

OLIVER HOUSE
2236 North Micheltorena Street
CHC-2022-440-HCM
ENV-2022-441-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—March 10, 2022](#)
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-2022-440-HCM
ENV-2022-441-CE

HEARING DATE: May 5, 2022
TIME: 10:00 AM
PLACE: Teleconference (see agenda for login information)

Location: 2236 North Micheltorena Street
Council District: 13 – O’Farrell
Community Plan Area: Silver Lake – Echo Park – Elysian Valley
Land Use: Low Residential
Zoning: R1-1VL
Area Planning Commission: East Los Angeles
Neighborhood Council: Silver Lake
Legal Description: Tract 8423, Arb 1 of Lot 311

EXPIRATION DATE: The original expiration date of May 3, 2022, 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.

PROJECT: Historic-Cultural Monument Application for the OLIVER HOUSE

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS: Osheroff, Noel O., Trustee
Osheroff Family Trust
335 28th Avenue
Venice, CA 90291

Oliver, Hugh D. et al.
2131 El Jardin Avenue
Ventura, CA 93001

APPLICANTS: Noel Oliver Osheroff
335 28th Avenue
Venice, CA 90291

Dov Osheroff
1427 Parker Street
Berkeley, CA 94702

FINDINGS

- The Oliver House “embodies the distinctive characteristics of a style, type, period, or method of construction” as an excellent example of an International Style residence. It also “represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age” as a highly intact and excellent example of a single-family home designed by master architect Rudolph M. Schindler.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of particular historic or cultural significance to the City of Los Angeles 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 Oliver House is a two-story single-family residential building located on the east side of Micheltorena Street and the west side of Moreno Drive in the Silver Lake neighborhood of Los Angeles. Constructed in 1934, it was designed in the International Style by architect Rudolph M. Schindler for William E. and Stephanie Oliver. The Olivers maintained a personal relationship with Schindler and resided at the house until their deaths; ownership of the property remains within the Oliver family.

Rudolph M. Schindler (1887-1953) was a pivotal modernist architect who designed more than 500 projects, of which over 150 were built, mostly in the Los Angeles area. Schindler was born in Vienna in 1887 and trained at the Imperial Institute of Engineering and the Vienna Academy of Fine Arts where he was influenced by the work of the Vienna Secessionists Otto Wagner and Adolf Loos. He was drawn to America by the 1910 *Wasmuth* portfolio on the work of Frank Lloyd Wright. Schindler went to Chicago in 1914, eventually entering Wright's office in 1918. Wright sent Schindler to Los Angeles in 1920 to supervise construction of Aline Barnsdall's Hollyhock House. By 1921 Schindler decided to remain in Los Angeles and went on to build his own practice which he housed at his personal residence and studio he designed in 1922 on Kings Road in what is now West Hollywood and currently houses the MAK Center. Schindler resided at the house until his death in 1953. Schindler became more widely recognized after his death for what he called “space architecture” that focused on creating complex and light-filled interior spaces. Notable works by Schindler in Los Angeles include the How House (1925, HCM #895), the Elliot House (1930, HCM #690), the Buck House (1934, HCM #122), the Sachs Apartments (1927-1939, HCM #1118), and the Bubeshko Apartments (1939, HCM #831).

Irregular in plan, the subject property is of wood frame construction clad in stucco. The lot is located on a ridge, with a moderate slope upwards from Micheltorena Street. The property consists of three volumes at varying heights ascending from Micheltorena Street to the top of the ridge. The lowest volume, a garage, is located at street level and features a pair of wood garage doors and a flat roof. The remaining two volumes, which comprise the residence itself, are located higher up the slope and oriented diagonally relative to the lot boundaries. The central volume, which is two stories in height, is dominated by a band of steel fixed windows of varying heights on the upper floor, which extends across most of the southwest-facing primary elevation and part of the northwest-facing one. The lower floor features a pair of high, narrow fixed windows and pair of wood French doors that open onto a recessed area at the western corner of the structure, as well as a large multi-lite steel fixed window on the northwest-facing elevation. The primary entrance, located at the center of the primary elevation of this volume between the upper and lower floors, consists of a single wood slab door with a small, glazed panel; it is covered by a projecting section of flat roof and fronted by a small concrete porch with concrete steps and a metal railing. The upper volume features a pair of fixed steel windows on the primary elevation and a rooftop patio area surrounded by a parapet that rises higher than the central volume. The remaining portions of the residence are roofed with a half-hipped, half-gable roof clad in composition shingles. The rear portion of the property consists of a large courtyard and patio area enclosed on two sides by the two volumes that comprise the residence; these walls feature a band of multi-lite steel fixed windows and sliding doors. Interior features include built-in furniture and glass partitions.

