CANTAROW RESIDENCE
1130 North Sunset Vale Avenue
CHC-2021-6267-HCM
ENV-2021-6268-CE

Agenda packet includes:

1. Final Determination Staff Recommendation Report
2. Commission/ Staff Site Inspection Photos—September 23, 2021
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-2021-6267-HCM
ENV-2021-6268-CE

HEARING DATE: October 21, 2021
TIME: 10:00 AM
PLACE: Teleconference (see agenda for login information)

EXPIRATION DATE: The original expiration date of November 2, 2021, is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020, Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders.*

The time to act on this item has been tolled for the duration of the local emergency period. Please note that other State law provisions may also apply.

Location: 1130 N. Sunset Vale Avenue
Council District: 4 – Raman
Community Plan Area: Hollywood
Land Use Designation: Low II Residential
Zoning: R1-1-HCR
Area Planning Commission: Central
Neighborhood Council: Bel Air-Beverly Crest
Legal Description: Tract 9691, Lot 15

PROJECT: Historic-Cultural Monument Application for the CANTAROW RESIDENCE

REQUEST: Declare the property an Historic-Cultural Monument

OWNER/ APPLICANT: Oren Segal
P.O. Box 34548
Los Angeles, CA 90034

PREPARER: Kerry Addica
P.O. Box 382
El Portal, CA 95318

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Declare the subject property** an 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, Principal City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Shannon Ryan, Senior City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planning Associate
Office of Historic Resources

Attachments: Commission/Staff Site Inspection Photos—September 23, 2021
Historic-Cultural Monument Application

FINDINGS

- The Cantarow Residence "embodies the distinctive characteristics of a style, type, period, or method of construction" as an excellent and highly intact example of Mid-Century Modern residential architecture.

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 if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

SUMMARY

The Cantarow Residence is a one-story single-family residence located on the east side of Sunset Vale Avenue in the Hollywood Hills West neighborhood of Los Angeles. Designed in the Mid-Century Modern architectural style by architect Alexander Ban (1909-1998), the property was built in 1963 for Dr. J. Harold Cantarow, an obstetrician at Cedars of Lebanon Hospital.

Rectangular in plan, the subject property is of wood-frame construction with stucco cladding and has a flat roof with wide, overhanging eaves and exposed rafter beams. The house sits back from the property line and occupies most of the parcel, which slopes steeply downward towards Sunset Vale. The subject property is entered via a long, narrow driveway from Sunset Vale that leads to a small flat area and a detached carport. The primary, east-facing facade is dominated by concrete steps flanked by a cinder block wall that continues past a courtyard to a recessed main entrance featuring a painted solid wood door. To the right of the entrance is the exterior wall of the dining room, and to the left is a wooden gate that leads to a steep hillside down to the driveway. The rear, west-facing facade features a paved courtyard overlooking Sunset Vale that wraps the dwelling. Access to the courtyard is via floor-to-ceiling sliding glass doors that span the length of the building. The south facing facade has a bank of three-quarter windows with a window box that sits underneath the windows. The north-facing facade backs onto a hillside. Interior features include a prominent brick-clad fireplace in the dining area, built-in wood shelving, a kitchen pass through window, wood pocket doors, and exposed wood beams.

Alexander Ban was born in 1909 in a small village in Hungary, and later studied at the Royal Technical University in Budapest where he graduated as an architect in 1931. In 1941, he escaped Nazi persecution as a Jewish refugee and eventually landed in Los Angeles. Ban developed his architectural professional training by working with several prestigious architectural firms including theatre architect S. Charles Lee, Allen and Lutzi Architects, and Albert C. Martin

and Associates, Architects and Engineers. In 1946, he established his own architectural firm with an office on S. La Brea Ave. near Park La Brea. As exemplified by the subject property, one of Ban's architectural philosophies regarding residential construction was to utilize every amount of space, no matter how small, and make it a priority to have direct ventilation and light. Ban achieved a first prize award from the Lincoln Architectural Welding Foundation for his work on structural design, specifically welded steel column assemblies for residential construction. Notable works by Ban include the Zoltan Kordas House (1946), a residence for Dr. and Mrs. Adelbert Frisch in the Hollywood Hills (1948), and his own family home next door to the subject property at 1140 Sunset Vale (1951). In 1976, Ban moved away from Los Angeles to Three Rivers, California where he built a house and lived until his death in 1998.

Based on permit records and the site visit, the subject property has not experienced any alterations.

DISCUSSION

The Cantarow Residence meets one of the Historic-Cultural Monument criteria: it "embodies the distinctive characteristics of a style, type, period, or method of construction" as an excellent and highly intact example of Mid-Century Modern residential architecture.

The Mid-Century Modern architectural style gained popularity because of its use of standardized, prefabricated materials, and economical construction, and as a result, it became the predominant style in post-World War II era design for single-family homes. The hallmarks of the style, as exhibited by the subject property, are the post-and-beam construction, one-story configuration, horizontal massing, and open interior space. The subject property also retains other characteristic features of the style that include the low-pitched roof, sliding glass doors, and generally unadorned wall surfaces.

The subject property retains a high level of integrity of location, design, setting, materials, workmanship, feeling, and association to convey its significance.

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 Cantarow Residence 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 City of Los Angeles has determined based on the whole of the administrative record, that substantial evidence supports that the Project is exempt from CEQA pursuant to CEQA Guidelines Section Article 19, Section 15308, Class 8 and Class 31, and none of the exceptions to a categorical exemption pursuant to CEQA Guidelines Section 15300.2 applies. The project was found to be exempt based on the following:

> 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-2021-6268-CE was prepared on September 28, 2021.

BACKGROUND

On July 23, 2021, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. On August 19, 2021, the Cultural Heritage Commission voted to take the subject property under consideration as a potential Historic-Cultural Monument. On September 23, 2021, a subcommittee of the Commission consisting of Commissioner Kanner conducted a site inspection of the property, accompanied by staff from the Office of Historic Resources.

The original expiration date of November 2, 2021, is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020, Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders***.** The time to act on this item has been tolled for the duration of the local emergency period. Please note that other State law provisions may also apply.











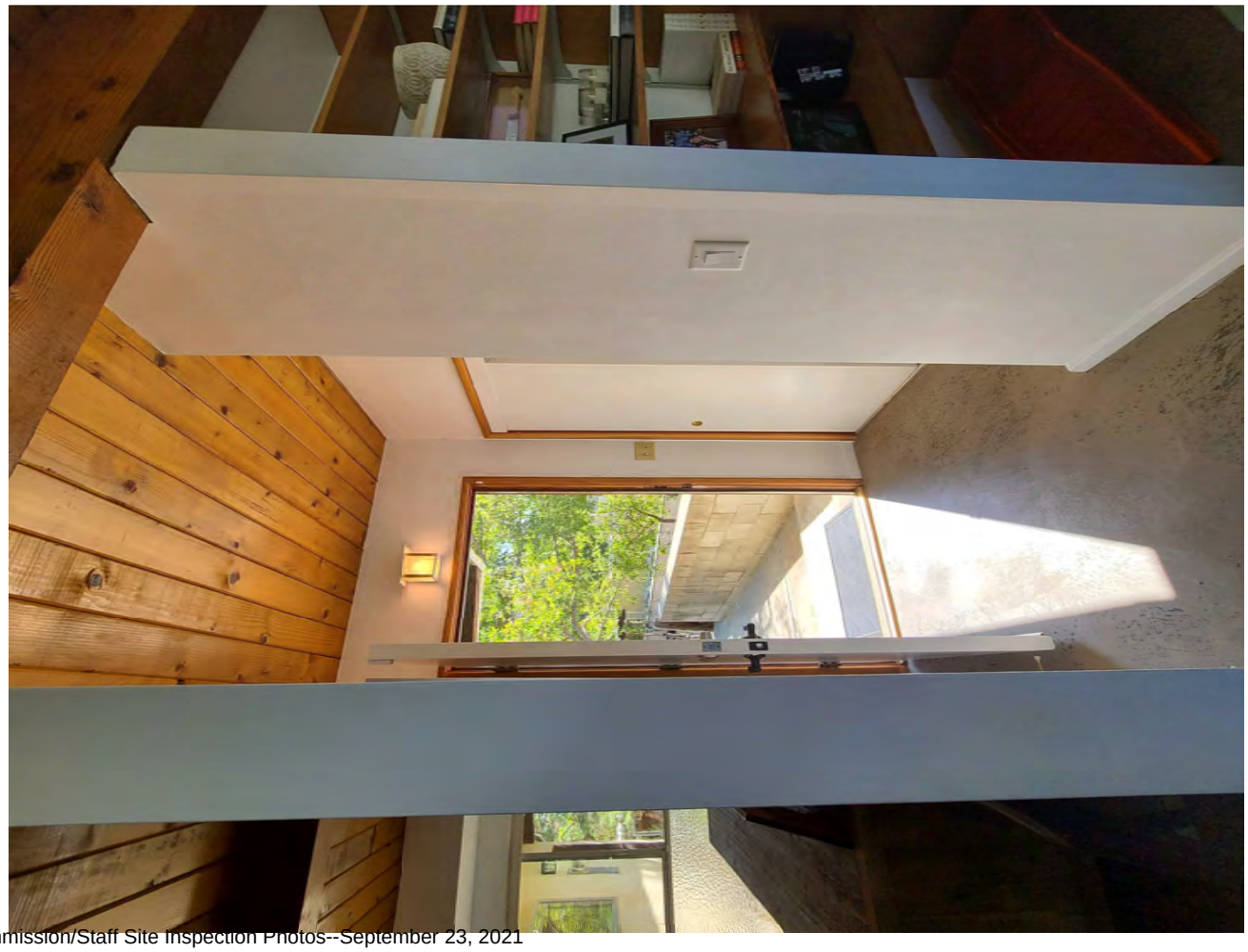

















































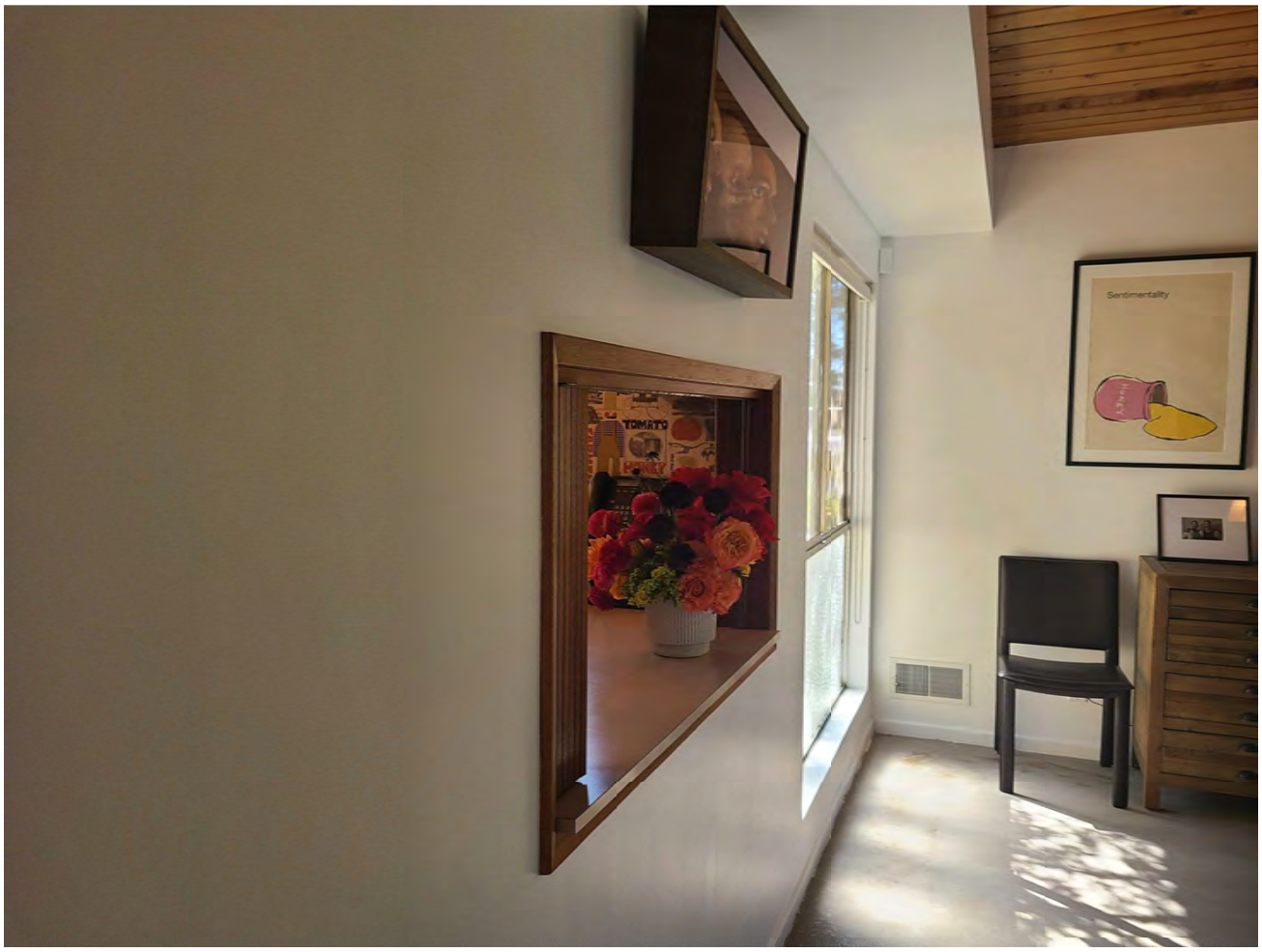
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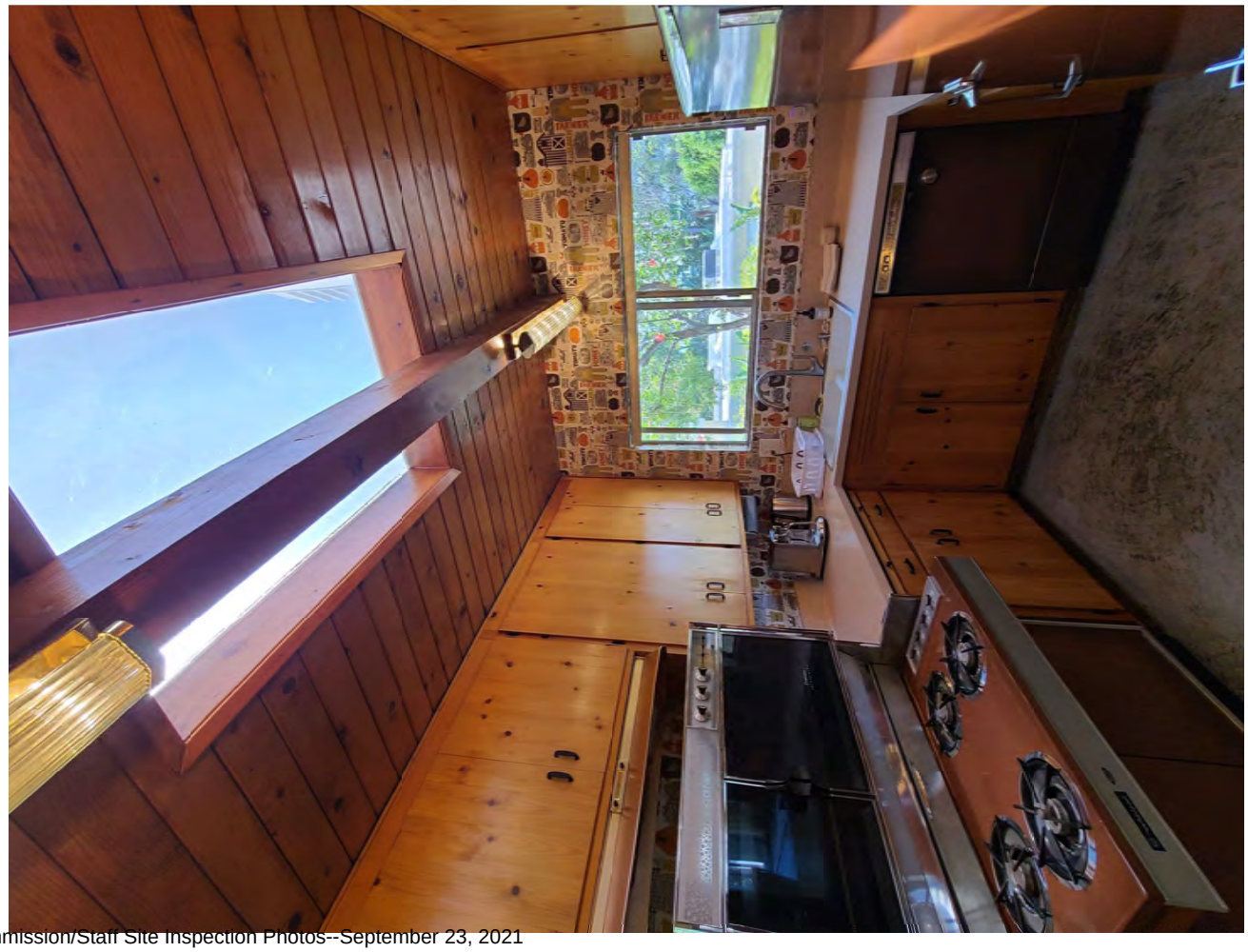




TOMATO
HONEY














FARMER
HONEY
TOMATO










ADT





COUNTY CLERK'S USE

CITY OF LOS ANGELES
OFFICE OF THE CITY CLERK
200 NORTH SPRING STREET, ROOM 395
LOS ANGELES, CALIFORNIA 90012

CALIFORNIA ENVIRONMENTAL QUALITY ACT

NOTICE OF EXEMPTION

(PRC Section 21152; CEQA Guidelines Section 15062)

Pursuant to Public Resources Code § 21152(b) and CEQA Guidelines § 15062, the notice should be posted with the County Clerk by mailing the form and posting fee payment to the following address: Los Angeles County Clerk/Recorder, Environmental Notices, P.O. Box 1208, Norwalk, CA 90650. Pursuant to Public Resources Code § 21167 (d), the posting of this notice starts a 35-day statute of limitations on court challenges to reliance on an exemption for the project. Failure to file this notice as provided above, results in the statute of limitations being extended to 180 days.

