

DEPARTMENT OF
CITY PLANNING
OFFICE OF HISTORIC RESOURCES
200 N. SPRING STREET, ROOM 620
LOS ANGELES, CA 90012-4801
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CITY OF LOS ANGELES
CALIFORNIA



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www.planning.lacity.org

CULTURAL HERITAGE COMMISSION

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ROELLA H. LOUIE
VICE-PRESIDENT

TARA J. HAMACHER
GAIL KENNARD
OZ SCOTT

FELY C. PINGOL
COMMISSION EXECUTIVE ASSISTANT
(213) 978-1294

JUN 10 2014

Date:

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

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

CASE NUMBER: **CHC-2014-410-HCM**
RAY S. LINN HOUSE
7820 W. MULHOLLAND DRIVE

At the Cultural Heritage Commission meeting of **May 29, 2014**, the Commission moved to include the above property in the list of Historic-Cultural Monument, subject to adoption by the City Council.

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

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

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

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

Moved: Commissioner Kennard
Seconded: Commissioner Louie
Ayes: Commissioner Irvine, Soctt, and Barron

Vote: 5-0


Fely C. Pingol, Commission Executive Assistant
Cultural Heritage Commission

Attachment: Application

c: Councilmember Tom LaBonge, Fourth Council District
Clifford L. Watts Trust
Anna Marie Brooks
GIS

JUN 10 11 56 3:00

DEPARTMENT OF
CITY PLANNING
OFFICE OF HISTORIC RESOURCES
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www.planning.lacity.org

Date: JUN 10 2014

Clifford L. Watts Trust
2805 Woodstock Road
Los Angeles CA 90046

CERTIFIED MAIL
RETURN RECEIPT REQUESTED

CASE NUMBER: CHC-2014-410-HCM
RAY S. LINN HOUSE
7820 W. MULHOLLAND DRIVE

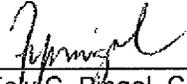
As you will note from the attached copy of our communication to the Los Angeles City Council, the Cultural Heritage Commission has moved to include the above-referenced property in the list of Historic-Cultural monuments, subject to adoption by the City Council.

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

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

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

Vote: 5-0



Fely C. Pingol, Commission Executive Assistant
Cultural Heritage Commission

Attachment: Application

c: Councilmember Tom LaBonge, Fourth Council District
Anna Marie Brooks
GIS

**Los Angeles Department of City Planning
RECOMMENDATION REPORT**

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2014-410-HCM
ENV-2014-411-CE**

HEARING DATE: May 29, 2014
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 7820 W Mulholland Dr
Council District: 4
Community Plan Area: Hollywood
Area Planning Commission: South Valley
Neighborhood Council: Hollywood Hills West
Legal Description: Lot 92, ARB 2 of TR 11357

PROJECT: Historic-Cultural Monument Application for the
RAY S. LINN HOUSE

REQUEST: Declare the property a Historic-Cultural Monument

**APPLICANT/
OWNER:** Clifford L Watts Trust
2805 Woodstock Rd
Los Angeles, CA 90046

**OWNER'S
REPRESENTATIVE:** Anna Marie Brooks
1109 4th Avenue
Los Angeles, CA 90019

RECOMMENDATION That the Cultural Heritage Commission:

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

MICHAEL J. LOGRANDE
Director of Planning



Ken Bernstein, AICP, Manager
Office of Historic Resources



Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

FINDINGS

- The building “embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction” as an example of the Mid-Century Modern residential style.
- The building is “a notable work of a master builder, designer or architect whose individual genius influenced his age” as a work by master architect Richard Neutra.

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

Completed in 1961, this one-story, single-family residence in the Hollywood Hills exhibits character defining features of the Mid-Century Modern style. The subject building has a regular floor plan with a long, horizontal massing parallel to the street. The first floor of the front façade is broken into two components: The east side is long rectangle with a flat face of windows recessed behind and framed by a wooden-railed deck below and a wide, exposed-beam eave above. Joining the rectangular portion on the west is an enclosed, stuccoed box with a bank of smaller windows a wide overhanging eave jutting out toward the street from the rest of the structure. Below the eastern edge of the building is a carport manifest as a large void space under half the long, rectangular section. It is supported by two large, exposed, steel girders. The rest of the ground floor below the rectangular portion is enclosed in white stucco with a small bank of windows. A long, wooden staircase behind a stucco wall rises to the deck and main entrance, serving as a physical and visual transition between the rectangle and box sections. The exterior is primarily wood and stucco with some metal framing. A pool is situated next to the carport; the steel beams supporting the girders sunk into the landscaping strip that separates the pool area from the pavement.