The subject property has experienced minor alterations that include the removal of some built-in furnishings, interior repainting and refinishing, kitchen renovations, addition of canopy to the roof deck, and alterations to the landscaping, all at unknown dates.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under the national, state, and local designation programs as an excellent example of an International Style residence designed by R.M. Schindler. The property was also identified as a contributor to the Silver Lake Residential Historic District.

DISCUSSION

The Oliver House meets one of the Historic-Cultural Monument criteria: it “embodies the distinctive characteristics of a style, type, period, or method of construction; [and] represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age” as an excellent example of an International Style residence, and as a highly intact and excellent example of a single-family home designed by master architect Rudolph M. Schindler

Characteristics of International Style architecture, as exemplified by the subject property, include an emphasis on simple, geometric volumes, stucco wall finishes, floor-to-ceiling glass walls, metal-framed ribbon windows, and horizontal massing. Other distinguishing features include its original wood floors, built-in cabinetry, interior clerestory windows, and its general lack of ornamentation.

Schindler is considered a master architect for his ability to create complex and light filled interior spaces that helped pioneer modern architecture. The Oliver House is an exemplary and early demonstration of Schindler’s “Plaster Skin Designs” that he utilized in the 1930s and 1940s, as well as an excellent illustration of his “Space Architecture” design principles.

The subject property has experienced very minor alterations over the years and retains a high level of integrity of location, setting, design, materials, workmanship, and feeling, 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 Oliver House as an Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code (“LAAC”) will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to an 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-2022-441-CE was prepared on April 8, 2022.

BACKGROUND

On January 21, 2022, the Director of Planning determined that the application for the proposed designation of the subject property as Historic-Cultural Monument was complete. On February 17, 2022, the Cultural Heritage Commission voted to take the subject property under consideration. On March 10, 2022, a subcommittee of the Commission consisting of Commissioners Kennard and Milofsky conducted a site inspection of the property, accompanied by staff from the Office of Historic Resources. The original expiration date of May 3, 2022, 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.



