PARENT CASE NUMBER(S) / REQUESTED ENTITLEMENTS
CHC-2021-6267-HCM

LEAD CITY AGENCY	CASE NUMBER
City of Los Angeles (Department of City Planning)	ENV-2021-6268-CE
PROJECT TITLE Cantarow Residence	COUNCIL DISTRICT 4

PROJECT LOCATION (Street Address and Cross Streets and/or Attached Map) ☐ Map attached.
1130 N. Sunset Vale Avenue, Los Angeles, CA 90069

PROJECT DESCRIPTION: ☐ Additional page(s) attached.
Designation of the Cantarow Residence as an Historic-Cultural Monument.

NAME OF APPLICANT / OWNER:
N/A

CONTACT PERSON (If different from Applicant/Owner above)	(AREA CODE) TELEPHONE NUMBER | EXT.
Melissa Jones	(213) 847-3679

EXEMPT STATUS: (Check all boxes, and include all exemptions, that apply and provide relevant citations.)

STATE CEQA STATUTE & GUIDELINES

☐ STATUTORY EXEMPTION(S)

Public Resources Code Section(s) _____

☒ CATEGORICAL EXEMPTION(S) (State CEQA Guidelines Sec. 15301-15333 / Class 1-Class 33)

CEQA Guideline Section(s) / Class(es) **8 and 31**

☐ OTHER BASIS FOR EXEMPTION (E.g., CEQA Guidelines Section 15061(b)(3) or (b)(4) or Section 15378(b))

_____

JUSTIFICATION FOR PROJECT EXEMPTION: ☐ Additional page(s) attached

Article 19, Section 15308, Class 8 of the State's Guidelines applies to where projects consist 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 **Cantarow Residence** 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.

☒ None of the exceptions in CEQA Guidelines Section 15300.2 to the categorical exemption(s) apply to the Project.

☐ The project is identified in one or more of the list of activities in the City of Los Angeles CEQA Guidelines as cited in the justification.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.
If different from the applicant, the identity of the person undertaking the project.

CITY STAFF USE ONLY:

CITY STAFF NAME AND SIGNATURE	STAFF TITLE
Melissa Jones [SIGNED COPY IN FILE]	City Planning Associate

ENTITLEMENTS APPROVED
N/A

DISTRIBUTION: County Clerk, Agency Record
Rev. 6-22-2021

Los Angeles Department of City Planning
RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2021-6267-HCM
ENV-2021-6268-CE

HEARING DATE: August 19, 2021
TIME: 10:00 AM
PLACE: Teleconference (see agenda for login information)

EXPIRATION DATE: The original 30-day expiration date of August 22, 2021, per Los Angeles Administrative Code Section 22.171.10(e)1 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020, Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020, Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*

The time to act on this item has been tolled for the duration of the local emergency period.

Please note that other State law provisions may also apply.

Location: 1130 N. Sunset Vale Avenue
Council District: 4 – Raman
Community Plan Area: Hollywood
Land Use Designation: Low II Residential
Zoning: R1-1-HCR
Area Planning Commission: Central
Neighborhood Council: Bel Air-Beverly Crest
Legal Description: Tract 9691, Lot 15

PROJECT: Historic-Cultural Monument Application for the CANTAROW RESIDENCE

REQUEST: Declare the property an Historic-Cultural Monument

OWNER/ APPLICANT: Oren Segal
P.O. Box 34548
Los Angeles, CA 90034

PREPARER: Kerry Addica
P.O. Box 382
El Portal, CA 95318

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Take the property under consideration** as an 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, Principal City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Shannon Ryan, Senior City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planning Associate
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The Cantarow Residence is a one-story single-family residence located on the east side of Sunset Vale Avenue in the Hollywood Hills West neighborhood of Los Angeles. Designed in the Mid-Century Modern architectural style by architect Alexander Ban (1909-1998), the property was built in 1963 for Dr. J. Harold Cantarow, an obstetrician at Cedars of Lebanon Hospital.

Rectangular in plan, the subject property is of wood-frame construction with stucco cladding and has a flat roof with wide, overhanging eaves and exposed rafter beams. The house sits back from the property line and occupies the majority of the parcel, which slopes steeply downward towards Sunset Vale. The subject property is entered via a long, narrow driveway from Sunset Vale that leads to a small flat pad before a detached carport. The primary, east-facing facade is dominated by concrete steps flanked by a cinder block wall that continues past a courtyard to a recessed main entrance featuring a painted solid wood door. To the right of the entrance is the exterior wall of the dining room, and to the left is a wooden gate that leads to a steep hillside down to the driveway. The rear, west-facing facade features a paved courtyard overlooking Sunset Vale that wraps the dwelling. Access to the courtyard is via floor-to-ceiling sliding glass doors that span the length of the building. The south facing facade has a bank of three-quarter windows with a window box that sits underneath the windows. The north-facing facade backs onto a hillside. Interior features include a prominent brick-clad fireplace in the dining area, built-in wood shelving, a kitchen path through window, wood pocket doors, and exposed wood beams.

Alexander Ban was born in 1909 in a small village in Hungary, and later studied at the Royal Technical University in Budapest where he graduated as an architect in 1931. In 1941, he escaped Nazi persecution as a Jewish refugee and eventually landed in Los Angeles. Ban developed his architectural professional training by working with several prestigious architectural firms including theatre architect S. Charles Lee, Allen and Lutzi Architects, and Albert C. Martin and Associates, Architects and Engineers. In 1946, he established his own architectural firm with an office on S. La Brea Ave. near Park La Brea. One of Ban's architectural philosophies regarding residential construction was to utilize every amount of space, no matter how small, and make it a priority to have direct ventilation and light. Notable works by Ban include the Zoltan Kordas House (1946), a residence for Dr. and Mrs. Adelbert Frisch in the Hollywood Hills (1948), and his own family home next door to the subject property at 1140 Sunset Vale (1951). In 1976, Ban moved away from Los Angeles to Three Rivers, California where he built a house and lived until his death in 1998.

Based on permit records, the subject property has not experienced any alterations.

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 if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or

3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her 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.

BACKGROUND

On July 23, 2021, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. The original 30-day expiration date of August 22, 2021, per Los Angeles Administrative Code Section 22.171.10(e)1 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020, Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020, Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders.* The time to act on this item has been tolled for the duration of the local emergency period. Please note that other State law provisions may also apply.

CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission

HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: Cantarow Residence			First Owner/Tenant
Other Associated Names:			
Street Address: 1130 North Sunset Vale Ave		Zip: 90069	Council District: 4
Range of Addresses on Property:		Community Name: Hollywood	
Assessor Parcel Number: 4392-013-007	Tract: 9691	Block: None	Lot: 15
Identification cont'd:			
Proposed Monument Property Type: ● Building	☐ Structure	☐ Object	☐ Site/Open Space ☐ Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: ● Factual ☐ Estimated	Threatened? None
Architect/Designer: Alexander Ban	Contractor: J Harold Cantarow
Original Use: Single-Family Residence	Present Use: Single-Family Residence
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	Plan Shape: Irregular

FEATURE	*PRIMARY*	*SECONDARY*
CONSTRUCTION	Type: Concrete block	Type: Select
CLADDING	Material: Stucco, textured	Material: Select
ROOF	Type: Flat	Type: Select
	Material: Composition shingle	Material: Select
WINDOWS	Type: Floor-to-Ceiling	Type: Select
	Material: Wood	Material: Select
ENTRY	Style: Recessed	Style: Select
DOOR	Type: Plank	Type: Select

HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

4. ALTERATION HISTORY

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

	No major alterations

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

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

☐	1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.
☐	2. Is associated with the lives of historic personages important to national, state, city, or local history.
☑	3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, 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: Oren Segal		Company:	
Street Address: 1130 Sunset Vale Ave		City: Los Angeles	State: CA
Zip: 90069	Phone Number: 310-858-8983	Email: oren@mpe-la.com	

Property Owner Is the owner in support of the nomination? ● Yes ○ No ○ Unknown

Name: Oren Segal		Company:	
Street Address: 1130 Sunset Vale Ave		City: Los Angeles	State: CA
Zip: 90069	Phone Number: 310-858-8983	Email:	

Nomination Preparer/Applicant's Representative

Name: Kerry Addica		Company:	
Street Address: PO Box 382		City: El Portal	State: CA
Zip: 95318	Phone Number: 310-430-0069	Email: kerry_addica@nps.gov	

CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission

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
2. ✓ Written Statements A and B
3. ✓ Bibliography
4. ✓ Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digitial copy of the main photo to: planning.ohr@lacity.org)
5. ✓ Copies of Primary/Secondary Documentation
6. ✓ Copies of Building Permits for Major Alterations (include first construction permits)
7. ✓ Additional, Contemporary Photos
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.
X	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.
X	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.
X	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Name: OREN SEGAL Date: 4/12/21 Signature:

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

Office of Historic Resources
Department of City Planning
221 N. Figueroa St., Ste. 1350
Los Angeles, CA 90012

Phone: 213-874-3679
Website: preservation.lacity.org

1130 Sunset Vale

Historic-Cultural Monument Nomination Continuation Sheet

A. Property Description

Site

The single-family residence at 1130 Sunset Vale occupies an irregular parcel of 9,848 square feet, located on the east side of Sunset Vale on the cusp of the Hollywood Hills West neighborhood of Los Angeles. The one-story house sits back from the property line and occupies the majority of the parcel, which slopes steeply downward towards Sunset Vale. The property is entered via a long, narrow driveway from Sunset Vale that leads to a small flat pad before a detached carport with side-by-side parking for two vehicles. Landscaping is generally ground cover and mature trees. The topography of the area is characterized by steep hills, canyons, and winding roads. The property is surrounded by one-to-two story single-family residences, many of which adhere to the hilly nature of the neighborhood.

Exterior

The subject property was completed in 1963 and designed by Alexander Ban in the Mid-Century Modern style. It features a rectangular plan that was built on a concrete foundation at the top of the hill. The house features wood-frame construction with exterior walls of stucco. The building is capped by a flat roof with wide, overhanging eaves and exposed wood beams.

The primary (east) facing facade is dominated by concrete steps flanked by a cinder block wall that leads past a courtyard to the primary entrance. The recessed entrance is approached by a paved walkway and features a solid wood door painted white. To the right of the entrance is the exterior wall of the dining room. To the left of the entrance is a wooden gate that leads to a steep hillside that leads to the driveway. There are no stairs leading down to the driveway from the wooden gate. There are no windows at the entrance.

The rear (west) facing facade features a paved courtyard / patio which overlooks Sunset Vale. The patio extends to the north of the property wrapping around the dwelling. The vegetation consists of shade trees. Access to the courtyard / patio is via floor-to-ceiling sliding glass doors that span the length of the building.

The south facing facade overlooks the driveway and consists of a bank of three-quarter windows that span the length of the building. A purpose-built window box sits underneath the windows and spans the length of the building.

The north facing facade backs onto a hillside containing a retaining wall.

Interior

The interior of the building consists of one bedroom, two bathrooms, kitchen, dining room, living room, and den. The dwelling is entered through a narrow hallway with concrete flooring which continues into a large L-shaped room combining living and dining area with a prominent brick-clad fireplace, built-in wood shelving and exposed wood beams. The living room faces west and south and is bordered by floor-to-ceiling sliding glass doors that lead to the courtyard / patio on the west and a row of three-quarter windows on the south. On the north-side of the room is a brick fireplace flanked by sliding wood pocket doors. One door leads to a den. The other door leads to a small hallway. Off the hallway is a full bath. On the east-side of the open concept living room is the dining area which has a large floor-to-ceiling window on the east wall. Next to the window is a kitchen pass through window. The rectangular-shaped spacious kitchen is accessed via a hallway to the north of the dining area and is equipped with original features including appliances, wood cabinets, linoleum floor, and beamed ceilings.

The square-shaped bedroom is located at the rear of the dwelling along the same hallway that leads to the kitchen. This hallway links to the hallway that leads to the second bathroom and den and back to the living room through the wood pocket doors. The bedroom has a bathroom located on the east-side. The floor is concrete and the wood-beam ceiling is the same as the rest of the dwelling.

Alterations

1130 Sunset Vale has had no structural or cosmetic alterations. The roof was repaired in 2013.

Character-Defining Features

Site

- Hillside site and setting
- Steeply sloping lot, with expansive city views
- Minimal street presence, with the majority of the house situated on top of the hill to take advantage of the views

Exterior

- One-story configuration
- Two-car carport
- Flat roof with wide, overhanging eaves and exposed wood beams
- Sliding glass doors along west elevation

Interior

- Built-in wood shelving
- Open, flexible living room and dining room floorpan
- Brick fireplace in living room along the north elevation

B. Statement of Significance

Summary

1130 Sunset Vale meets the following criteria for designation as a Los Angeles Historic-Cultural Monument [HCM]:

> *Embodies the distinctive characteristics of a style, type, period, or method of construction.*

Built in 1963, the property at 1130 Sunset Vale embodies the distinctive characteristics of the Mid-Century Modern architectural style and method of construction, conveyed through the building's expression of structural systems, geometric massing, dramatic overhangs, and seamless relationship between indoor and outdoor spaces.

Early Development of Los Angeles

The location of 1130 Sunset Vale is on an elevated spot where Trousdale Estates, Beverly Hills and Sunset Strip converge. 1130 Sunset Vale is also on the cusp of Hollywood Hills West.

The Hollywood Hills West neighborhood is in the western portion of the famous Hollywood Hills that overlook Central Los Angeles and is home to actors, producers, musicians, and executives who run the entertainment industry. The vast majority of this area is residential, with Sunset Boulevard--with the famous "Sunset Strip" — as it's southern border. In the late 1880s, when Hollywood was an agricultural settlement whose biggest cultural contribution was citrus fruit, the hills were inhabited by wild animals. A few hunting cabins dotted the dry, treeless landscape.

The neighborhood is home to the Sierra Towers located at 9255 Doheny Road. Developed in the mid 1960s by the family who built New York's Minskoff Theatre, it opened in 1966 and became the tallest residential structure in Los Angeles at 32-stories high. Designed by architect, Jack A Charney, who studied under Rudolph Schindler and Richard Neutra as a student at the Art Center College of Design in

Pasadena, the building contains one, two and three-bedroom residences featuring floor-to-ceiling windows with expansive views of city, mountains and ocean. Some past and present residents include Elton John, Cher, David Geffen and Sidney Poitier.

The neighborhood of Trousdale Estates was developed by Paul Trousdale from the 1950s until the 1970s and contains the largest group of Mid-Century Modern architecture by master architects including Lloyd Wright, Wallace Neff, Paul R. Williams, and A. Quincy Jones. The land was originally owned by Edward L. Doheny [1856-1935] an American oil tycoon who in 1892 drilled his first successful well in Los Angeles and was known as the Doheny Ranch or Doheny Estate and includes Greystone Mansion, on the National Register of Historic Places, and was the former home of Edward L. Doheny, Jr [1893-1929] and his family. Trousdale purchased the land in 1952. Notable past and present residents include Elvis Presley, Frank Sinatra, Howard Hughes, President Richard Nixon, Jane Fonda, and Ringo Starr.

Construction and Occupant History

In 1963, Alexander Ban built a residence at 1130 Sunset Vale for Dr. J. Harold Cantarow MD who had been the attending obstetrician at Cedars of Lebanon Hospital in Beverly Hills. Dr. Cantarow was a proponent of caudal analgesia in private obstetric practice used to promote painless childbirth and wrote many articles on the subject [Cantarow, p. 767]. Ban lived next door at 1140 Sunset Vale in a house that he had designed and built in 1951.

Common features of 1130 Sunset Vale also shared with other Alexander Ban-designed buildings include the use of sliding glass doors to facilitate movement between the interior and exterior spaces. This aesthetic for easy indoor / outdoor living was integral to Ban’s architectural philosophy as stated by Alexander Ban’s son, Nathen Banne, in his attached letter and other houses Ban designed and built, including the Zoltan Korda house. Another of Ban’s architectural philosophies related to his utilization of space regarding direct light.

Mid-Century Modernism

The residence at 1130 Sunset Vale embodies the distinctive characteristics of Mid-Century Modernism, a broad term used to classify a wide variety of diverging schools of Modernism that emerged in the postwar era as innovative architects adapted the ideas and tenets of early Modernism to their own locales, material palettes, and local precedents. Alexander Ban's architectural style and philosophy embodied mid-century modernism with his use of floor-to-ceiling windows, exposed beams and an open floor plan.

One of Ban's contemporaries was Richard Neutra who was part of The Case Study House Program which was an experiment in American residential architecture sponsored by Art and Architecture Magazine and ran from 1945 until 1966. The Case Study Program commissioned major architects including Neutra to design and build affordable houses for the post World War II generation. Neutra designed four houses, only one was built - The Stuart Bailey House in Pacific Palisades. In 1958, Ban took on the project of building a studio addition for the Millard Kaufman House which had been designed and built by Richard Neutra in 1949.