The interior features a ceiling of fir with exposed support beams throughout, straight lines with generally open floor plans, several louvered windows and custom cabinetry in the bathrooms, kitchen, and hall.

The subject building was designed by Richard Neutra, one of a few in the same genre described as “post and beam boxcar” houses by collaborator John Blanton. Apparently built during a time of ill health, administration of the project was largely conducted by Neutra firm architect Benno Fisher. Alterations appear to be minimal; there are no permits on file that indicate significant changes. The building was built for Ray S. Linn, a professional trumpeter who played with the Tommy Dorsey Orchestra, Benny Goodman, and Artie Shaw among others. After moving to Los Angeles Linn worked as a studio musician and in television.

DISCUSSION

The Ray S. Linn House historic property successfully meets two of the specified Historic-Cultural Monument criteria: 1) "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction" and 2) is "a notable work of a master builder, designer or architect whose individual genius influenced his age." The open floor plan, exposed structural elements, lack of ornamentation, intersecting flat planes, cantilevered deck, flat roof with deep, overhanging eaves, and extensive use of glass make the subject building an archetype of the Mid-Century Modern style. Richard Neutra is widely considered one of the most important modernist architects and is recognized as a master. Though the subject building is modest and not one of Neutra's more expansive or elaborate works, it nevertheless represents an important time in the architect's career and a distillation of his design philosophy.

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS

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

State of California CEQA Guidelines Article 19, Section 15331, Class 31 "*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary 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 Ray S. Linn House property as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code ("LAAC") will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of irreplaceable historic structures. The Secretary of the Interior's Standards of Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

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

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of Historic buildings in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving Rehabilitating, Restoring, and Reconstructing Historic Buildings.

BACKGROUND

On March 20th, 2014 the Cultural Heritage Commission took the property under consideration. On April 17, 2014 the Commission and Office of Historic Resources staff toured the site.

Case Number:
CHC-2014-410-HCM
Declaration Letter Mailing List
MAILING DATE: **June 11, 2014**

GIS/Fae Tsukamoto
City Hall, Room 825
Mail Stop 395

Council District 4
City Hall, Room 480
Mail Stop 206

Clifford L. Watts Trust
2805 Woodstock Rd
Los Angeles, CA 90046

Anna Marie Brooks
1109 4th Ave.
Los Angeles, CA 90019

Clifford L. Watts Trust
2805 Woodstock Rd
New York, NY 10014

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CITY OF LOS ANGELES

SIGNIFICANCE WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

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

ARCHITECTURAL SIGNIFICANCE

THE Ray S. Linn House IS AN IMPORTANT EXAMPLE OF
NAME OF PROPOSED MONUMENT

Mid Century Modern ARCHITECTURE
ARCHITECTURAL STYLE (SEE LINE 8)

AND MEETS THE CULTURAL HERITAGE ORDINANCE BECAUSE OF THE HIGH QUALITY OF ITS DESIGN AND THE RETENTION OF ITS ORIGINAL FORM, DETAILING AND INTEGRITY.

AND/OR

HISTORICAL SIGNIFICANCE

THE Ray S. Linn House WAS BUILT IN 1959 - 1961
NAME OF PROPOSED MONUMENT YEAR BUILT

Ray S. Linn WAS IMPORTANT TO THE
NAME OF FIRST OR SIGNIFICANT OTHER

DEVELOPMENT OF LOS ANGELES BECAUSE he was a professional trumpeter who played with Tommy Dorsey, Benny Goodman, Artie Shaw, and Boyd Raeburn. He came to Los Angeles to become a studio musician and later worked in television. He also played with Bob Crosby, Woody Herman and other top west coast jazz musicians and continued his recording career.