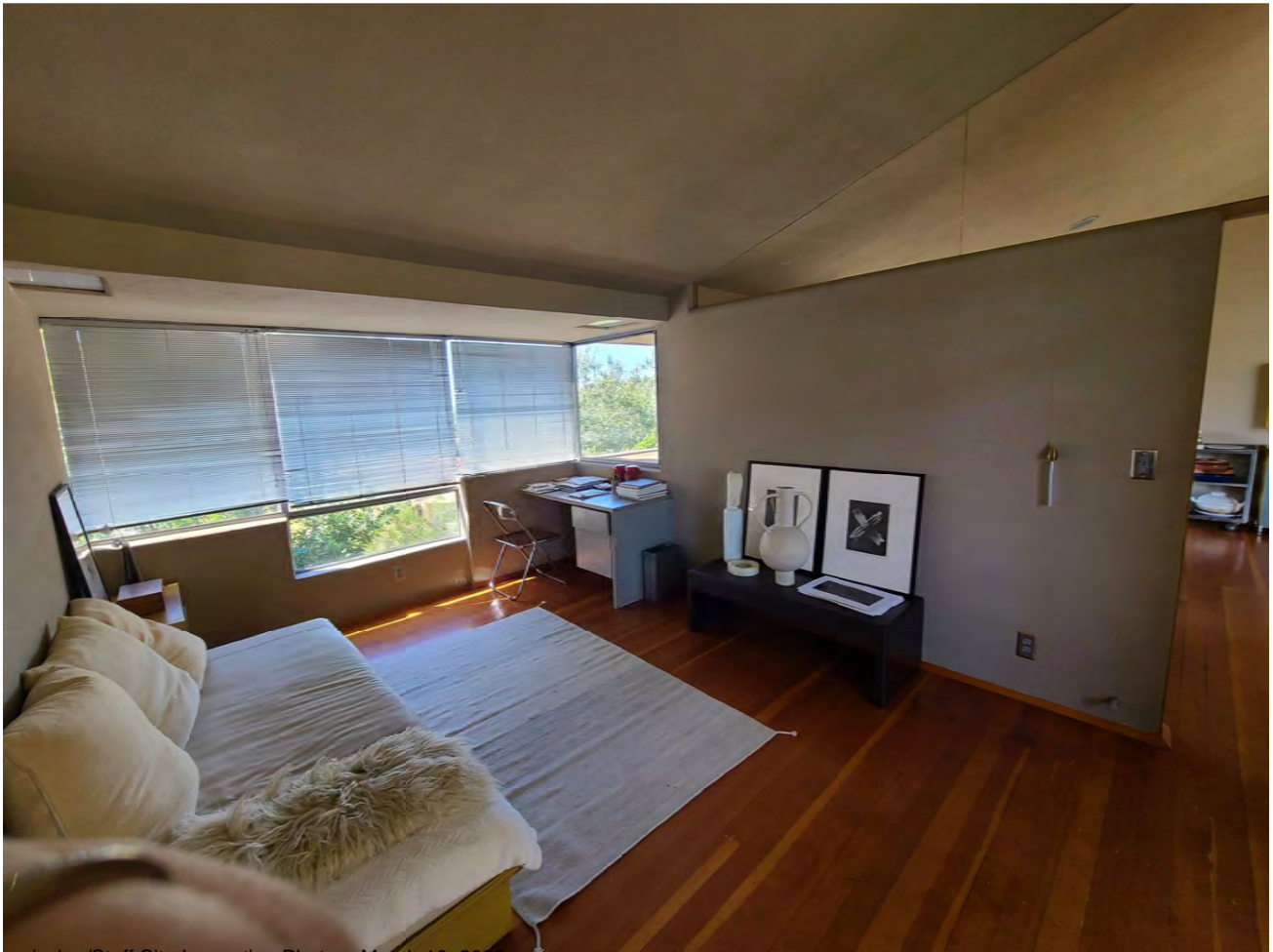






























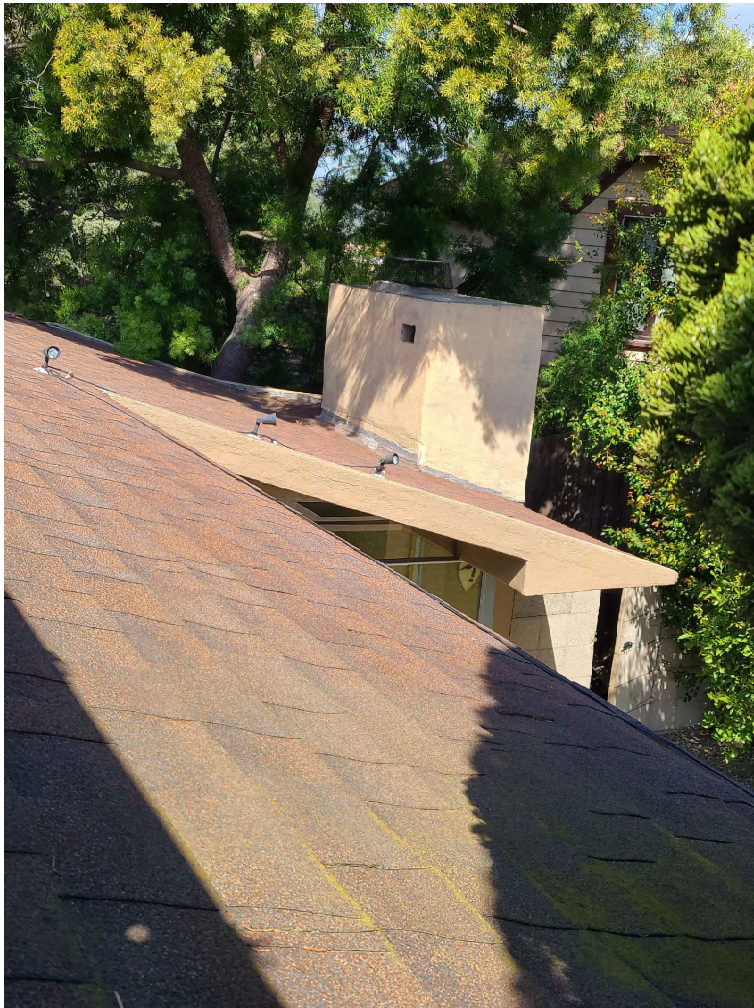


































COUNTY CLERK'S USE

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)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152(b) and CEQA Guidelines Section 15062. Pursuant to Public Resources Code Section 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-2022-440-HCM

LEAD CITY AGENCY
City of Los Angeles (Department of City Planning)

CASE NUMBER
ENV-2022-441-CE

PROJECT TITLE
Oliver House

COUNCIL DISTRICT
13

PROJECT LOCATION (Street Address and Cross Streets and/or Attached Map)
2236 North Micheltorena Street, Los Angeles, CA 90039

Map attached.

PROJECT DESCRIPTION:
Designation of the Oliver House as an Historic-Cultural Monument.

Additional page(s) attached.

NAME OF APPLICANT / OWNER:
N/A

CONTACT PERSON (If different from Applicant/Owner above)
Melissa Jones

(AREA CODE) TELEPHONE NUMBER | EXT.
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 project's consists of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of the **Oliver House** as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.

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
Melissa Jones [SIGNED COPY IN FILE]

STAFF TITLE
City Planning Associate

ENTITLEMENTS APPROVED
N/A

FEE: N/A RECEIPT NO. N/A REC'D. BY (DCP DSC STAFF NAME) N/A

DISTRIBUTION: County Clerk, Agency Record

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2022-440-HCM
ENV-2022-441-CE

HEARING DATE: February 17, 2022
TIME: 10:00 AM
PLACE: Teleconference (see agenda for login information)

Location: 2236 North Micheltorena Street
Council District: 13 – O’Farrell
Community Plan Area: Silver Lake – Echo Park – Elysian Valley
Area Planning Commission: East Los Angeles
Neighborhood Council: Silver Lake
Legal Description: Tract 8423, Arb 1 of Lot 311

EXPIRATION DATE: The original 30-day expiration date of February 21, 2022 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*

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Ventura, CA 93001

APPLICANTS: Noel Oliver Osheroff
335 28th Avenue
Venice, CA 90291

Dov Osheroff
