing in master bedroom area during construction  
showing Eucalyptus on lot  
photographer unknown, 1941



## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952



detail of original downspout and entry door  
photographer unknown, 1947

## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952



glimpse of Davidson wood and fiberglass shower in 3 /4 bath  
photo Michael O'Brien 1980s



## The Sabsay House

J.R. DAVIDSON, 1941, R.M. SCHINDLER, 1944 AND 1952



Schindler closet in hallway  
photographer Michael O'Brien, 1980s



# City of Los Angeles Department of City Planning

## 2/9/2018 PARCEL PROFILE REPORT

### PROPERTY ADDRESSES

2351 N SILVER RIDGE AVE

### ZIP CODES

90039

### RECENT ACTIVITY

None

### CASE NUMBERS

CPC-1986-255

ORD-165167-SA625

ORD-129279

YV-5237

YD-5237

PMEX-726

### Address/Legal Information

PIN Number	147A209 31
Lot/Parcel Area (Calculated)	6,030.1 (sq ft)
Thomas Brothers Grid	PAGE 594 - GRID E4
Assessor Parcel No. (APN)	5440016010
Tract	TR 8131
Map Reference	M B 94-41/42
Block	None
Lot	72
Arb (Lot Cut Reference)	None
Map Sheet	147A209

### Jurisdictional Information

Community Plan Area	Silver Lake - Echo Park - Elysian Valley
Area Planning Commission	East Los Angeles
Neighborhood Council	Silver Lake
Council District	CD 13 - Mitch O'Farrell
Census Tract #	1873.00
LADBS District Office	Los Angeles Metro

### Planning and Zoning Information

Special Notes	None
Zoning	R2-1VL
Zoning Information (ZI)	ZI-2427 Freeway Adjacent Advisory Notice for Sensitive Uses
General Plan Land Use	Low Medium I Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	Yes
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
Rent Stabilization Ordinance (RSO)	No
Transit Oriented Communities (TOC)	Not Eligible
CRA - Community Redevelopment Agency	None

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



Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
<b>Assessor Information</b>	
Assessor Parcel No. (APN)	5440016010
Ownership (Assessor)	
Owner1	SABSAY,SHARON TR SHOEMAKER SABSAY FAMILY TRUST
Address	3558 BEETHOVEN ST LOS ANGELES CA 90066
Ownership (Bureau of Engineering, Land Records)	
Owner	SABSAY, SHARON SHOEMAKER SABSAY FAMILY TRUST
Address	3558 BEETHOVEN ST LOS ANGELES CA 90066
APN Area (Co. Public Works)*	0.140 (ac)
Use Code	0100 - Residential - Single Family Residence
Assessed Land Val.	\$171,569
Assessed Improvement Val.	\$121,222
Last Owner Change	02/04/2016
Last Sale Amount	\$9
Tax Rate Area	13
Deed Ref No. (City Clerk)	6742 374054 127049
Building 1	
Year Built	1941
Building Class	D7D
Number of Units	1
Number of Bedrooms	4
Number of Bathrooms	2
Building Square Footage	1,776.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
<b>Additional Information</b>	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	Yes
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Oil Wells	None
<b>Seismic Hazards</b>	
Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	0.85365336
Nearest Fault (Name)	Upper Elysian Park

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

Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	1.30000000
Slip Geometry	Reverse
Slip Type	Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	3.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	50.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
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	Central
Division / Station	Northeast
Reporting District	1145

##### **Fire Information**

Bureau	West
Batallion	5
District / Fire Station	56
Red Flag Restricted Parking	No