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT Ray S. Linn House
2. STREET ADDRESS 7820 Mulholland Drive
CITY Los Angeles ZIP CODE 90046 COUNCIL DISTRICT 4
3. ASSESSOR'S PARCEL NO. 5570-016-001
4. COMPLETE LEGAL DESCRIPTION: TRACT TR 11357
BLOCK None LOT(S) 12 ARB. NO. 2
5. RANGE OF ADDRESSES ON PROPERTY 7820 Mulholland Drive, Los Angeles, CA 90046
6. PRESENT OWNER Clifford L. Watts Family Trust
STREET ADDRESS 2805 Woodstock Road E-MAIL ADDRESS: markhad@sbcglobal.net
CITY Los Angeles STATE CA ZIP CODE 90046 PHONE (510) 290-8463
OWNERSHIP: PRIVATE PUBLIC
7. PRESENT USE Single Family Residence ORIGINAL USE Single Family Residence

DESCRIPTION

8. ARCHITECTURAL STYLE Post-and-beam Modern
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET. 1 PAGE MAXIMUM)
The site is currently undergoing restoration by Mark Haddawy. The north deck and stairs are being rematerialized in-kind. The living room and study walls of sheet-rock and fir ceilings are being refinished. The LR fireplace was restored. All sliding glass panels were repaired. Kitchen floor, ceiling and walls will be refinished, along with windows, doors and case goods. The east/west hall from west of entry to west end full-length window is being restored. The southwest bedrooms, which were designed to have a north/south curtain wall when division is desired, is being completely restored, as is the master bedroom on the north. Both the north and south baths are being completely restored; the commodes and tub floors and pit being degraded. The pantry/rear exit and pool are being restored, as is the exterior. Landscaping is being rethought as much of it is overgrown.

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

NAME OF PROPOSED MONUMENT Ray S. Linn House

10. CONSTRUCTION DATE: 1959 - 1961 FACTUAL: ESTIMATED:

11. ARCHITECT, DESIGNER, OR ENGINEER Richard J. Neutra

12. CONTRACTOR OR OTHER BUILDER Associated Building Contractors of Southern California

13. DATES OF ENCLOSED PHOTOGRAPHS 2012
(1 8X10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL HERITAGE COMMISSION@LACITY.ORG)

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

15. ALTERATIONS 2012: Reroof w/17 sqrs built up roofing. Existing solid sheathing. Interior kitchen remodel/repair
(no changes in walls or openings). Termite damage/dry rot repair less than 10% replacement cost of building.
Convert (E) furnace room to (N) recreation room.

16. THREATS TO SITE: NONE KNOWN PRIVATE DEVELOPMENT VANDALISM PUBLIC WORKS PROJECT
 ZONING OTHER There is no historic architectural protection in this area.

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

SIGNIFICANCE

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

This is one of the 1950s-60s post-and-beam moderns done by Neutra and his team during the period when
Neutra was challenged by cardiac issues. According to the UCLA archive, architect Benno Fisher did much of
the back-and-forth on the project, assisted by Perry Neuschatz. Linn had owned the land for nearly a decade and
was committed to Neutra as his architect. Preliminary design work began in 1955 with constant adjustments for
cost issues. The Linn house and pool, on the north of Mulholland Drive, were completed in 1961.

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) Please see "Bibliography"

20. DATE FORM PREPARED 12/05/2012 PREPARER'S NAME Anna Marie Brooks

ORGANIZATION _____ STREET ADDRESS 1109 4th Avenue

CITY Los Angeles STATE CA ZIP CODE 90019 PHONE (310) 650-2143

E-MAIL ADDRESS: historichomesla@aol.com

DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

THE Ray S. Linn House IS A one -STORY,
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

Post-and-beam Modern , irregular PLAN Single Family Residence
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (Click to See Chart) STRUCTURE USE (RESIDENCE, ETC.)

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

IT'S flat ROOF IS gravel & rock metal and wood post
ROOF SHAPE (Click to See Chart) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.) WINDOW MATERIAL

ceiling to floor single pane, louver, sliding panel WINDOWS ARE PART OF THE DESIGN.
WINDOW TYPE [DOUBLE-HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.]