1427 Parker Street
Berkeley, CA 94702

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]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Shannon Ryan, Senior City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Jonathan Hagar, City Planning Intern
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The Oliver House is a two-story single-family residential building located on the east side of Micheltorena Street and the west side of Moreno Drive in the Silver Lake neighborhood of Los Angeles. Constructed in 1934, it was designed in the International Style by architect R.M. Schindler for William E. and Stephanie Oliver. The Olivers maintained a personal relationship with Schindler and resided at the house until their deaths; ownership of the property remains within the Oliver family.

Rudolph M. Schindler (1887-1953) was a pivotal modernist architect who designed more than 500 projects, of which over 150 were built, mostly in the Los Angeles area. Schindler was born in Vienna in 1887 and trained at the Imperial Institute of Engineering and the Vienna Academy of Fine Arts where he was influenced by the work of the Vienna Secessionists Otto Wagner and Adolf Loos. He was drawn to America by the 1910 *Wasmuth* portfolio on the work of Frank Lloyd Wright. Schindler went to Chicago in 1914, eventually entering Wright's office in 1918. Wright sent Schindler to Los Angeles in 1920 to supervise construction of Aline Barnsdall's Hollyhock House. By 1921 Schindler decided to remain in Los Angeles and went on to build his own practice which he housed at his personal residence and studio he designed in 1922 on Kings Road in what is now West Hollywood and currently houses the MAK Center. Schindler resided at the house until his death in 1953. Schindler became more widely recognized after his death for what he called "space architecture" that focused on creating complex and light-filled interior spaces. Notable works by Schindler in Los Angeles include the How House (1925, HCM #895), the Elliot House (1930, HCM #690), the Buck House (1934, HCM #122), the Sachs Apartments (1927-1939, HCM #1118), and the Bubeshko Apartments (1939, HCM #831).