Alexander Ban, AIA

Alexander Ban [1909-1998] was a native of Hungary who escaped Nazi persecution as a Jewish refugee in 1941 bound for America via Canada. Ban landed in Los Angeles and applied for naturalization. His first residence was on Brenda Street. Born in 1909 in a small village in Hungary, Ban studied at the Royal Technical University in Budapest where he graduated as an architect in 1931.

Upon arriving in Los Angeles, Ban developed his architectural professional training by working with several prestigious architectural firms. In Alexander Ban's membership file for the American Institute for Architects, it states that in 1941, Ban worked with the legendary theatre architect S. Charles Lee who designed around 250 movie theaters in the Los Angeles area, most notably the Los Angeles Theatre on Broadway in downtown which is on the National Register of Historic Places. From 1942 to 1944, Ban also worked for Fluor Engineering Corp, a construction company for the oil and gas industry. From 1944 to 1946, Ban worked for Allen and Lutzi Architects who are best known for the Burbank City Hall which is also designated on the National Register of Historic Places.

In 1946, Ban established his own architectural firm with an office on South La Brea near Park La Brea which is now the site of the Republique Cafe. In addition to his own practice, Ban also worked for Albert C. Martin and Associates, Architects and Engineers, one of the most prominent firms of the twentieth century who built the Department of Water and Power Building in downtown Los Angeles on Hope Street.

Ban achieved a first prize award from the Lincoln Architectural Welding Foundation for his work on structural design specifically welded steel column assemblies for residential construction. In a 1948 Architectural Forum article entitled, "Welded Steel Column Assemblies," welded steel column assemblies, designed by Alexander Ban, would replace wood posts in frame houses and would be more efficient in load bearing, installation and cost. In 1948, Ban built an experimental house in Los Angeles to determine whether it was practical to use steel as supplementary framing in the building of wood houses. The positives included the ability to utilize long window spans. Ban believed that vertical supports were the weak points of wood-framed houses and by utilizing steel columns would enable modern architects to design houses that took into consideration outdoor / indoor living. Ban invented hollow steel tubular columns in the form of 2 3/8 inch tubes to make house building efficient and affordable. The 2 3/8 inch steel posts were less expensive than a wood post. As previously stated, Ban won the James F. Lincoln Arc Welding Foundation competition which is still in existence today promoting the art and science of welding.

One of Ban's first commissions was to build a house for Zoltan Korda [1895-1961] who was a Hungarian-born refugee, just like Ban, and worked as a screenwriter, director and producer in the motion picture industry and won the Best Director Award at the Venice Film Festival in 1937 for his film, Elephant Boy, adapted from Rudyard Kiplings, The Jungle Book [1894]. The Zoltan Korda House was built in 1946 in an avocado grove in Beverly Hills and was featured in a Los Angeles Times article entitled, "Los Angeles Now the Architectural Capital of the World," by Lee Howard, which contains photographs of the house and gardens incorporating the aesthetic for easy indoor / outdoor living. One of Ban's architectural philosophies regarding residential construction was to utilize every amount of space, no matter how small, and make it a priority to have direct ventilation and light.

In 1948, Ban built a house for Dr and Mrs Adelbert Frisch in the Hollywood Hills. For the erection of the house, Ban used his invention, welded steel column

assemblies to replace the need for heavy wood posts usually needed in frame construction. By utilizing the welded steel columns, Ban could eliminate the distinction between outer and inner space by creating vast stretches of sliding glass unbroken by mullions. Because of Ban's use of steel columns, national recognition came his way and he won two-first prizes in the Lincoln Arc Welding Foundation Design for Progress Program. Ban's philosophy regarding architecture was to provide a space for the human soul to live in rather than just a small space enclosed by a wall and a roof. Utilizing sliding plate glass windows, Ban abolished psychological difference between outer and inner spaces. In the Frisch House, 12-foot stretches of sliding glass all around the living area gives the human soul uninterrupted contact through the view into the garden, sky, and universe [Lee, H6].

According to a letter written by Nathen Banne, son of Alexander Ban, in support of this application, in 1951, Ban purchased land to build a home for his family at 1140 Sunset Vale with money he had been awarded after winning an architectural competition for the design of a library in Dublin, Ireland. The building lot was surrounded by woods and fields. To build his residence, Ban had to carve out a flat plot from a granite cliff.

In 1958, Ban built a studio addition for the Millard Kaufman Residence, a midcentury modern two-story post-and-beam house nestled in the Hollywood Hills which had been originally built in 1949 by Richard Neutra. Millard Kaufman co-created the cartoon character Mr. Magoo and earned an Academy-Award nomination for the screenplay for the Spencer Tracy crime drama, *Bad Day at Black Rock* [1955]. The house has lofted exposed wood ceilings and an open floor plan with the kitchen, living and dining areas flowing seamlessly onto an expansive deck. The living areas are flanked by expansive windows creating an indoor / outdoor flow. Ban was also tasked with revising the foundation and the roof.

In 1963, Ban built 1130 Sunset Vale next door to his own residence at 1140 Sunset Vale. According to Nathen Banne, son of Alexander Ban, who grew up in the residence from the age of two until 19, Nathen remembers playing in the woods and fields that surround 1140 Sunset Vale which eventually became the building plot for 1130 Sunset Vale. When Nathen was a child, he remembers his father discussing his architectural philosophy; Alexander Ban had one simple goal — melding indoors with outdoors to create a seamless transition, a reason Ban utilized floor-to-ceiling windows. Ban also paid attention to the position of the house in

relationship to the suns trajectory throughout the day to make the most of energy efficiency as well as the views. In his letter, Nathen Banne recalls a story about his father who did not compromise on his design principles. The world-renowned composer, Igor Stravinsky, approached Ban wanting to remodel his residence on North Wetherly Drive just north of the Sunset Strip but Ban turned the job down because Stravinsky wanted, “a decorative motif engraved on the door of the kitchen cabinets.” Nathen also recall that his father, Alexander Ban, applied to be the architect and designer of the FDR Memorial in Washington DC but was not selected but did receive an honorable mention.

In 1976, Ban moved away from Los Angeles to Three Rivers, California just outside of Sequoia National Park where he bought land and built a house. He lived here until his death in 1998 just before his 90th birthday.

Period of Significance

The period of significance for 1130 Sunset Vale is defined as 1963, reflecting the year of the building’s construction.

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ADT




MPE




















TOMATO
HONEY


FARMER
BARN
HONEY


TOMATO
HONEY
FARMER







Items Attached

Exhibit 1. 1130 Sunset Vale Parcel Profile

Exhibit 2. 1130 Sunset Vale Tract Maps

Exhibit 3. 1130 Sunset Vale Original Building Permits

Exhibit 4. 1130 Sunset Vale Certificates of Occupancy, 1963

Exhibit 5. Nathen Banne Letter

Exhibit 6. Alexander Ban Membership File, AIA

Exhibit 7. Architectural Forum Magazine Article

Exhibit 8. Arts & Architecture Article

Exhibit 9. Los Angeles Times Newspaper Articles

Exhibit 10. Millard Kaufman Original Building Permits

Exhibit 1. 1130 Sunset Vale Parcel Profile

Exhibit 2. 1130 Sunset Vale Tract Maps

Exhibit 3. 1130 Sunset Vale Original Building Permits

Exhibit 4. 1130 Sunset Vale Certificates of Occupancy, 1963

APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

Form 8-1

CITY OF LOS ANGELES — DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

1. LEGAL DESCR.	LOT 15	BLK.	TRACT 9691	ADDRESS APPROVED MK
2. JOB ADDRESS 1130 Sunset Vale Avenue				DIST. MAP 7021
3. BETWEEN CROSS STREETS Sunset Hills Rd AND Terminus				ZONE R-1-1
4. PURPOSE OF BUILDING 1 Fam. Dwlg				FIRE DIST. —
5. OWNER'S NAME J. Harold Cantarow M.D.			PHONE CR48894	INSIDE / KEY
6. OWNER'S ADDRESS 435 North Bedford Drive		P. O. BOX	ZONE Bev Hills	COR. LOT / REV. COR. —
7. CERT. ARCH. Alexander Ban C-564		STATE LICENSE NO. DU73352	PHONE	LOT SIZE 55 x 110 94 IRREG
8. LIC. ENGR. Same		STATE LICENSE NO.	PHONE	REAR ALLEY / SIDE ALLEY —
9. CONTRACTOR Owner		STATE LICENSE NO.	PHONE	BLDG. LINE HILL
10. CONTRACTOR'S ADDRESS Same		P. O. BOX	ZONE	

11. SIZE OF NEW BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	BLDG. AREA
42x44'4"	1	9'0"	None	1400

1 1130 Sunset Vale Avenue

DISTRICT OFFICE L. A.

12. MATERIAL ☒ WOOD ☐ METAL ☐ CONC. BLOCK — ROOF ☒ WOOD ☐ STEEL ROOFING — EXT. WALLS: ☒ STUCCO ☐ BRICK ☐ CONCRETE — CONST. ☐ CONC. ☐ OTHER

SPRINKLES REQ'D. / SPECIFIED —

13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. $ 25,000.00

Lot 2 Tot 26,300

Approval of driveway location must be obtained from the Department of Public Works before securing Building Permit.

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

Signed J. Harold Cantarow M.D.

This Form When Properly Validated is a Permit to Do the Work Described.

VALUATION APPROVED — APPLICATION CHECKED — PLANS CHECKED — CORRECTIONS VERIFIED — PLANS APPROVED — APPLICATION APPROVED — INSPECTOR

AFFIDAVITS —

DWELL. UNITS 1

SPACES PARKING 1 Rqd

GUEST ROOMS 0

FILE WITH

CONT. INSP.

CRITICAL SOIL

SEWER Available 8/22/62 per Hollywood

TYPE	GROUP	MAX. OCC.	P.C. 47.25	S.P.C. 2.50	G.B.I.	B.P. 94.50	I.F. ✓	O.S.	C/O
V	R-1	—							

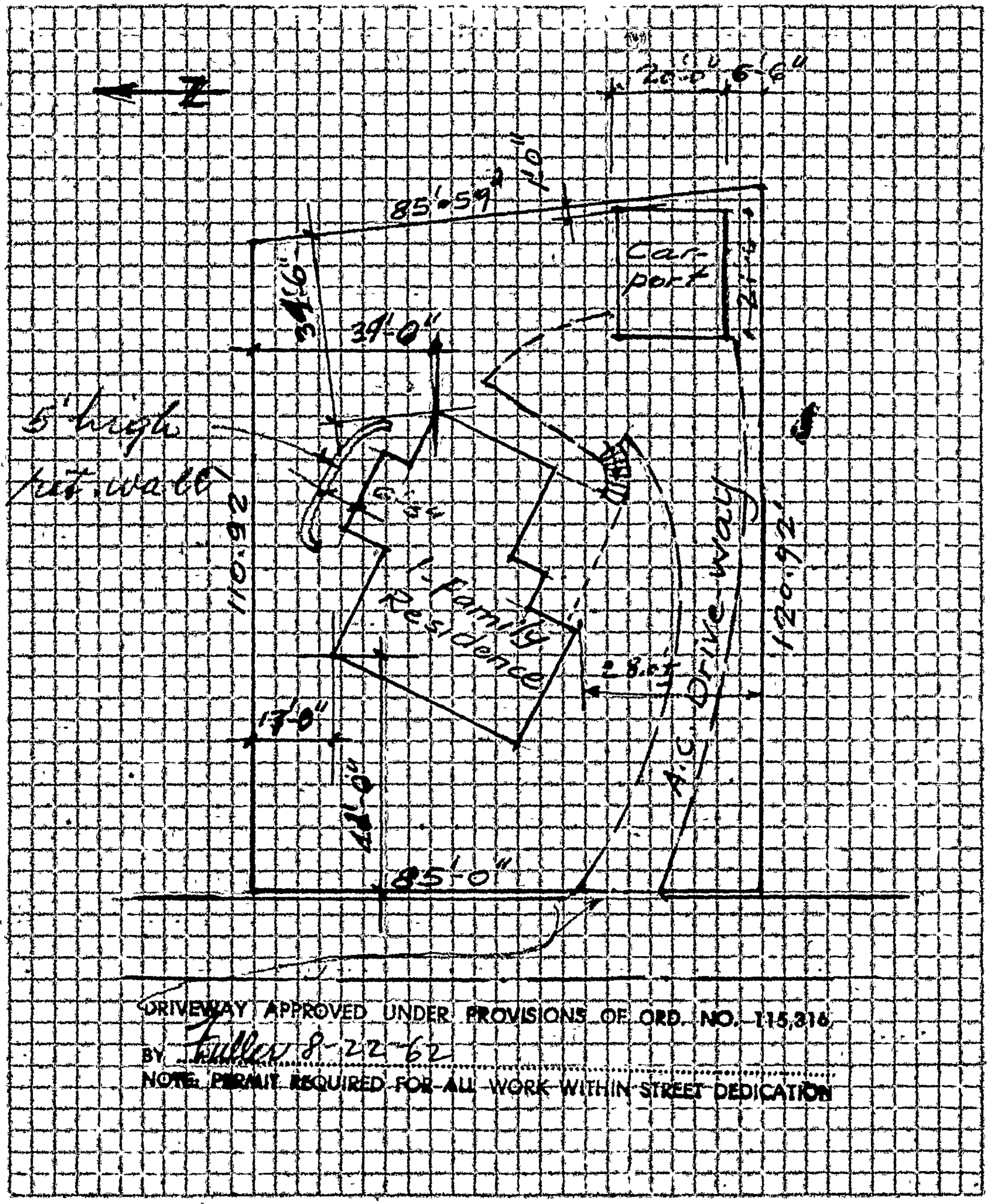
CASHIER'S USE ONLY

LA27826

JMK-22-63	66799	W — 1 CK	43.25
JMK-4-63	00798	B — 1 CK	94.50
JMK-4-63	00799	B — 2 CK	2.50

P.C. No. R3880 GRADING YES CRIT. SOIL — CONS. —

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



DRIVEWAY APPROVED UNDER PROVISIONS OF ORD. NO. 115,316

BY Fuller 8-22-62

NOTE: PERMIT REQUIRED FOR ALL WORK WITHIN STREET DEDICATION

Address of Building 1130 Sunset Vale Ave.

CITY OF LOS ANGELES

Certificate of Occupancy

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

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

Issued: 8-14-63 Permit No. and Year LA 27826 - 63

1 story, type V, 42' x 44'4" 1 family dwelling. R-1 occupancy.

SUPERCEDED

Owner: Mr. Alex Bain

Owner's Address: 1140 Sunset Vale
Los Angeles 69, Calif.

B&S Form 8-95a—4M Sheet Sets—3-63 (C-10) J. C. MONNING, Superintendent of Building—By K. W. HULL myb

Address of Building 1130 Sunset Vale Ave

CITY OF LOS ANGELES

Certificate of Occupancy

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

This certifies that, so far as ascertained by or made known to the undersigned, the building at 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:

Issued 10-18-63 Permit No. and Year LA 27826 - 63

1 story, type V, 42' x 44'4" 1-family dwelling. R-1 occupancy.
THIS SUPERSEDES CERTIFICATE OF OCCUPANCY ISSUED ON 8-14-63.

Owner J. Harold Cantarow M.D.

Owner's Address 435 N. Bedford Dr.
Beverly Hills, Calif.

B&S Formm B-95a-2M Sheet Sets-12-61 (C-10)

J. C. MONNING, Superintendent of Building—By K. W. HULL myb

Exhibit 5. Nathen Banne Letter

Biographical Sketch of Alexander Ban, architect and builder of the houses at 1140 and 1130 Sunset Vale Avenue

Written by: Nathen Banne, son of Alexander Ban. (Spelling of last name changed for spiritual reasons)

To Whom It May Concern:

My dad was a quiet genius. He grew up in a Jewish family during the years leading up to the Holocaust. He never acknowledged his Jewish heritage once he moved to the United States, which he did shortly before WWII.

Alex was born in a small village in Hungary in 1909. He received his education in architectural design and structural engineering in Hungary and completed his studies in Morocco. He had moved to Morocco just before the Nazis invaded Hungary and from there migrated to the U.S.

Alex eventually settled in Los Angeles to pursue his career in architecture. He met my Mother, Eva, on a blind date but soon discovered that he had met her anonymously twice before in Budapest and once in Los Angeles before being formally introduced—a series of coincidences which has continued to haunt me, knowing that I owe my birth to this serendipitous turn of events.

When Alex was in his late 30's he won an architectural competition for the design of a library in Dublin, Ireland. (We think.) In any case, whatever the competition was about, we do know he used the proceeds ($50,0000) to buy the lot at 1140 Sunset Vale and build a home for his new family. He had to carve his building lot out of a granite cliff in order to start construction. I was two years old at the time and lived there with my parents and younger sister until the age of nineteen. I used to play in the woods and field surrounding the home—the field eventually became the building lot for 1130 Sunset Vale. My Dad designed and contracted the home for Dr. Cantaro, who was a bachelor.

My Dad was a visionary architect. He explained to me on numerous occasions that his goal was to bring the outdoors indoors to create a seamless transition between the two environments. That was why he used floor-to-ceiling glass windows and sliding-glass doors. The wall of our home facing West, which offered a sweeping view of the city, was almost solid glass. He often pointed out the kinds of windows he didn't like in other homes—windows with mullions (dividers) that broke up the glass into separate panes, obstructing the view.

Alex always paid attention to the minutest details in his design of a house. He tried to make the best possible use of the lot, including considerations of sunlight, views, privacy, and energy-efficiency (using sunlight for heat and air flow for ventilation.) Therefore the positioning of the house on the lot was extremely precise. He incorporated features such as radiant floor heating and cork flooring. The angle of the house on the lot always afforded the most pleasing views for the inhabitants, usually with plenty of glass, but always with an eye for privacy and energy efficiency, so that the use of curtains or blinds were always optional.