THE ENTRY FEATURES A east of center, in line with north window wall, off north deck, at jut out ,
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

single panel solid wood DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (Click to See Chart)

OF THE STRUCTURE ARE north deck with deep extended roof, same depth as deck. Wood stairs proceed across the
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

house from west of the driveway at basement/ground level to the entry at hall to north of kitchen. The envelope
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

widens to the west of entry at north, turns south, juts west, turns south, juts west; is flat with half-wall of posts, plain
ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY;

and louver windows south elevation and plain east elevation. The steel beams on which the house rests project to
VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

SECONDARY BUILDINGS CONSIST OF A irregular-shaped pool w/ cement deck.
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE east/west fir ceiling throughout supported by north/south wood beams. LR:
IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS;

fireplace east wall, south half-height single pane and louver windows, west wall w/pass-thru to kitchen, north full-
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

height glazed and sliding panels. Study at east: plain walls east/west, same windows as LR. Kitchen: south & west

IMPORTANT LANDSCAPING INCLUDES Oak trees, Jade and Toyon shrubs.
IDENTIFY NOTABLE MATURE TREES AND SHRUBS

Bio: Ray S. Linn

Raymond Sayre Linn was born on October 20, 1920, at Chicago, Illinois. He began his professional career at 18 years of age as Ray Linn, a trumpeter in the Tommy Dorsey Orchestra from 1938 -1941. Linn also played with Woody Herman (1941-1942) and worked on and off with Jimmy Dorsey (1942-1945), Benny Goodman (1943 and 1947), Artie Shaw (1944-1946), and Boyd Raeburn (1946). While with Raeburn, his solos were quite advanced for the period. He rejoined Herman on three occasions (1945, 1947, and 1955-1959).

Linn moved to Los Angeles in 1945 and became a studio musician. His sessions as a leader in 1946 (which resulted in eight songs) had such titles as "The Mad Monk" and "Blop Blah."

At the same time Linn had the opportunity to work with Bob Crosby (1950-1951), Woody Herman and many of the top West Coast jazz players in the 1950s

During the 1960s, and onward, Linn mostly worked in television. Ray Linn's later albums for Trend (1978) and Discovery (1980) were Dixieland-oriented.

Mr. and Mrs. Linn had three sons: Rex Ray (Teddy), Peter and David. They commissioned Richard Neutra in March 1956 to design their home on a parcel which they had owned for 10 years at 7820 Mulholland Drive. The certificate of occupancy was issued February 1, 1961.

Ray Linn died November 4, 1996 in Columbus, OH

Click on the following link to be connected to the discography of Ray Linn:
<http://www.allmusic.com/artist/ray-linn-mn0000870440/credits>

Biography: Richard Joseph Neutra

Richard Joseph Neutra was born at Vienna, Austria on April 8, 1892. By the age of eight, Neutra had decided he wanted to be an architect. The earliest influence on his architectural philosophy was Adolf Loos whom Neutra referred to as, "my master and fountain of ideas in architecture." Neutra seems to have wholly adopted Loos' motto as his own, believing firmly that, "Ornament is crime." He also studied with Erich Mendelsohn and worked as an assistant in his office. Neutra also studied with Otto Wagner.

Neutra was educated at Technische Hochschule (Technical Academy) at Vienna, graduating in 1918 and at the University of Zurich. Neutra worked in Zurich, Switzerland as a landscape gardener and later on city planning projects.

Neutra enlisted as an officer and served in World War I in the Balkans.

Assuredly the greatest influence on Neutra's career was Frank Lloyd Wright, starting with the publication and release of Wright's *Wasmuth folio* which Neutra first studied while still residing at Vienna.

Neutra later worked for the municipality of Luckenwalde, Germany, during the most creative period in German architectural innovation. Neutra removed to Berlin in 1922. Neutra married Dione Niedermann on December 23, 1922, at Hagen, Germany.

According to Esther McCoy when Neutra moved to New York City in 1923, "Technology and economy were the two gold coins that Neutra sewed into his pocket..." (McCoy, "Neutra in California," Piecing Together Los Angeles: An Esther McCoy Reader, p. 129. He later traveled to Chicago where Neutra took a position with the industrial architectural firm of Holabird and Roche. At the funeral of Louis Sullivan, Neutra met Frank Lloyd Wright who invited Neutra to work with him. In the meantime his wife Dione was able to join him in America. He fulfilled his dream of studying Wright's works when Mr. & Mrs. Neutra joined Wright at Taliesin, Wisconsin in 1923, although they did not stay long.