## CASE SUMMARIES

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

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

## DATA NOT AVAILABLE

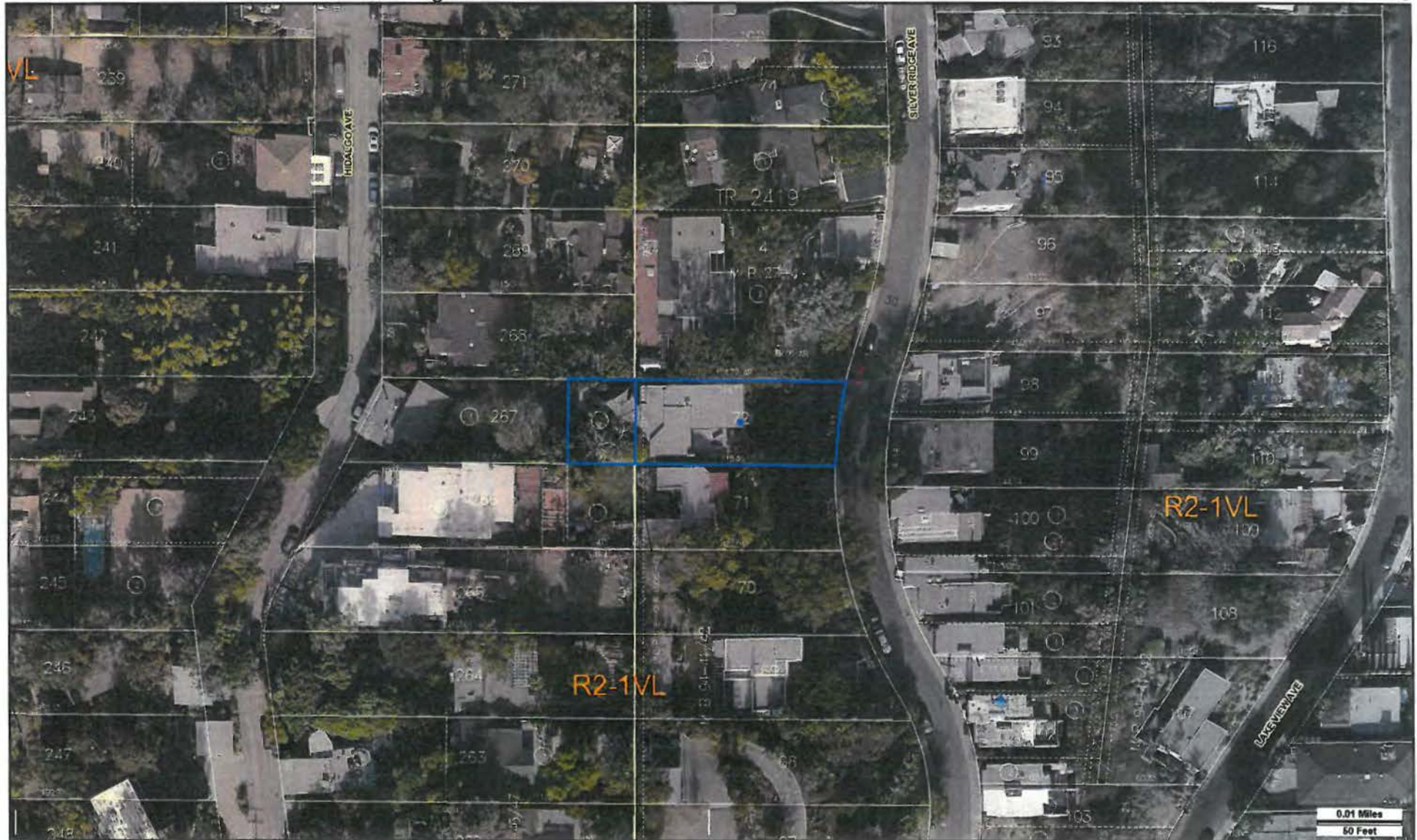
ORD-165167-SA625

ORD-129279

YV-5237

YD-5237

PMEX-726



Address: 2351 N SILVER RIDGE AVE

APN: 5440016010

PIN #: 147A209 31

Tract: TR 8131

Block: None

Lot: 72

Arb: None

Zoning: R2-1VL

General Plan: Low Medium Density Residential



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