Alex's designs were always simple and utilitarian, but very modern in appearance, with sweeping long lines and natural wood finishes. He would often point out to me, while driving around the city, the unnecessary angles and decorative touches that adorn so many of the structures we would pass.

There is one rather interesting story that exemplifies my Father's single-minded determination to stick to his own design principles. One of our neighbors happened to be the world-famous composer, Igor

Stravinsky. Someone referred Mr. Stravinsky to my Dad for a remodeling project but my Dad ended up turning down the job because Mr. Stravinsky insisted on having a decorative Russian motif engraved on the doors of his kitchen cabinets...Alex would have nothing to do with it.

My Dad impoverished his family on several occasions when he devoted himself to entering architectural competitions. However, even though we lived on a meager income in those years, we always had everything we needed to be comfortable and healthy. My parents even paid for our university educations, for which I am forever grateful. My parents were good at saving money, even while living on a tight budget.

As I recall, the competition to which my Dad gave his whole heart and soul was the FDR Monument project, which was eventually built in Washington D.C. The family watched him toiling over this design for probably a year or so. During that time, even though I was a young child I knew the financial pressure he was under and the sacrifice he made, all because he believed so strongly in his work. Because Roosevelt was such a powerful person, and yet was unable to stand on his own two legs due to a crippling disease, my Dad's vision was to design a giant upside-down pyramid-like structure that looked like it was balancing on its point. It was a dramatic, striking, and yet graceful monument to a great president whom my Dad greatly admired. Alas he did not win—I believe he received an honorable mention and the project that was eventually built is nothing more than giant tombstones with quotations engraved in the cement.

Although many people have compared my Dad's work to that of Frank Lloyd Wright, Alex himself preferred to distance himself from that famous architect. He always said to me, whenever I brought up the subject, that the architect he most admired was Le Corbusier.

My Dad passed away of natural causes just before his 90th birthday. He had spent his retirement living in the mountains with my Mom, in another typical Ban house that he designed and built in Three Rivers, California. The Kaweah River ran right over his property, and of course, the living room had floor-to-ceiling windows and sliding glass door with a view of the river and mountains.

In summary, my Alex Ban managed to live his life on his own terms, made no compromises, remained impeccably honest, and never cared to impress anyone. He was also well-respected and in great demand as a structural engineer, specializing in structural steel design, on which he never tried to capitalize. I believe he could have patented his work, but had no such ambitions.

I hope this outline gives a better understanding of the man who built the house at 1130 Sunset Vale Avenue, and that making this site a Historical Landmark would be a worthy memorial to a great architect who believed in himself and never sought wealth or fame.

Thank you for your consideration,



P. Nathen Banne, CFP

San Francisco, CA

December 5, 2020

Exhibit 6. Alexander Ban Membership File, AIA

A.I.A. Form S1
2000—7-25-46

In due order
May 29, 1950
F.H. Gervais

APPLICATION Nº AP 7598

Dated March 24, 1950.
Received May 8, 1950.
Granted June 15, 1950.

MEMBERSHIP Nº 7598

THE AMERICAN INSTITUTE OF ARCHITECTS

APPLICATION FOR MEMBERSHIP

RECORD OF THE SECRETARY OF THE INSTITUTE

A *Name of applicant* Alexander Ban *Chapter* Southern California

B *Address of applicant* 8609 Hillside Avenue, Los Angeles 46, California

C *Applicant proposed by* Albert C. Martin, Jr. *and* Vincent Palmer

D *Application received with check for $* 10.00 *on* May 8, 1950.

E *Application returned for correction* 19 .

F *Application in due order on* May 29, 1950.

Record of registration, Form S39, Sent (Cal.) May 19, 1950. *Received* May 29, 1950.

G *Notices sent to chapter executive committee:*

(a) *Form S11, reasonable time ending on* 19..., *on* 19 .

(b) *Form S12, 30 day extension ending on* 19..., *on* 19 .

H *Acknowledgments to applicant, proposers, and chapter on* May 19 1950.

I *Certified resolution of chapter executive committee recommending admission ~~or that application be denied~~ received on* May 8, 1950.

J *No report from chapter executive committee on* 19 .

K *Application sent to The Board of Examiners on* June 6, 1950

L *The Board of Examiners reported on application on* June 6, 1950

M *Applicant* was *admitted on* June 15, 1950

N *Notice and certificate to applicant and notice of assignment to chapter and letter to proposers on* June 15, 1950

O *Notice of denial of application to chapter and applicant and $ returned to applicant on* 19 .

CERTIFICATION OF ELECTION AND ASSIGNMENT

I, Secretary of The American Institute of Architects, hereby certify that, under authority vested in me by The Board of Directors, I have this day duly elected

Alexander Ban

to membership in The Institute, and hereby declare him to be a corporate member of The Institute and assign him to membership in the Southern California Chapter.

Date June 15, 1950

[signature]
Secretary

(a)

THE AMERICAN INSTITUTE OF ARCHITECTS ARCHIVES For information or study purposes only. Not to be recopied, quoted, or published without written permission from the AIA Archives, 1735 New York Ave. NW, Washington, DC 20006

Form S1
1000—10-5-48

APPLICATION NO 7309

INSTRUCTIONS

Type in all information carefully and sign with ink.

Mail the original and check for $10.00 to The Secretary, The American Institute of Architects, 1741 New York Avenue, N. W., Washington 6, D. C.

File the duplicate, on yellow paper, with the secretary of the local Chapter of The Institute.

The American Institute of Architects

APPLICATION FOR CORPORATE MEMBERSHIP

THE AMERICAN INSTITUTE OF ARCHITECTS ARCHIVES. For information or study purposes only. Not to be recopied, quoted, or published without written permission from the AIA Archives, 1735 New York Ave. NW, Washington, DC 20006

I, the undersigned, do hereby apply for corporate membership in The American Institute of Architects.

1. My full name is Alexander Ban

2. *State whether a natural or a naturalized citizen.* I am a citizen of Hungary, with first papers in U.S.A.

3. My legal residence is in the City of Los Angeles

County of Los Angeles State of California

4. *State whether residence or office address.* My address in The Institute records will be

8609 Hillside Avenue
Number *Street*

City Los Angeles *Zone* 46 *State* California

5. *State whether as a practicing architect, a teacher a public official, etc.* I am engaged in the profession of architecture as a practicing architect

6. I desire to be a member of the Southern California Chapter.

7. I declare that I will comply with the By-laws; and the Standards of Professional Practice of The American Institute of Architects, which are attached hereto; and the Rules and Regulations supplementary thereto; and that I understand the duties, responsibilities, and obligations of a member of The Institute.

8. I have filed the duplicate of this application with the secretary of the Chapter above named. I am not indebted to The Institute or to any of its component organizations.

9. I enclose my check for $10.00, for admission fee and the first year's annual dues, of which $1.00 is for a year's subscription to the *Bulletin of The American Institute of Architects*. It is my understanding that if I am not admitted to membership $5.00 will be returned to me, and $5.00 retained by The Institute as an examination fee.

Is Architecture your principal vocation? Yes
If you are practicing any other vocation kindly indicate the nature of the work. Structural design

Date March 24 1950

Alexander Ban
Applicant sign full name in ink

PAID
$10.00 5-1-50

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STATISTICS

10. Date of birth 6-15-1909 Place of birth Hungary

11.(*a*) I am registered or licensed to practice architecture in the following-named states:
California

(*b*) I passed the State Board Examination in the following-named states:
California

(*c*) I hold Certificate No. C-564 of the National Council of Architectural Registration Boards, for having passed their Standard Examination.

EDUCATION

12.(*a*) I attended high schools, private schools, colleges, universities, as follows:

Name of School, College, University	Location	No. of Years	Year of Graduation	Degree
High-School of Szekesfehervar		8	1927	
Royal Technical University	Budapest, Hungary	4	1931	Architect

(*b*) I have held the following-named scholarships or other honor awards, and have traveled in the following-named countries:
Travel-fellowship of the Hungarian Minister-of-Education
First prize Award of Lincoln Arc-Welding Foundation

PROFESSIONAL TRAINING

13. I list below, in chronological order, the periods of my training as draftsman, the names and addresses of my principal employers, and my classification as draftsman while employed by each:

From	To	
Additional information to item 14 on page #3:		
Charles Lee, Architect, Los Angeles,	1941	
Fluor Engineering Corp.	1942	1944
Allen & Lutzi architects, Los Angeles,	1944	1946

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PROFESSIONAL PRACTICE

14. I list below, in chronological order, the periods during which and the states in which I have practiced architecture as an individual or as a member of a firm or corporation or as a public official or have taught architecture or the arts and sciences allied therewith. (State names of firms or corporations or public office and of schools or colleges).

	From	To
Technical University of Budapest	1927	1931
Various countries of Europe & Africa	1930	1934
Own office at Budapest, Hungary	1934	1939
Ross & MacDonald Architects, Montreal, Canada	1940	1941
Architectural Firms, Los Angeles, Cal.	1941	1946
Own office, Los Angeles, California	1946	1950

BUSINESS AFFILIATIONS

15. I list below other business in which I participate or own an interest, and the extent of such participation or interest.

In addition to my own practice I am also working for
ALbert C. Martin & Associates, Architects and Engineers,
333 So. Beaudry Avenue, Los Angeles, California

PRESENT OR PREVIOUS MEMBERSHIPS IN ARCHITECTURAL ORGANIZATIONS

16. Member of Institute from to

17. Junior of Institute from to

18. Associate of Chapter from to

19. Junior Associate of Chapter from to

20. Student Associate of Chapter from to

21. Member of State Organization in Budapest, Hungary from 1935 to 1940

ENDORSEMENT BY PROPOSERS

(The two proposers must be corporate members of The Institute in good standing.)

I, the undersigned, do hereby certify that I have read the statements made hereinabove by the applicant and believe them to be correct. I vouch for his honorable standing in this community and in his profession, and I believe he is fully qualified for membership and I propose him therefor.

I have known the applicant for 2 years. I have known the applicant for 8 years.

Signed Albert C Martin Jr. Proposer
333 So. Beaudry
Address
L.A. 13.

Signed [illegible] Proposer
3006 Wilshire Blvd
Address
Los Angeles 5, Cal.

A. I. A. Form S39
2000-12-1-47

AP Nº
7598

THE AMERICAN INSTITUTE OF ARCHITECTS
MAY 29 AM 9:00
WASHINGTON D.C.

THE AMERICAN INSTITUTE OF ARCHITECTS

THE OCTAGON, WASHINGTON, D. C.

Office of The Secretary

RECORD OF REGISTRATION

OF

Alexander Ban, Los Angeles, Calif.
(Name of Applicant)

SECRETARY,

BOARD OF ARCHITECTURAL EXAMINERS,
Los Angeles, California
Address

Dear Sir:

The above named applicant for membership in The American Institute of Architects is an architect practicing in your state.

To qualify for such membership, an applicant, if resident in a state having registration or licensing laws for architects, must be registered or licensed by the state to practice architecture therein.

Will you please answer the following questions relating to the applicant's registration, to assist The Institute in determining his eligibility for membership? A duplicate of the form is enclosed for your files.

Date May 19 1950

[signature]
Secretary

1. Is the applicant registered or licensed to practice architecture in your state? Yes
2. Was his registration or licensing by examination? Yes or by exemption? No
3. What was the scope of the examination? Submitted Treatise on Lien Laws, Bonds and Contracts; and oral examination.
4. What was the period of the examination? --- days. Written examination --- hours; Oral examination one hour.
5. When examined, did applicant have a certificate from the National Council of Architectural Registration Boards? --- If so, give Certificate No. --
6. Date of first registration Jan 26 1945 Registration No. C-564 Is it current? Yes.

[signature]
(Signature of ~~Secretary of Board~~)

Executive Secretary

Date May 23 1950

California State Board of Architectural Examiners
(Name of Board)

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June 15, 1950

Dear Sir:

I am pleased to inform you that your application for membership in The Institute was acted on favorably by The Board of Directors and that you were admitted to corporate membership in The Institute and assigned as indicated below.

You will be a member of the listed organizations, unless you later transfer therefrom, or until your membership in The Institute terminates.

Your certificate of membership, duly executed by the Officers of The Institute, will be sent in due course.

The Board of Directors welcomes you to membership in The Institute and my office is at your service to the extent of its powers.

The policies and activities of The Institute are developed largely from problems arising within the chapters and State organizations. By taking an active part in their affairs, you will contribute to the advancement of the objects of The Institute and will increase the benefits to be derived from Institute membership.

I bespeak your active cooperation.

Sincerely yours,

Secretary

Mr. Alexander Ham, A.I.A.
3609 Hillside Avenue
Los Angeles 46, California

CHD/kks
Enclosures

ASSIGNMENTS

Chapter: Southern California
State Organizations: ~~California~~ The California Council
Effective Date: June 15, 1950

ALEXANDER BAN, ARCHITECT, A.I.A.
1140 SUNSET VALE AVENUE
LOS ANGELES, CALIFORNIA 90069

December 28, 1976

The American Institute of Architects
1735 New York Avenue, N. W.
Washington, D.C.20006

Attention: Mrs. Maureen Marx
Director of Membership Procedures

Dear Mrs. Marx:

I am presently pursuing Membership Emeritus in the Southern California Chapter of the American Institute of Architects and this will cause a delay in the payment of the national A.I.A. dues.

Sincerely yours,

Alexander Ban

JAN 4 1977

150

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AIA Form No. H-601

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Application for Membership Emeritus

TO BOARD OF DIRECTORS,
THE AMERICAN INSTITUTE OF ARCHITECTS

I wish to apply for Membership Emeritus in the Institute for the following reasons:

Check the appropriate reason

☐ I am more than 70 years of age.

☒ I am 60 years of age, retired, and not engaged in architecture. *

☐ I am unable to engage in architecture.

I have been in good standing in the Institute and the Southern California Chapter for 15 successive years or more immediately preceding the date of this application.

Date December 30, 1976

Alexander Bow
(Applicant's Full Signature In Ink)

The applicant may supplement the above reasons in writing below or on sheets which he shall attach to this application. Under exceptional conditions and circumstances, the Board of Directors may lessen the period of good standing but not the requirements as checked above.

* See attached letter

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March 9, 1977

Mr. Alexander Ban, AIA, Member Emeritus
1140 Sunset Vale Avenue
Los Angeles, CA 90069

Dear Mr. Ban:

On behalf of the Board of Directors, I have the pleasure of informing you that you have been elected a Member Emeritus of the Institute.

The Board joins with me in expressing my great appreciation for your many years of support of the work and projects undertaken by the Institute towards creating better architecture and a better environment.

I hope your interest in the Institute and your chapter will continue, even though you now are relieved of all dues payments.

With best wishes,

Sincerely yours,

Robert M. Lawrence, FAIA

cc: Southern California Chapter, AIA
California Council, AIA

Exhibit 7. Architectural Forum Magazine Article

Exhibit 8. Arts & Architecture Article

Exhibit 9. Los Angeles Times Newspaper Articles

WELDED STEEL COLUMN ASSEMBLIES designed by Alexander Ban replace wood posts in frame houses, are found more efficient in load bearing, installation and cost.

The problem of whether it is practical to use steel as supplementary framing in the building of wood houses has received new attention from Alexander Ban in an experimental house in Los Angeles and a companion comparative study of other methods.* In this close analysis of the design and cost advantages of welded tubular steel column assemblies used with standard wood house construction, Ban has a number of telling points to make in favor of the steel columns.

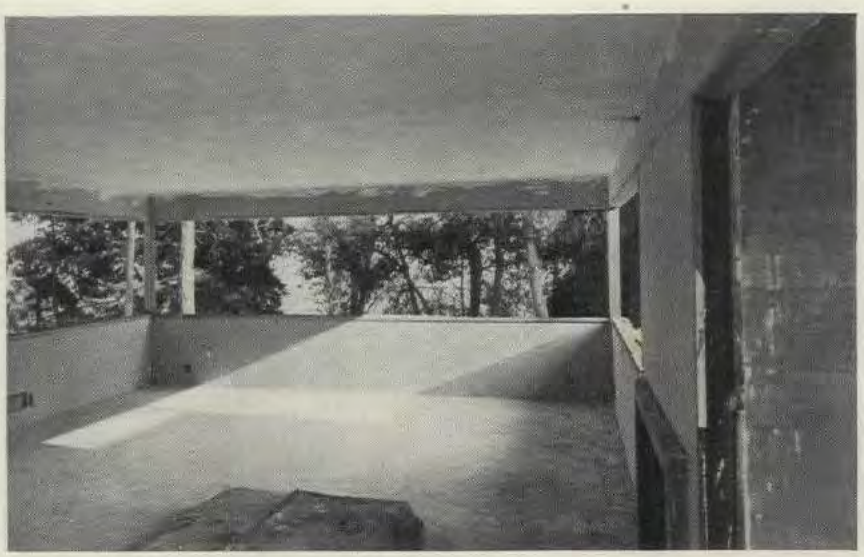
In both a design and structural sense, vertical supports are the weak points of wood-framed houses, Ban points out. The greater spans created by the new space concepts of contemporary architecture, (both in formation of interior areas and in the relation of interior and exterior) lead to concentrated loads which cannot be handled with entire efficiency with wood posts.

Use of the steel columns in a wood-framed house can go far to attain the design end of many modern architects—the drawing of a new structural dividing line at the window head, with the lightest of vertical structural members and mullions between the roof superstructure and the floor line or window sill line.