In 1925 the Neutras moved to Los Angeles, sharing Neutra's friend, Rudolph Schindler at Schindler's house. Schindler and Neutra formed an architectural partnership that was short-lived. They did not again speak until late in life when in the hospital, they found themselves sharing the same room. They worked out their differences and remained friends until the end.

Neutra opened his own practice in Los Angeles in 1926. Still later, in 1929, Neutra became a naturalized citizen of the United States. In the late 1920s, Neutra taught at The Academy of Modern Art in Los Angeles, and included Gregory Ain, Harwell Hamilton Harris, and Raphael Soriano among its students.

Biography: Richard Joseph Neutra--2

In 1928 and 1929 Neutra designed and built the Lovell Health House. It was the first completely steel framed private home to be built in the United States.

Neutra established his own practice which he managed from his Silver Lake home and offices known as the Van der Leeuw Research House, completed in 1932. In the early 1930's the young architects Gregory Ain, Harwell Hamilton Harris, and Raphael Soriano launched their own careers by working in Neutra's Los Angeles practice. Gregory Ain and his wife lived in the guesthouse at the Silver Lake studio and home of Neutra and Ain was credited as collaborator on projects, among which was the Josef Kun Residence #1.

The Josef Kun Residence #1 proved to be an important Neutra work. Kun Residence #1 was built as an all-electric house, one of the very first in Los Angeles, and the first all electric house to be designed by Neutra. With this house Neutra launched the photographic career of Julius Shulman as one of the premiere architectural photographers of the 20th Century. Shulman, who was a "novice" photographer, accompanied a male renter in his sister's home, who was at the time working on the Kun project, to the Kun house. Shulman shot a few photos of the house with his Kodak Vest Pocket camera. Shulman printed 8 x 10s of the photographs and they were passed on to Neutra who was highly impressed by their artistic qualities. He hired Shulman as his photographer on nearly every project thereafter. Shulman was also utilized by Ain and introduced to several other Modern architects whose works he shot.

In 1949 Neutra formed an architectural partnership with Robert Alexander which endured until 1958.

In 1954 Neutra wrote Survival Through Design, a book stating his philosophy on the practice of architecture. Mrs. Neutra viewed him as a missionary for his philosophy of "biological realism"—which he described as, "the inherent and inseparable relationship between man and nature." This new concept of architecture, "...was to be the means of bringing man back into harmony with nature and himself," according to architecture critic Wolf Von Eckardt. (Dreyfus, *Los Angeles Times*, Mar 13, 1977). "My father was a lonely advocate for the application of the insights of the biological and behavioral sciences to the problems of architecture, as opposed to always deferring to the bottom line," said his son, Dion. Neutra also paid great attention to his client's needs, often employing a detailed questionnaire or biography to aid in ascertaining their requirements.

In 1956 Neutra began to design a home for jazz trumpeter Ray S. Linn. In the Neutra archive at UCLA were found the detailed questionnaires for Mr. & Mrs. Linn who had three sons. Neutra faced cardiac challenges at the time, and the Linn's had some financial issues, but despite all, the house and pool were constructed between 1959 and 1961 on the hill on the north face of 7820 Mulholland Drive, with detailed help from design team architects Benno Fischer and Perry Neuschatz.

Biography: Richard Joseph Neutra--3

By 1961, a sign which began, "TYPICALITY AS AN INSTRUMENT OF PERFECTION," on Neutra's drafting room wall summed up Neutra's architectural philosophy. It was the mantra by which the drafting room, as well as the contractor, prevailed in the search for the common denominator. For the Neutra office, constancy was a virtue. (McCoy, "Neutra in California," p. 129.)

The Van der Leuw Research House (the Neutra family home) burned in an electrical fire in 1963, leaving only the 1940 Garden House and the basement of the original house. It was rebuilt under Neutra's and son Dion's guidance in 1964. Known as VDL/Research House II, it was donated to California Polytechnic University, Pomona, in the late 1970s under a life estate for Mrs. Dione Neutra.

In 1965 Neutra formed a partnership with his son, Dion, and named it Richard and Dion Neutra and Associates, LA. It lasted until 1970.

The Neutras lived in Europe toward the end of Mr. Neutra's life. Neutra was touring projects in Wuppertal, West Germany with his wife, Dione, in April of 1970, when he died of a heart attack. Richard Joseph Neutra was 78 years old. His remains are buried in the backyard of his Silver Lake home.