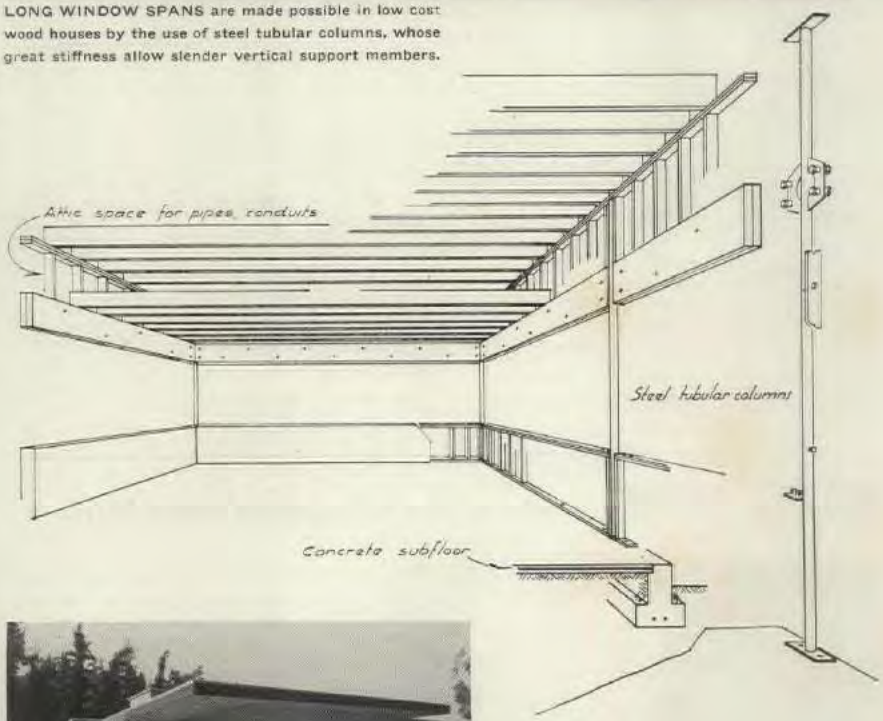
Ban's hollow column—tested in the low cost frame house he has designed and built—is the old "lally" in new form: a 2⅜ in. tube, comfortably safe in size for strength with economy, and the maximum size which can be accommodated within the thickness of the wood frame. Such a hollow cylinder, with not too many penetrations of its wall, is the most efficient section to develop a comparatively large radius of gyration. But mere structural efficiency was not the only determining factor in his use of such small sizes in supporting members. It is not enough merely to design the safe structural element. This element has to be connected to the rest of the structure, and connections often call for such bulk that the use of the steel is impractical.

Without welding, the complications of connecting 1⅝ in. and 3⅝ in. wood members to a cylindrical steel surface of 1 3/16 in. radius, centered on the center line of the wood members, would disallow the tubular section. Riveted or bolted connections of vertical and lateral steel plates to a tube of this size would involve the bending of additional angles to fit the curved surface of the column, and the rivets and bolts would have to penetrate the full diameter of the hollow cylinder. Because of this, perpendicular connections required at corner columns could not be made at the

* The study was prepared for a competition sponsored by the James F. Lincoln Arc Welding Foundation, of Cleveland.

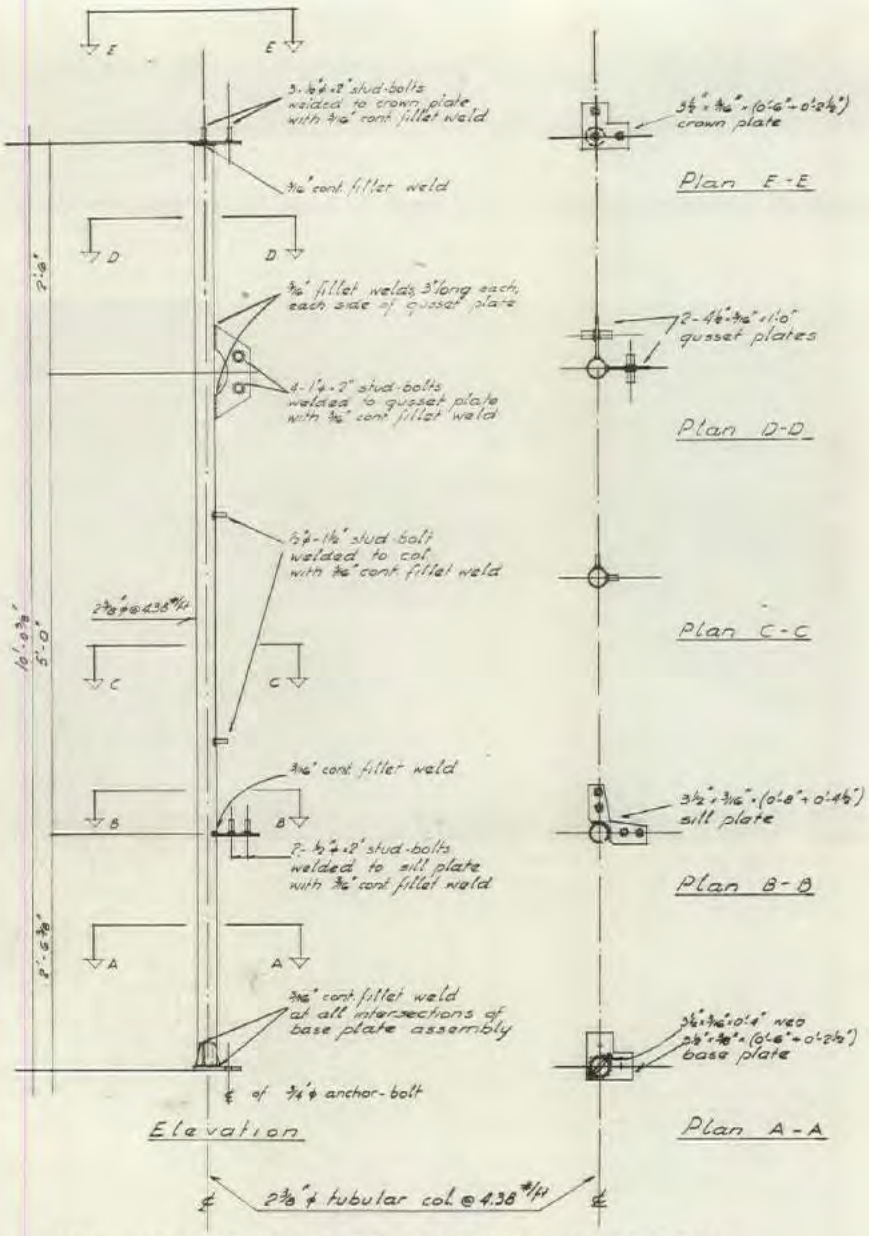


LONG WINDOW SPANS are made possible in low cost wood houses by the use of steel tubular columns, whose great stiffness allow slender vertical support members.





LOW COST HOUSE, built by Ban in Los Angeles, uses the columns he designed for economy and to open long, unbroken stretches of window area in living room.



ARC WELDED CORNER COLUMN ASSEMBLY

HIGH-SPEED PLASTERING is design of trowel with automatic pressure feeder.



Self-feeding fountain trowel is wielded by its inventor, James A. Hicks, Clarke County, Ind., machinist. Plasterers, claims Hicks, can accomplish four times as much work using this air pressure feeder, as by prosaic methods. Plaster is mixed in the two tanks in the foreground and forced through the hose, emerging from a slot in the face of the trowel. Flow is controlled by the valve on the hose, held in the operator's left hand.

same heights. On the other hand, the staggering of such connections would pose additional problems at the base plates, crown plates and lintel connections. All these difficulties—if the connections were to be riveted or bolted—probably would result in the use of an angle section in place of the tubular steel column. But an angle section with a radius of gyration comparable to the more efficient tubular section would be 3 in. x 3 in. x ¼ in.; and it would weigh 12 per cent more than the equivalent tube, without counting the heavier connections necessary.

With welding, the need for the heavier angle section is avoided; the better solution in theory, the tubular section, is made more practical as well.

In Ban's design, transmission of the load to the tubular column is made through steel plates which are fillet welded to the column. For connection to the wood members which they are designed to receive, these plates bear stud bolts welded to each side. Additional stud bolts can be welded directly to the column to receive the window frames.

Ban's aim in using stud bolts, which are common in machines and manufactured metal products but uncommon in structural details, was essentially one of complete column prefabrication. Rather than the standard gusset plate connection—bolts through bolt holes—he wanted an assembly containing every part necessary to connect every member of a wood frame.

Erection of the column, according to its developer, proved to be faster and simpler than that of any comparable supporting member. The combined steel and wood skeleton around the 700 sq. ft. living room of his house stood in place within three hours after the setting of the vertical supports had begun, with two carpenters working on the job. Base plate connections allow for shimming and adjustments at the setting of the columns due to any irregularity in the concrete foundation.

Ban's cost figures for the 2⅜ in. steel columns are not only considerably lower than the estimated cost of the equivalent angle, but also are lower than the cost of a wood post which would support the same loads. He figures $9.92 will pay for the welded steel column assembly, complete—$2.63 for the material price of the main member, $2.17 for the connections, and $5.12 for labor. The 3 in. x 3 in. x ¼ in. angle would run 41 per cent more, he says, or just under $14. The equivalent wood post to support the 15 to 20 ft. span which the steel column carries would be about 4 x 6 in., according to Ban's calculations, and would represent a smaller material cost than either steel column. But the cost of connections for the wood post runs over twice that of the welded column, and total work cost also is higher. He places the estimated total of the wood post at $13.34, 34.5 per cent over his welded column assembly—not counting time saved by use of the more rapidly erected tubular steel column.



house by alexander ban

This house of 4500 square feet with car port and patio at one-half measure is placed advantageously on a site of one acre. Particular attention was given to relating the house and grounds in order to effect an intimate outlook protected by the orange and avocado trees.

The spatial development of the house resulted from the owners' need for a house that would provide uninterrupted quiet and restfulness; a place for periods of solitary recollection guarded against the intrusions of everyday distractions. The architect has achieved a maximum of privacy for the two children, the owners, and guests by separate outside entrances for all three units of the house. All wings are in turn united by the living room and are all in close relation to the out of doors. Additional spaciousness is gained by opening the study-bedroom at the end of the living room. The front of the house faces south and all bedrooms face east. The use of glass emphasizes the indoor-outdoor relation, for the average window is 8 feet in width. Panels of unframed glass move on ball bearing tracks.

Construction is wood frame and stucco with the

Above: flagstone curb separates the redwood block paved terrace from the lawn. Spot lighting is used above windows. Below: looking from east to terrace the trellis in open area permits light; partially slatted area breaks light.





Looking across built-in bench from dining corner to windows curtained in pale yellow gauze.



Behind built-in bench at right angles to fireplace is dining area and bar which can be closed when not in use.



Fireplace detail of extreme simplicity with glass panels on each side.



exception of the flagstone car port. The floor is a concrete slab with an overlay of Bruce block natural wood flooring. Roof is mopped asphalt with crushed dolomite top. All interior and exterior wood has been left natural but was given a protective plastic treatment. Redwood, Douglas fir, and Ponderosa pine were used throughout the house. All doors are of birch slab. Plastic case work has been used extensively in the kitchen.

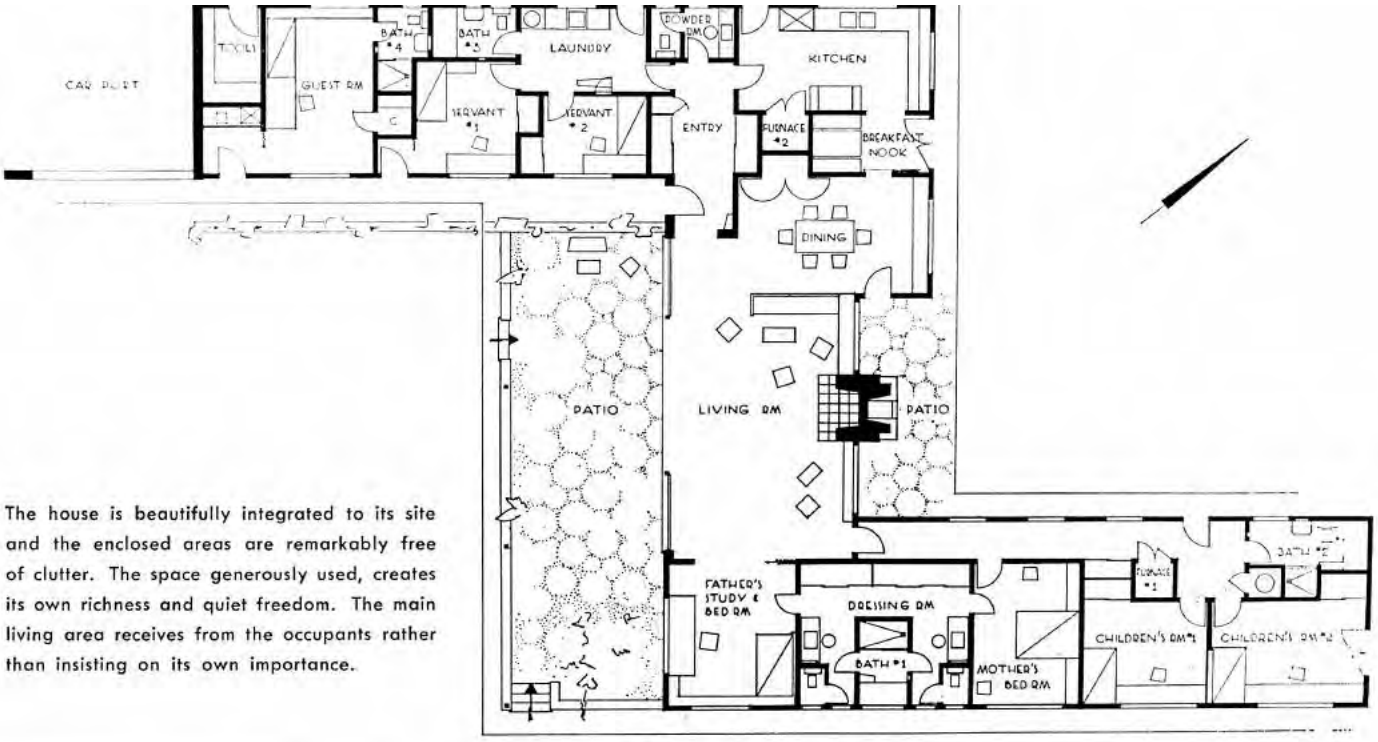
A. Study-bedroom at end of living room shows wide glass areas with no muntins to break flow from inside to outside. Draperies are dark green with pale yellow gauze curtains.

B. View from living room to terrace.

C. View to terrace showing overhang of roof on east bedroom side and trellis.

D. Kitchen has plastic rolling-up case doors and wide expanse of glass over sink; drainboards are tile and floor is of rubber tile.

photographs by Don Higgins



The house is beautifully integrated to its site and the enclosed areas are remarkably free of clutter. The space generously used, creates its own richness and quiet freedom. The main living area receives from the occupants rather than insisting on its own importance.

A

B





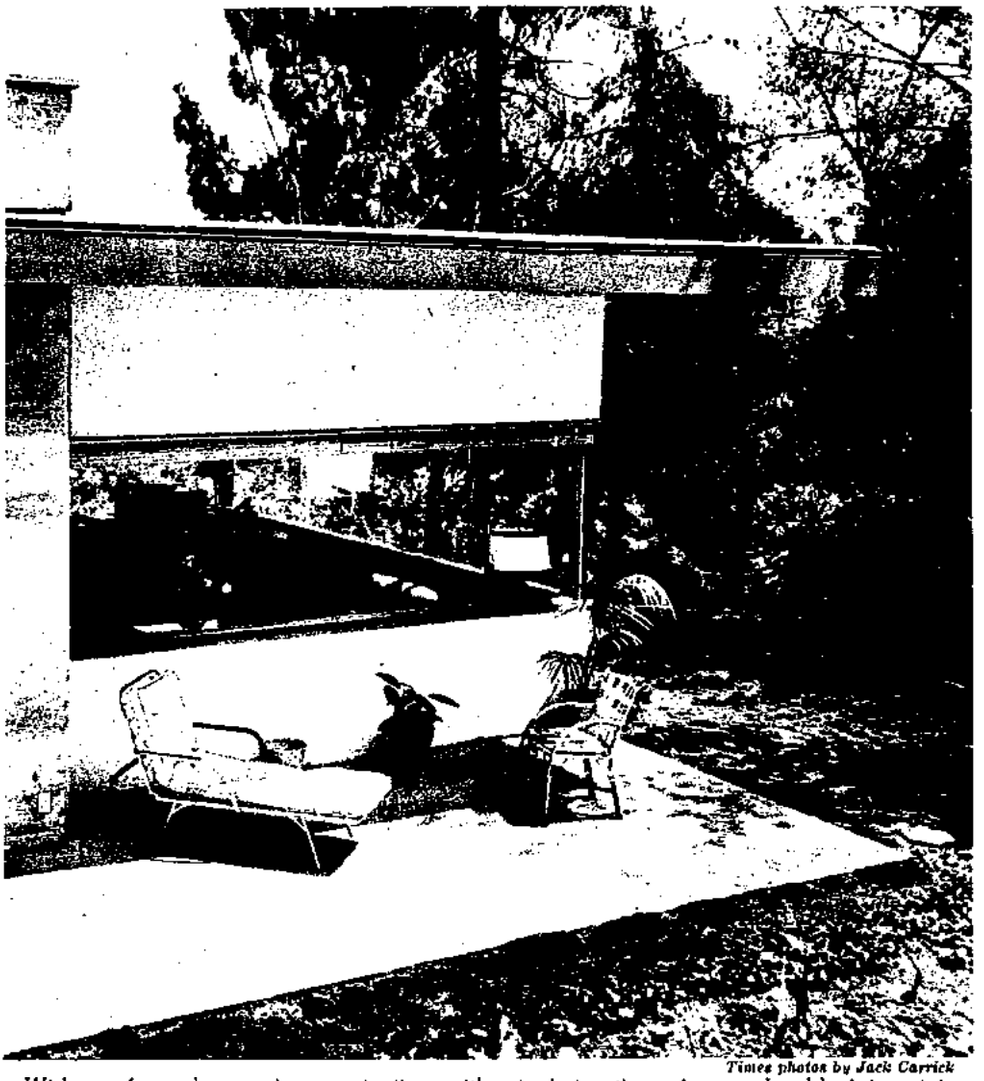
C

D





Set Free by Glass and Steel
Lee, Howard
Los Angeles Times (1923-1995); Mar 27, 1949; ProQuest Historical Newspapers: Los Angeles Times
pg. H6



Times photos by Jack Carrick

Wide roof overhang gives protection without obstructing view and adds interest to exterior appearance of the Frisch home. Wide expanse of glass encloses living room.

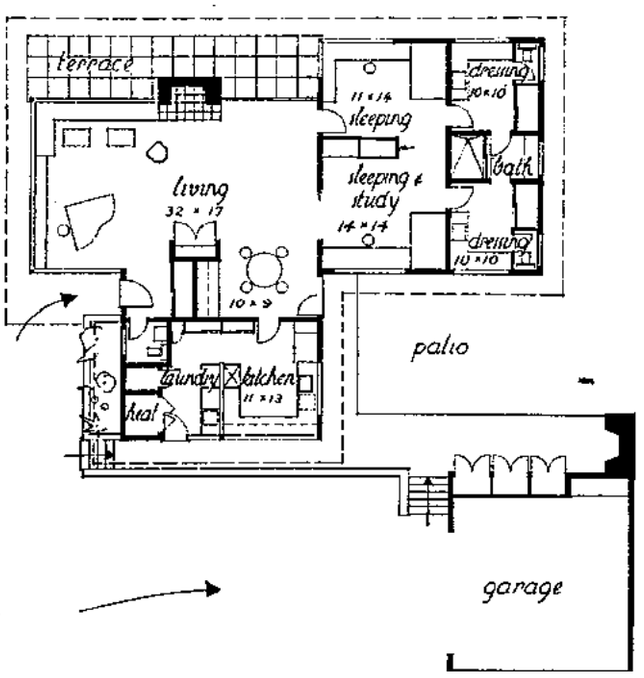
Set Free by Glass and Steel

By Lee Howard

SPACE itself is not so important in home building as is the way it is handled. This house of Dr. and Mrs. Adelbert Frisch on a Hollywood hillside shows how handling for a feeling of space brings a rare freedom.

Architect Alexander Ban has used a structural innovation for this house — welded steel column assemblies. They replace the many heavy wood posts usually needed in frame construction.

Thus the walls are opened up for wide areas of glass which are unbroken by mullions—augmenting the sense of free space. One end of the living room has three sides of glass interrupted only at corner angles by the slender steel columns.



This floor plan shows how Architect Alexander Ban made frequent use of glass on all sides of the house.

This use of steel columns has brought Architect Ban national recognition, including two first prizes in the Lincoln Arc Welding Foundation Design for Progress Program.

However, he has retained wood for the lateral load-bearing elements of the house. It is used in lintels, ceiling joists and the roof, elements above window level. There they are constantly ventilated and will not deteriorate.

Since the house is located on a steep hillside, the garage floor was planned a half story lower than the building and its adjoining terraces. This difference in levels assures excellent visibility from even those parts of the house that are opposite the garage.

The plan is clear and well-organized and offers great flexibility in combining or detaching the various areas of the house. The living area, which has glass walls on three sides, extends into the dining

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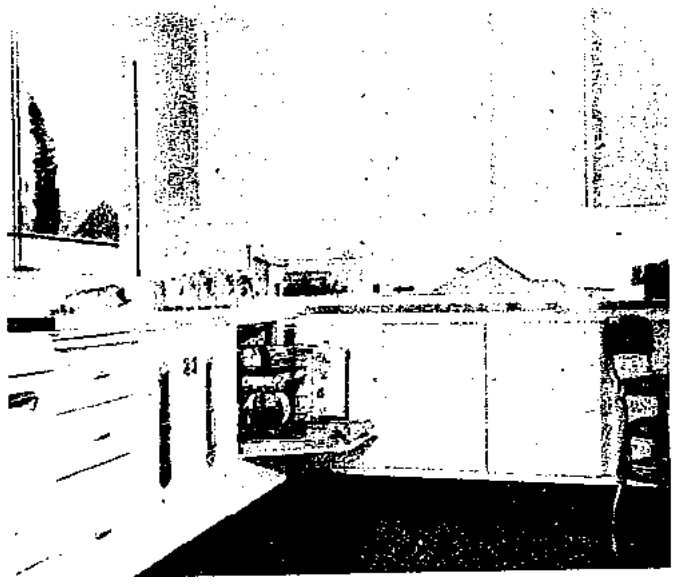
This corner of living room shows the use of the single corner support which allows complete visibility through the uninterrupted sliding glass areas, thereby bringing the outdoors inside.



Pot and pan cupboard, with slots above for covers, is built into wall between kitchen and dining room.



Mrs. Frisch's bedroom is simply but attractively furnished. Wide, sliding glass panels, made possible by the new development in framing, gives her view of her flowering hillside garden.



Excellent cupboard space is provided in the kitchen. Note the continuous strip of glass under wall cabinets.

area as well as into one of the bedrooms. This is accomplished with the help of folding doors which can be opened or closed at the discretion of the owner.

The wing that joins the living area on one side contains separate dressing rooms for Dr. and Mrs. Frisch. Each one is fully equipped with built-in wash basin, chest of drawers, wardrobe closet, and in both cases, completely separated toilets.

The only common bath fixture for the husband and wife is the sunken bath located between the two dressing rooms. It was built of concrete with a finish of blue tile and is arranged so that it can be used as tub or shower.

The bedroom wing is an ideal arrangement for the childless couple, especially when the husband is a doctor. When his nights are disturbed by his work, he can keep the disturbances to himself without interrupting his wife's peaceful sleep.

The other wing of the house contains the combination kitchen and laundry space. Here we find the most advanced mechanical equipment arranged to make the housework as simple and easy as possible.

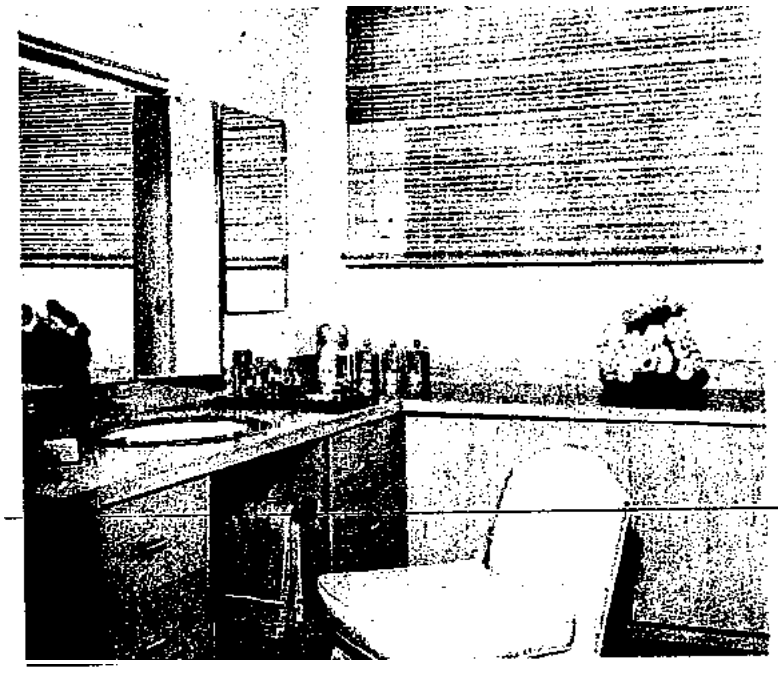
The wall that separates the kitchen and laundry areas rises only to the top of the refrigerator, and above that the flush ceiling extends through both spaces giving the housewife a bigger and more airy space in which to work.

All of the cabinet doors slide, a feature that saves space and eliminates the hazard of bumped heads.

The dishwashing machine and the special pot cabinet are both outstanding features. The pots and pans are all hung in the cabinet and can be seen and taken out without stooping, an arrangement that any housewife will appreciate.

Beyond the physical comfort made possible by the advanced structural design, the outstanding feature is the space composition itself, revealed in the combined living areas. Ban considers the greatest task in the design of dwellings, that of giving greater space for the human soul to live in than just that small portion enclosed by wall and roof.

By the use of his sliding plate glass windows, which require no divisions of any kind of either metal or wood, Architect Ban has abolished any psychological difference between outer and inner space. The 24-foot stretches of sliding glass all around the living area are dedicated to the human soul, giving it uninterrupted contact through the view into the garden, forests, far mountains, sky, and into the universe.



Pictured here is one of the two individual dressing rooms. Each includes wash basin, wardrobe closet, chest of drawers.

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Los Angeles Now the Architectural Capital of the World
Lee, Howard
Los Angeles Times (1923-1995); Dec 7, 1947; ProQuest Historical Newspapers: Los Angeles Times
pg. H8

Los Angeles Now the Architectural



Donald J. Higgins photo

Constructed to enhance out-of-door living, the Zoltan Kordas' home was designed in modern style with fenestrated front wall. Plan was drawn by Architect Alexander Ban.



Robert C. Cleveland photo

Architect Burton A. Schutt designed this home, affording a lovely setting.



Donald J. Higgins photo

Front view of Korda home showing flagstone terrace, lattice overhang.



Julius Shulman photo

Floor-to-ceiling windows are used in Modern home.

WHERE there is freedom of expression the arts flourish. Here in Southern California, because of freedom in architectural design without the restrictions due to demands of climate, limited materials, etc., our architecture has progressed during the past 50 years until it now stands the undisputed leader in the architectural world.

It is here that modern architecture has become the contemporary style, not a sensational fad but a practical treatment that forms the right background for the lives we live today. New materials have been tested and, if successful, have been incorporated into our scheme of things.

Fifty years ago in the first edition of the Los Angeles Times Magazine, Dec. 5, 1897, this progress was predicted. The editorial said, "Standing at this sixteenth milestone on the march of destiny, The Times looks forward to still greater achievements and greater triumphs. Los Angeles, now a city of 110,000 souls, is certain to double in population ere this newspaper is twice as old as it is today; and the country that lies around it in grandeur, beauty and fruitfulness will be beyond question the richest in homes and material development on the continent."

In the small town of Los Angeles 50 years ago there were only a few architects, designing buildings according to established precedent but with a growing realization that here they had freedom restricted only by public taste. At that time the Southern California chapter of the American Institute of Architects consisted of 83 members. Now there are 340 members plus 28 associates and the total number of licensed architects in the area is more than 1000.

THESE members, pioneers in the field of architecture, have lasting monuments in the buildings they have designed. Some are gone, some retired and a few still are practicing, but all have done their share in making Southern California the leader in architecture that it is today. The 1897 membership included David C. Allison, James E. Allison, John C. Austin, Arthur B. Benton, S. R. Burns, George Edwin Bergstrom, C. H. Brown, A. Wesley Eager, Theodore E. Eisen, A. M. Edelman, Henry Lord Gay, Elmer Grey, Charles S. Greene, Henry M. Green, Will Sterling Hebbard, J. Con. Hillman, Sumner P. Hunt, Myron Hunt, Frank D. Hudson, John P. Krempel, Albert C. Martin, Octavius Morgan, William A. O. Munsell, S. Tilden

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Capital of the World

By Lee Howard

Norton, John Parkinson, Fernand Parmentier, A. F. Rosenheim and Robert Brown Young.

Among the architects now active in this area are a few native sons, but there are a surprising number of second-generation architects. Some have licenses and are practicing, others are serving their apprenticeship. Many students are in college with a degree in architecture as their goal. A few second-generation architects are William C. Eisen, whose father and grandfather were architects; Joseph R. Kelly, now in partnership with his father, Arthur Kelly; Harold Burton, Ross R. Hutchason, Arthur Harvey Jr., Albert C. Martin Jr., Kemper Nomland Jr., Kenneth Kaufmann, Donald Parkinson, Lloyd Wright, William Woolett and Marshall P. Wilkinson Jr.

THEN there are a number of foreign-born architects who, after practicing in many parts of the world, elected to reside in Los Angeles because it offered them a place in the world where their inspiration would be entirely uninhibited, where they could help to develop a new and original architectural expression of our times.

Richard J. Neutra, after success in Europe, Asia, South America and various parts of the United States, came here to work and has added greatly to the architectural progress of Southern California. He predicted 30 years ago that this area would be the leader in progressive architecture. He based this on the fact that this was the fastest-growing State in the continental market and that modern architecture was predicated on the consumption of industrialized production. Here building materials and buildings supplies were becoming less and less dependent on the local output and being an area of maximum immigration, it was relieved of the natural inertia typical of the areas with steady, long-rooted population.

Alexander Ban, whose house for Zoltan Korda will be featured in Home Magazine soon, was born in Hungary and practiced in many parts of the world before coming here. North Africa was his favorite place because of the beauty of the subtropical setting. But here he finds this beauty plus all the advantages of civilization. Mr. Ban has just received two first prizes in scientific research competition conducted by an arc welding foundation for new use of steel in residential construction.

Others who have come here from various parts of the world include John C. Austin, who was born in Oxfordshire, Eng.; Eugene Kinn Choy from Canton, China; Maurice Fleishman, born in England and educated in Canada; Gordon Kaufmann, born in London, Eng.; Shwen Wei Ma from Shanghai, China; Raphael Nicolais, born in Italy; William F. Ruck, Germany; R. M. Schindler, Vienna, Austria; Eduardo Samaniego from Mexico; Rolf Sklarek, born in Berlin, and Raphael Soriano, born on the island of Rhodes in the Aegean Sea.

OUR progress in architecture received national recognition 15 years ago in an unofficial way. An eastern magazine that had conducted a yearly competition in residential design found it necessary to divide the prizes and awards into two groups, one for the East and one for the West. For several years prior to the change almost all the prizes were won by Los Angeles architects.

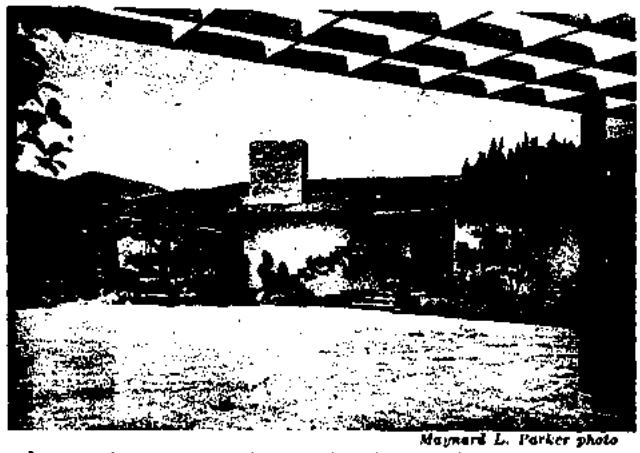
While design and the use of materials have been changing, prices have been far from stationary. A four-bedroom house that was completed 50 years ago for $2000 had an exterior plaster job recently that cost $1500. Brick, now available for about $18 a thousand, in the good old days could be had for $3.50; wood lath has increased about that same amount; cement is only up from $2.90 to $3.25 and Douglas fir has gone from $30 a thousand board feet to $105.

A house that now costs between $8 and $10 per square foot then would have cost somewhere between $2 and $3. Building permits are a different story, too. During the first 10 months of 1947 they amounted to $204,146,722 in building. In 1897 $2,147,865 was spent on building during the first 10 months.



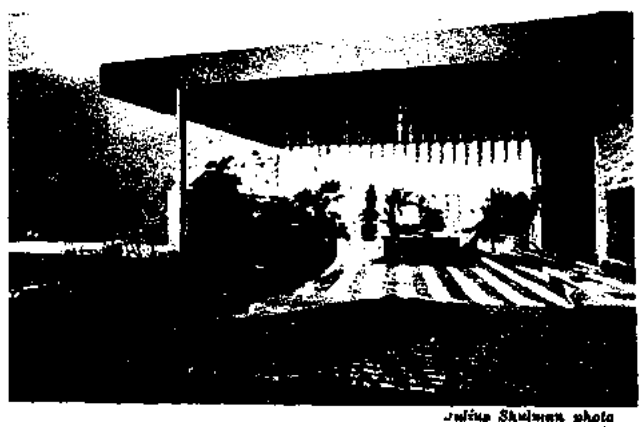
Maynard L. Parker photo

Oriental effect is created at entrance to this English type Modern home, also designed by Architect Schutt.



Maynard L. Parker photo

Lattice design in overhang adds decor to house, planned by Burton A. Schutt, which simulates ranch style.



Julius Shulman photo

This home, designed by Architect Richard J. Neutra, features straight-line styling for easy outdoor living.



Julius Shulman photo

Right—Designer Neutra blends indoor-outdoor.

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Proving That Gracious Lines Are Possible: In Modern Architecture Proving
Lee, Howard;the corer
Los Angeles Times (1923-1995); Feb 8, 1948; ProQuest Historical Newspapers: Los Angeles Times
pg. G4



Proving That Gracious Lines Are Possible



Angular lines seen in most exteriors of contemporary houses are avoided in Modern home of the Zoltan Kordas in Beverly Hills. Many natural rustic materials were used.