In 1977, the American Institute of Architects posthumously awarded its Gold Medal, the highest honor the Institute can bestow, for most distinguished service to the profession of architecture, to Richard Joseph Neutra.

Bio: Benno Fischer

Richard Neutra was ill with cardiac challenges during the design and building of the Linn House and was forced to rely on others in his firm more than in the past. The architect who did much of the work, according in the UCLA archive, was Benno Fischer.

Fischer was born in Poland in 1914 and was educated at the University of Warsaw from which he graduated in 1939. In September of 1939 Fischer was captured by the Nazis and interred in a labor camp which produced war planes. The workers transferred from one camp to another by way of "death marches," and he told of one on which 2,500 people started out, but less than 80 survived the ordeal. When they were liberated by American forces on April 24, 1945, Benno weighed 80 pounds. His entire family had died at the hands of the Nazis.

His fortunes improved when, on the street, he met a classmate from Warsaw who was searching for his family. The two proceeded to Stuttgart where he met a fellow from one of the Nazi work camps who told him a girl had asked about him. The fellow worker told her that Benno had been shot, for that is what he'd been told. He knew the young woman's name and she was Fischer's pre-war girl friend. He went in search of Anna and ran into her on a street corner. She worked for the American Military Government and knew a bit of English. They married in 1946 and found an empathetic American who granted them paperwork for the next ship sailing for America. They arrived in New York and a week later Fischer had a job as an architect at the General Panel Company which built pre-fab homes.

Fischer went to evening-school to learn more English because he was tired of ordering apple pie and coffee, the only food words he knew.

The following year Benno and Anna moved to Los Angeles where he was employed in the office of Richard Neutra for 15 years before opening his own practice in 1963.

Based on his experiences in the Nazi work camps, Fischer concluded that everyone was alike. "This is why I refuse to specialize in architecture. I just work for people," he said. "They have many different tastes and many different needs, but basically they are all the same." One of the buildings Fisher designed was the forerunner to the Crystal Cathedral which has since become its social hall and is now owned by the Catholic Church. Fisher also designed a memorial on Wilshire which was the precursor to the Holocaust Museum of Los Angeles.

Benno Fischer died September 15, 2000 at age 86.

Bio: Perry M. Neuschatz

Perry Neuschaz was born July 9, 1930, in New York and graduated from the Massachusetts Institute of Technology. Neuschatz lived in Southern California where he worked in the office of Richard Neutra as an architect and was a part of the Linn House team.

He later became vice president of Gilbralter Community Builders. Neuschatz went on his own and designed Modern homes in Los Angeles metro and the Phoenix Star Theatre in Arizona. The architect and developer also crafted imaginative lamps. Neuschatz was a member of the American Institute of Architects.

Late in life he lived in Marin, California. Mr. Neuschatz died May 29, 1996, in Greenbrae, California, at age 65.

Description (con't):

Exterior:

east to form the horizontal supports for the attached carport roof. The front is defined by wood posts and fixed and sliding glass panels. The extended roof is supported by an east wall short extension and west wall widening of envelope. Deck has standard height metal railing.

Interior:

original cabinetry and louver and plain glass mitered windows; east: plain wall w/pass-thru to living room and uncased opening to pantry with appliances along north and south walls, rear exit in east wall with single panel door with louver window; north wall: glass, post and vertical folding door to entry. East/west hall from west of entry to west full length window: southwest bedroom capable of being divided by north/south curtain on wire into two bedrooms; west: closet; south: half height single pane and louver windows with posts; east: plain wall; north: plain wall, entry door, closet. South bathroom: south: sunken tub w/windows above; west: original cabinets; north: medicine cabinet, entrance; east: cabinets, commode. South wall west of entry: cabinet with original drawers/shelves. North side of hall: master bedroom: north upper half-wall of posts, plain and louver windows; east wall: bath hall entry (with half-window wall and posts) and closet; south: entry door in plain wall; west: half wall of plain and louver windows and posts. North bathroom: south: tub with clerestory window above; west: plain; north: half-height plain and louver windows and posts; east: original cabinets with double sinks, commode. All louvers in the house are stainless steel.

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