By Lee Howard

(Illustrated on the corer)

FOR complete peace of mind and freedom of thinking Modern design is the style to choose for the home. This decision was made by Zoltan Korda, motion-picture director, after a month of conferences with his architect, Alexander Ban.

Korda spends his working hours surrounded by furnishings, decorations and architectural treatments, all classical in style as befits the historical costume picture. When he goes home he wants the uncluttered, simple atmosphere that is possible with Modern architecture only.

Alexander Ban, with the Korda house, has proved that modern design is not necessarily cold. This house is definitely Modern yet it has as much warmth as any classical style. This is due largely to the use of natural form rustic materials.

The house features an abundance of wood — Douglas fir, redwood, pine and birch. Combined with the woods are areas of stone, plaster and a contrast of glass. All these materials have beauty of their own, but when brought together in these interesting relationships they result in a house that has a heart-warming beauty that is real.

The character of the house is established first by its plan. The Korda residence is actually a contemporary version of a rambling ranch house with a great number of exterior doors that make it possible to go from most of the rooms right into the garden. It is located on an acre avocado grove in Beverly Hills.

The guiding thought in selecting a Z-shape for the plan was to put service and guest wing and garage toward the street, hide the family bedroom wing deep in the grove and to connect service and guest areas with the family in the living and dining portions where functions of the two groups will meet.

Actually, the living area means more than just the center portion of the house. It is placed between two patios of considerable size and is separated from them by a tremendous expanse of glass. Glass areas are carefully protected by wide eave lines. This makes the arrangement typically Californian, with outdoor and indoor areas extending into each other.

Glass is used in a very original way. The large windows have no actual sash or muntin bars. They are huge pieces of plate glass sliding directly on rollers. The result is that when sitting behind any of these windows one has the feeling of actually being in the garden.

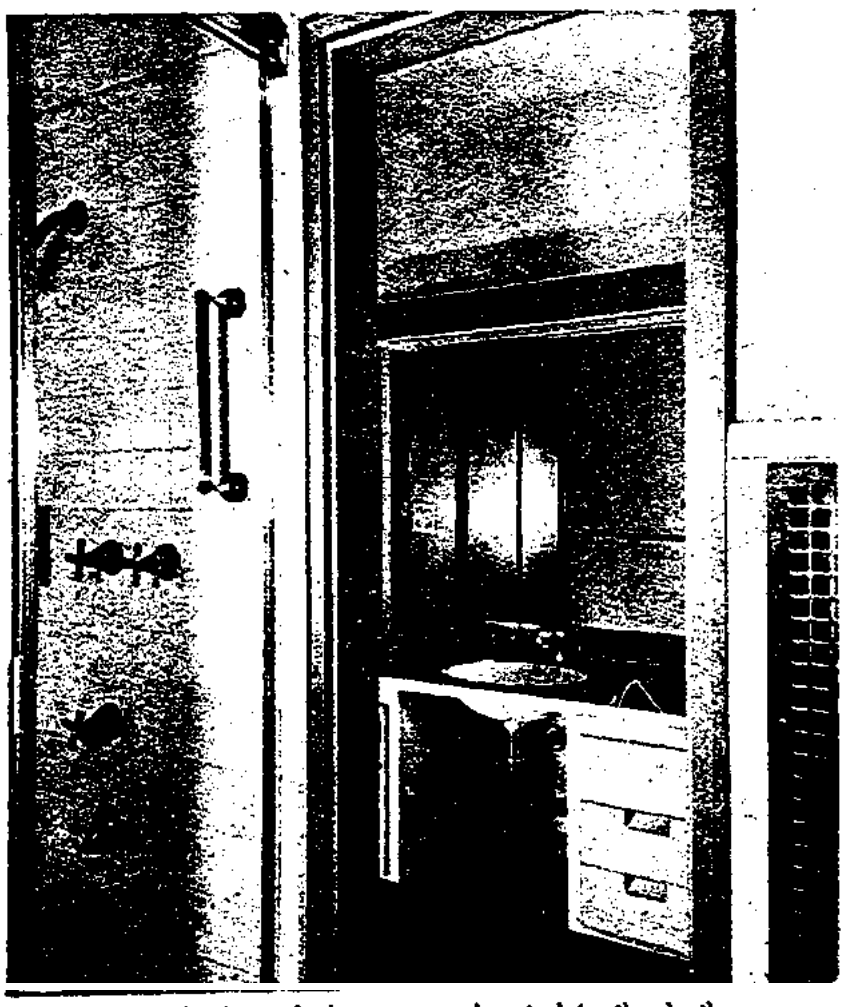
In other words, the garden is an integral part of the interior decoration of the house. The beauty of the garden seen through the windows takes the place of pictures on the wall and the major portion of the house itself actually is just a roof superimposed over a portion of the garden area.

THE dining, living and study wing combine into elastic space. It can be divided into separate units by folding partitions or it can become one large community space. Architect Ban utilized one of the main principles of modern design. Instead of rooms separated by rigid walls, he first visualized the space.

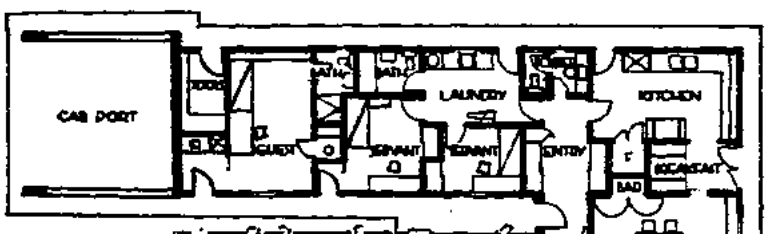
Then within this space he employed modern devices for further integration according to respective functions. It is an accepted fact that dining and living areas can be combined. However, in this case we find a further extension. A study-bedroom combination has been added, separated from the living area by a folding partition which opens to its entire width.

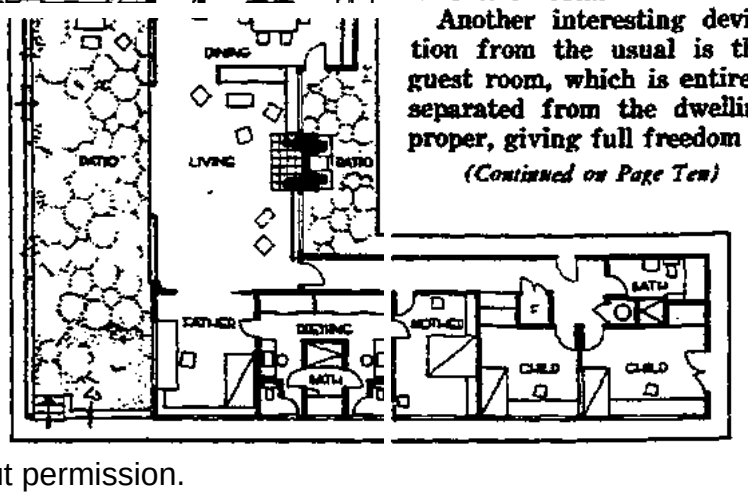
Another interesting deviation from the usual is the guest room, which is entirely separated from the dwelling proper, giving full freedom to

(Continued on Page Ten)



Only a bathtub and shower are located in the bathroom, while in area next to it are lavatory and dressing room.





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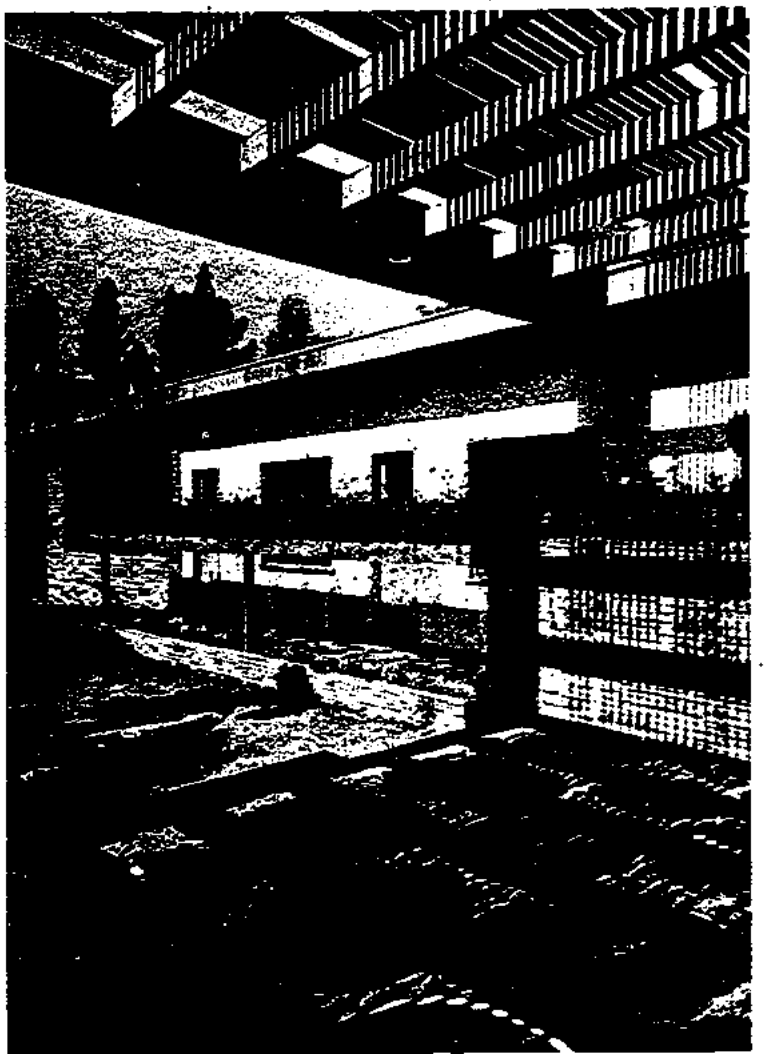
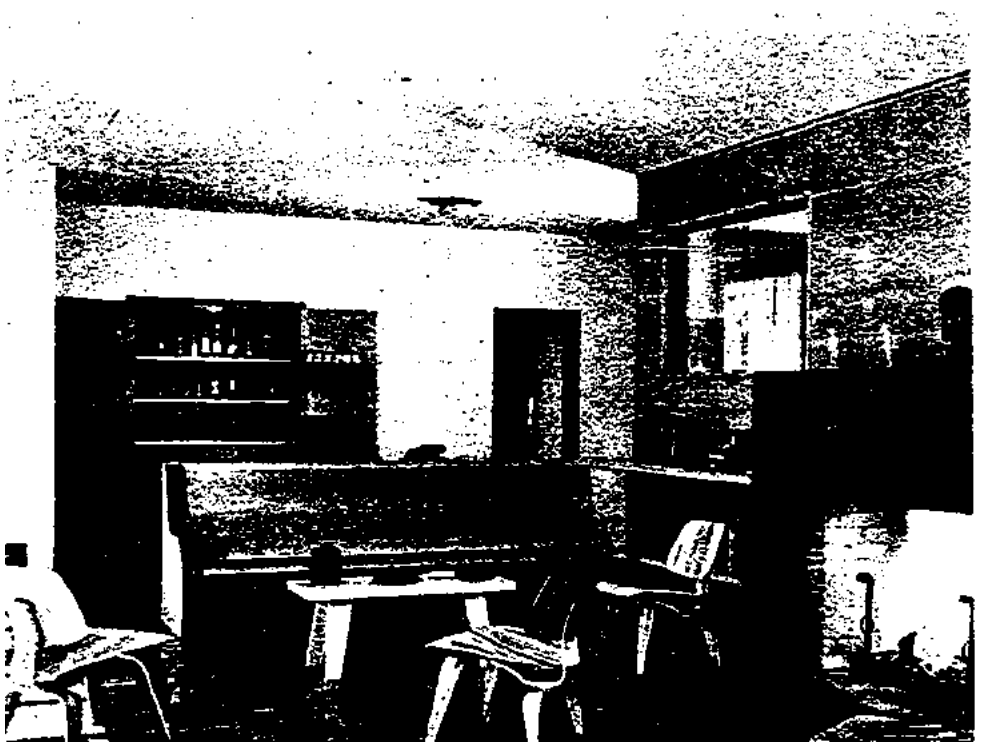
in Modern Architecture

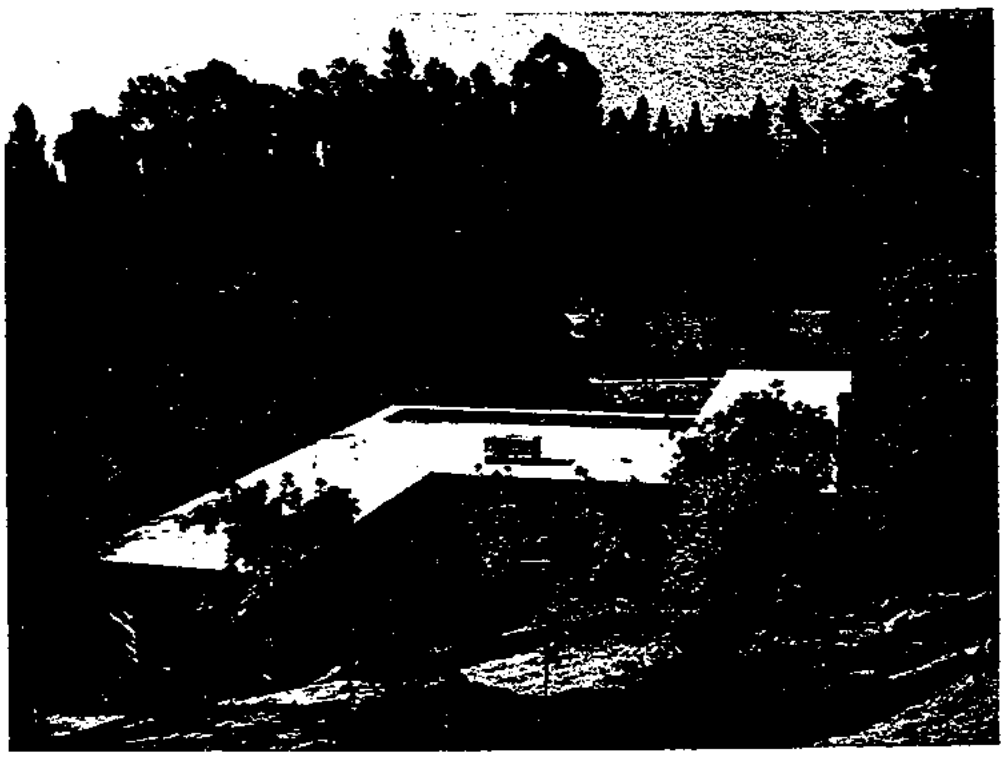


Looking into living room from outside one sees the latticed patio which is terraced with flagstone. Architect Alexander Ban gave owner a simple atmosphere throughout house.

Many types of wood, flagstone and plaster were utilized in the exterior. The patio has redwood log paving.



This is another view of the living room, showing the bench-partition that divides it from the dining room which is located in background.



From the rear on top of a hill can be seen the Z-shaped design of the Korda home. The house was built to fit on an acre avocado grove.



The sliding glass windows do not have sash or muntin bars. Even in the bedrooms functional type of furniture is used, as is parquet flooring.



Another view of the front portion of the house. Here the draperies are pulled into place, cutting out the view to the garden from the living room.

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Proving

(Continued from Page Four)

both the family and its guests.

In the family bedroom wing we find a dressing room and bath combination that is especially convenient. The bath itself is just that, containing nothing but the bathtub and shower. The lavatories belong to the dressing area.

Architect Ban always carries out the principle that in residential construction every amount of space, no matter how small, must have direct ventilation and light.

The exterior has deep, natural colors that come from the use of Douglas fir for cornices, redwood soffits for the eaves, frames of Ponderosa pine and paving of redwood logs with grass between. A huge flower box serves to give privacy to the front patio. Landscaping, as well as furniture and interior decoration, is the work of the architect.

On exterior treatment you find no one single feature that was designed for ornamentation. Each part has its use and the general characteristic of the atmosphere is one of peace and contentment from the entryway to the innermost part of the house.

The interior features white plaster walls and ceilings, wood paneling of Ponderosa pine, birch doors, oak block flooring, fireplace of split bricks, dark green curtains and mosquito netting in place of screens at the windows. In sharp contrast to these colors is a deep red of the folding partition that divides the living area into separate units.

Beautiful workmanship is featured throughout the house. The doors, for instance, are exact grain and color needed to carry out the interior design because each was selected with care and understanding by Architect Ban.

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Exhibit 10. Millard Kaufman Original Building Permits

3

APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

Contract

CITY OF LOS ANGELES — DEPT. OF BUILDING AND SAFETY

1. LEGAL LOT: Port. of 1 | BLK. | TRACT: Replot of a port of Lankershim Land Ranch & waterCo. | DIST. MAP: 7320
2. BUILDING ADDRESS: 3547 3574 Multiview Dr. | APPROVED: IB | ZONE: R-1
3. BETWEEN CROSS STREETS: B/roadlawn Dr. AND Mulholland Hwy. | FIRE DIST
4. PRESENT USE OF BUILDING: Dwelling | NEW USE OF BUILDING: Same & Studio | INSIDE X | KEY
5. OWNER: Mr. & Mrs. Millard Kaufman | PHONE | COR. LOT | REV. COR.
6. OWNER'S ADDRESS: Above | P O. | ZONE | LOT SIZE
7. CERT ARCH: Alexandeer Ban | STATE LICENSE: C-564 | PHONE: WE 92600
8. LIC. ENGR. | STATE LICENSE | PHONE | REAR ALLEY | SIDE ALLEY
9. CONTRACTOR: Owner | STATE LICENSE | PHONE | BLDG LINE
10. CONTRACTOR'S ADDRESS | P O | ZONE | AFFIDAVITS

11. SIZE OF EXISTING BLDG	STORIES	HEIGHT	NO OF EXISTING BUILDINGS ON LOT AND USE	BLDG AREA
60 x 35	1			

12. MATERIAL EXT WALLS: ☒ WOOD ☐ STUCCO ☐ METAL ☐ BRICK ☐ CONC. BLOCK ☐ CONCRETE | ROOF CONST ☒ WOOD ☐ CONC. ☐ STEEL ☐ OTHER | ROOFING: Compo | SPRINKLERS REQ'D. SPECIFIED

3 3574 Multiview Dr.

DISTRICT OFFICE: L. A.

13. VALUATION. TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. $ 2,000.00 | DWELL. UNITS
14. SIZE OF ADDITION: 12 x 12'10" | STORIES: 1 | HEIGHT: 9 | VALUATION APPROVED: B.D. Schumacher | PARKING SPACES
15. NEW WORK: EXT. WALLS: wood frame&siding | ROOFING: compo | APPLICATION CHECKED: Heathcote | GUEST ROOMS
~~Studio addition~~
C. OF O. ISSUED | PLANS CHECKED: B.D. Schumacher | FILE WITH
CORRECTIONS VERIFIED: B.D. | CONT. INSP
PLANS APPROVED: B.D. Schumacher | Grading crit. Soil

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

SIGNED: Alexander Ban, Architect

This Form When Properly Validated, is a Permit to Do the Work Described. NO G. Stowski

APPLICATION APPROVED: B.D. Schumacher | INSPECTOR

TYPE	GROUP	MAX. OCC	P.C.	S.P.C.	B.P.	I.F.	O.S.	C/O
V	R-1		3.00		9.00			

VALIDATION

CASHIER'S USE ONLY

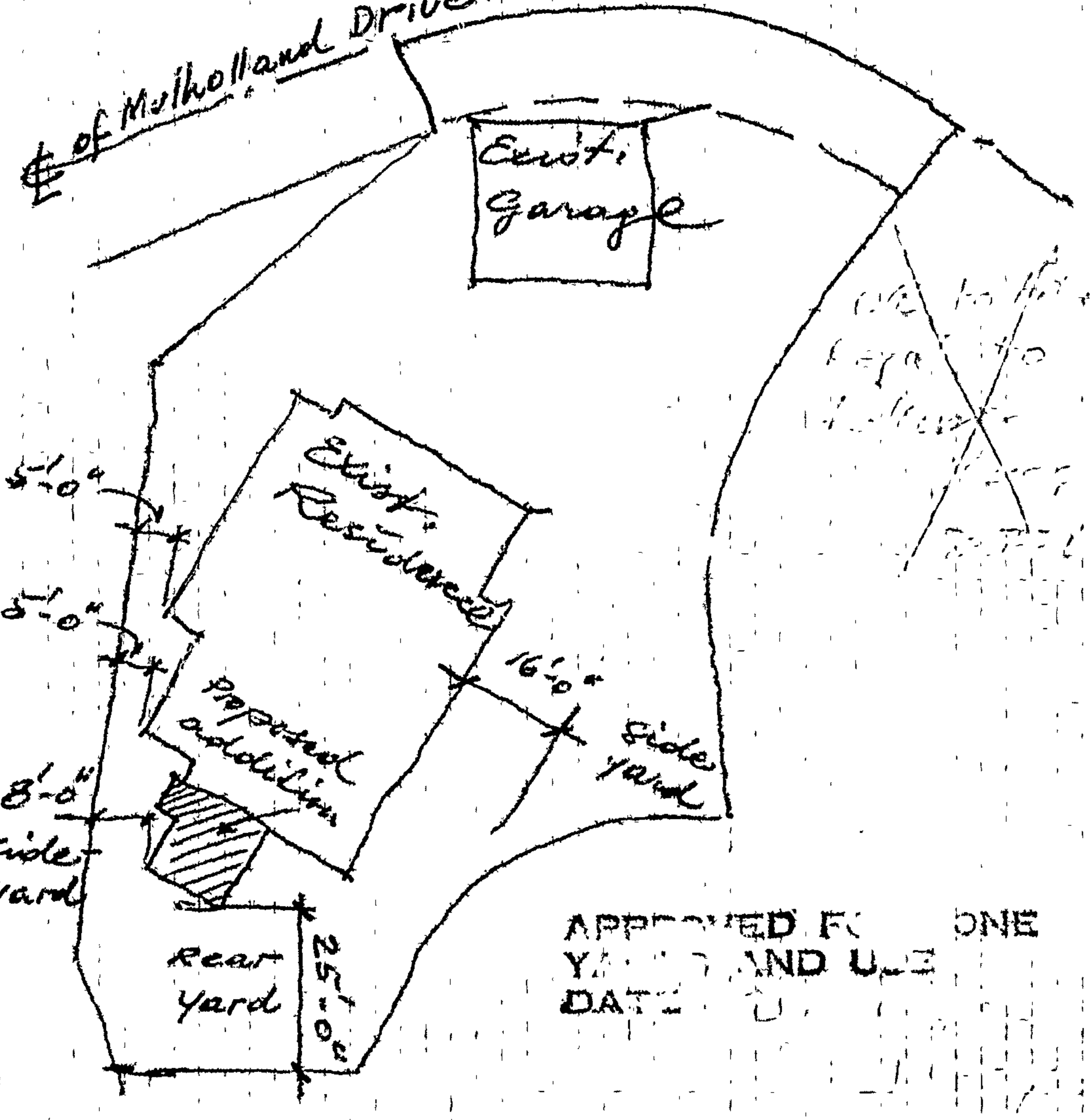
LA 9840 AUG--8-58 50692 C — 2 CK 3.00

AUG-21-58 53791 A — 1 CK 9.00

Form B-3a DB-522 (

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.
2. Plot Plan Required on Back of Original.

Part of Lot 1 of Replat of Lauberschire Ranch Land & Water Co (See encl. Covenant).



APPROVED FOR ZONE
YARD AND USE
DATE

LEGAL DESCRIPTION

That portion of Lot 1 of Replat of a portion of the property of the Lankershim Ranch Land and Water Company in the City of Los Angeles, County of Los Angeles, State of California, as per map recorded in Book 66 Page 83 et seq., of Miscellaneous Records, in the office of the County Recorder of said County, described as follows:

Commencing at the Westerly terminus of the center line of Multiview Drive, as shown on the map of Tract No. 11380, recorded in Book 215 Pages 8 to 11 inclusive of Maps, in the office of the County Recorder of said County; thence Southwesterly along a curve concave to the Southeast having a radius of 80.00 feet, a radial line bears South 12° 37' 57" East, and a central angle of 70° 13' 13", a distance of 98.05 feet; thence tangent to said curve, South 7° 08' 50" West 56.43 feet to the beginning of a tangent curve concave to the Northwest having a radius of 75.18 feet and a central angle of 74° 13' 20"; thence Southwesterly along said curve 97.39 feet; thence tangent to said curve, South 81° 22' 10" West 30.00 feet to the beginning of a tangent curve concave to the Southeast having a radius of 61.39 feet and a central angle of 80° 50' 24"; thence Southwesterly and Southerly along said curve, 86.62 feet; thence tangent to said curve, South 0°31' 46" West 86.97 feet to the beginning of a tangent curve concave to the Northwest having a radius of 138.50 feet and a central angle of 48° 57' 25"; thence Southwesterly along said curve 118.34 feet; thence tangent to said curve, South 49° 29' 11" West 24.36 feet to the beginning of a tangent curve concave to the North having a radius of 75.00 feet and a central angle of 66° 03' 19"; thence Westerly along said curve 86.47 feet; thence tangent to said curve, North 64° 27' 30" West 50 feet; thence South 25° 32' 30" West 15 feet; thence South 16° 22' 20" West 91.23 feet to the True Point of Beginning; thence North 55° 46' 26" West 35.00 feet; thence South 64° 22' 00" West 20.70 feet to the beginning of a tangent curve concave Northerly having a radius of 42.50 feet and a central angle of 59° 51' 34"; thence Southwesterly and Westerly along said curve 44.40 feet; thence tangent to said curve North 55° 46' 26" West 9.46 feet; thence South 29° 27' 49" West 29.545 feet to the beginning of a tangent curve concave Northwesterly having a radius of 63.07 feet and a central angle of 43° 14' 51"; thence Southwesterly along said curve 47.61 feet; thence tangent to said curve South 72° 42' 40" West 26.11 feet; thence South 72° 35' 46"West 15 feet to a point in a curve concave Northeast having a radius of 86.46 feet and a central angle of 59° 58' 27", a radial line of said curve bears North 72° 35' 46" East from said last mentioned point; thence Southeasterly along said curve 90.50 feet; thence North 12° 37' 19" East along a radial line to said curve 15 feet; thence North 83° 11' 29" East 53.65 feet; thence North 42° 41' 30" East 91.71 feet; thence North 16° 22' 20" East 18.80 feet to the True Point of Beginning.

AFF For Legal Records Only

City of Los Angeles
Department of City Planning

7/23/2021
PARCEL PROFILE REPORT

PROPERTY ADDRESSES
1130 N SUNSET VALE AVE

ZIP CODES
90069

RECENT ACTIVITY
CHC-2021-6267-HCM
ENV-2021-6268-CE

CASE NUMBERS
CPC-2017-2864-ZC
CPC-2016-1450-CPU
CPC-1986-831-GPC
ORD-185491
ORD-129279
ORD-128730
ENV-2018-153-CE
ENV-2017-2865-ND
ENV-2016-1451-EIR

Address/Legal Information	
PIN Number	144B165 235
Lot/Parcel Area (Calculated)	9,847.8 (sq ft)
Thomas Brothers Grid	PAGE 592 - GRID G5
	PAGE 592 - GRID G6
Assessor Parcel No. (APN)	4392013007
Tract	TR 9691
Map Reference	M B 139-10/11
Block	None
Lot	15
Arb (Lot Cut Reference)	None
Map Sheet	144B165
Jurisdictional Information	
Community Plan Area	Hollywood
Area Planning Commission	Central
Neighborhood Council	Bel Air-Beverly Crest
Council District	CD 4 - Nithya Raman
Census Tract #	1943.00
LADBS District Office	Los Angeles Metro
Planning and Zoning Information	
Special Notes	None
Zoning	R1-1-HCR
Zoning Information (ZI)	ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations
	ZI-2467 Hillside Construction Regulation District: Laurel Canyon/Bird Streets Neighborhood
General Plan Land Use	Low II Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	Yes
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
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
HCR: Hillside Construction Regulation	Yes
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No
SN: Sign District	No
Streetscape	No

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

Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	Medium-High
Non-Residential Market Area	High
Transit Oriented Communities (TOC)	Not Eligible
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	4392013007
Ownership (Assessor)	
Owner1	SEGAL,OREN
Address	0 PO BOX 34548 LOS ANGELES CA 90034
Ownership (Bureau of Engineering, Land Records)	
Owner	SEGAL, OREN
Address	PO BOX 34548 LOS ANGELES CA 90034
APN Area (Co. Public Works)*	0.226 (ac)
Use Code	0100 - Residential - Single Family Residence
Assessed Land Val.	$93,905
Assessed Improvement Val.	$780,000
Last Owner Change	09/02/2020
Last Sale Amount	$1,950,019
Tax Rate Area	67
Deed Ref No. (City Clerk)	8405
	4-983
	1045422
	0509353
Building 1	
Year Built	1963
Building Class	D65D
Number of Units	1
Number of Bedrooms	1
Number of Bathrooms	2
Building Square Footage	1,330.0 (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
Rent Stabilization Ordinance (RSO)	No [APN: 4392013007]
Additional Information	
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	Outside Flood Zone
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None

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High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Wells	None
Seismic Hazards	
Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
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
Hubzone	Not Qualified
Opportunity Zone	No
Promise Zone	None
State Enterprise Zone	None
Housing	
Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	No [APN: 4392013007]
Ellis Act Property	No
AB 1482: Tenant Protection Act	See Notes
Assessor Parcel No. (APN)	4392013007
Address	1130 SUNSET VALE AVE
Year Built	1963
Use Code	0100 - Residential - Single Family Residence
Notes	The property is subject to AB 1482 only if the owner is a corporation, limited liability company, or a real estate investment trust.
Public Safety	
Police Information	
Bureau	West
Division / Station	Hollywood
Reporting District	631
Fire Information	
Bureau	West
Batallion	5
District / Fire Station	41
Red Flag Restricted Parking	No

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

CASE SUMMARIES

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

Case Number:	CPC-2017-2864-ZC
Required Action(s):	ZC-ZONE CHANGE
Project Descriptions(s):	ZONE CHANGE PER L.A.M.C.
Case Number:	CPC-2016-1450-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	CPC-1986-831-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	HOLLYWOOD COMMUNITY PLAN REVISION/GENERAL PLAN CONSISTENCY PLAN AMENDMENT, ZONE CHANGES AND HEIGHT DISTRICT CHANGES
Case Number:	ENV-2018-153-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	ZONE CHANGE PER L.A.M.C.
Case Number:	ENV-2017-2865-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	ZONE CHANGE PER L.A.M.C.
Case Number:	ENV-2016-1451-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN

DATA NOT AVAILABLE

ORD-185491

ORD-129279

ORD-128730

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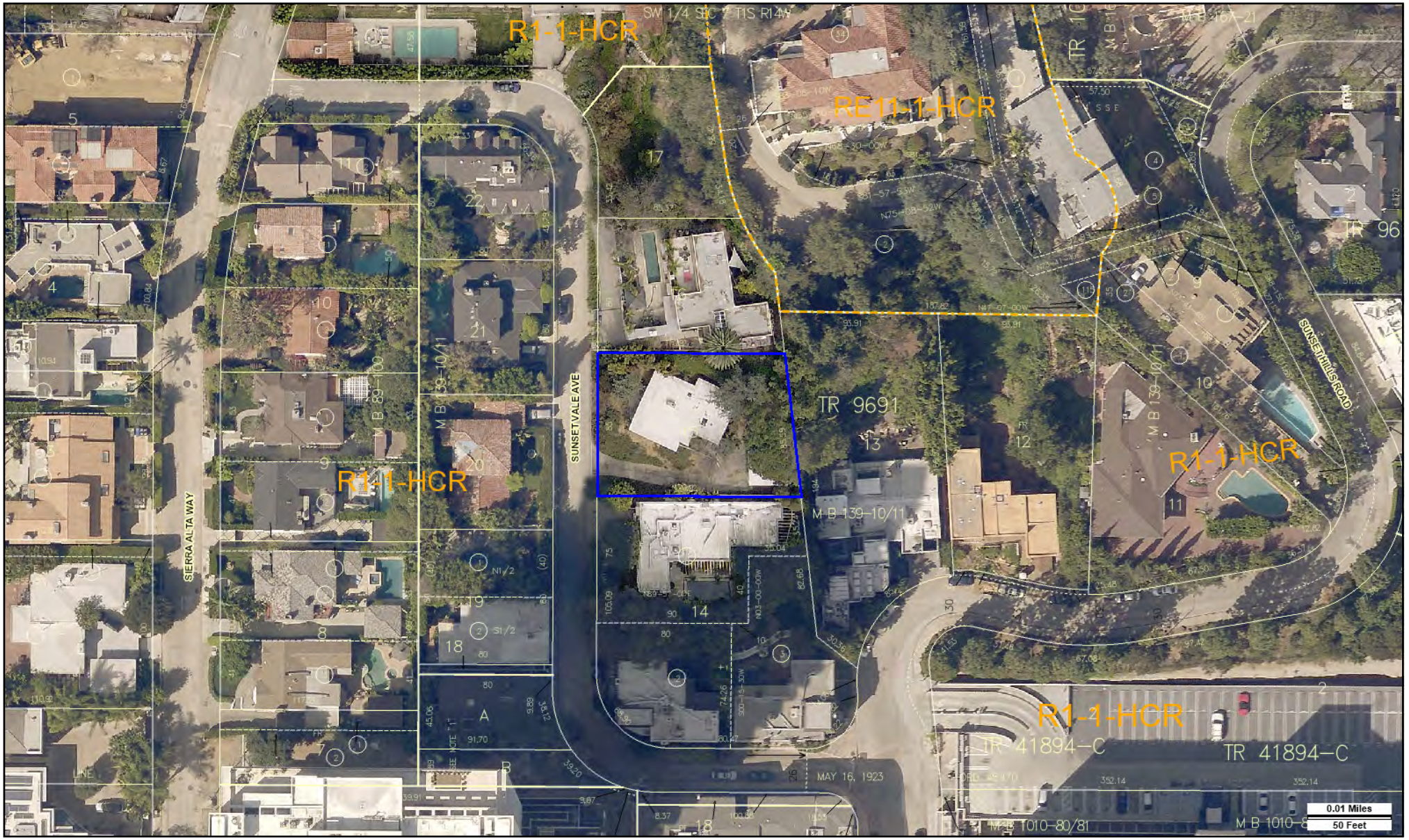
ZIMAS INTRANET

LARIAC5 2017 Color-Ortho

07/23/2021

City of Los Angeles
Department of City Planning



Address: 1130 N SUNSET VALE AVE
APN: 4392013007
PIN #: 144B165 235

Tract: TR 9691
Block: None
Lot: 15
Arb: None

Zoning: R1-1-HCR
General Plan: Low II Residential