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The subject property has experienced minor alterations that include the removal of some built-in furnishings, interior repainting and refinishing, kitchen renovations, addition of canopy to the roof deck, and alterations to the landscaping, all at unknown dates.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under the national, state, and local designation programs as an excellent example of an International Style residence designed by R.M. Schindler. The property was also identified as a contributor to the Silver Lake Residential Historic District.

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 January 21, 2022, the Director of Planning determined that the application for the proposed designation of the subject property as Historic-Cultural Monument was complete. The original 30-day expiration date of February 21, 2022 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*.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: THE OLIVER HOUSE		Select source of proposed name	
Other Associated Names:			
Street Address: 2236 MICHELYORENA ST.		Zip: 90036	Council District:
Range of Addresses on Property:		Community Name:	
Assessor Parcel Number: 5432013010	Tract: TR 8423	Block: NONE	Lot: 311
Identification cont'd: MAP SHEET 148-54205			
Proposed Monument Property Type:	<input checked="" type="checkbox"/> Building	<input type="checkbox"/> Structure	<input type="checkbox"/> Object
		<input type="checkbox"/> Site/Open Space	<input type="checkbox"/> Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1933-34	<input checked="" type="checkbox"/> Factual	<input type="checkbox"/> Estimated	Threatened? Select
Architect/Designer: RUDOLPH M. SCHINDLER	Contractor: R-L SCHULER		
Original Use: RESIDENCE	Present Use: RENTAL RESIDENCE		
Is the Proposed Monument on its Original Site?	<input checked="" type="checkbox"/> Yes	<input type="checkbox"/> No (explain in section 7)	<input type="checkbox"/> Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style: Select from menu or type style directly into box		Stories:	Plan Shape: Select <input checked="" type="checkbox"/>
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Select WOOD <input checked="" type="checkbox"/>	Type: Select	
CLADDING	Material: Select PLASTER	Material: Select	
ROOF	Type: Select COMBINATION	Type: Select	
	Material: Select ORIGINAL: ROLL ROOF. PRESENT: OHP. SHINGLES	Material: Select	
WINDOWS	Type: Select FLOOR TO CEILING <input checked="" type="checkbox"/>	Type: Select <input checked="" type="checkbox"/>	
	Material: Select STEEL + GLASS	Material: Select	
ENTRY	Style: Select OFF CENTER <input checked="" type="checkbox"/>	Style: Select <input checked="" type="checkbox"/>	
DOOR	Type: Select PLANK	Type: Select	

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

2017	TOILETS & ONE BATHROOM SINK REPLACED,
	KITCHEN & SERVICE PORCH COUNTERTOPS & SINKS REPLACED
2018	PERGOLA ADDED TO EXISTING ROOF DECK
1935	DIVIDER BEHIND SOFA LOWERED

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)	<input type="radio"/> Contributing feature <input type="radio"/> 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):

<input type="checkbox"/>	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.
<input type="checkbox"/>	2. Is associated with the lives of historic personages important to national, state, city, or local history.
<input checked="" type="checkbox"/>	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: NOEL OLIVER OSHEROFF		Company:	
Street Address: 335 28TH AVENUE		City: VENICE	State: CA
Zip: 90291	Phone Number: 310 912-2373	Email: noelosherofff@earthlink.net	

Property Owner

Is the owner in support of the nomination? Yes No Unknown

Name: NOEL OLIVER OSHEROFF		Company:	
Street Address: 335 28TH AVENUE		City: VENICE	State: CA
Zip: 90291	Phone Number: 310-912-2373	Email: noelosherofff@earthlink.net	

Nomination Preparer/Applicant's Representative

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

9. SUBMITTAL

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

APPLICATION CHECKLIST

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

10. RELEASE

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

NOEL OLIVER OSHEROFF
Name:

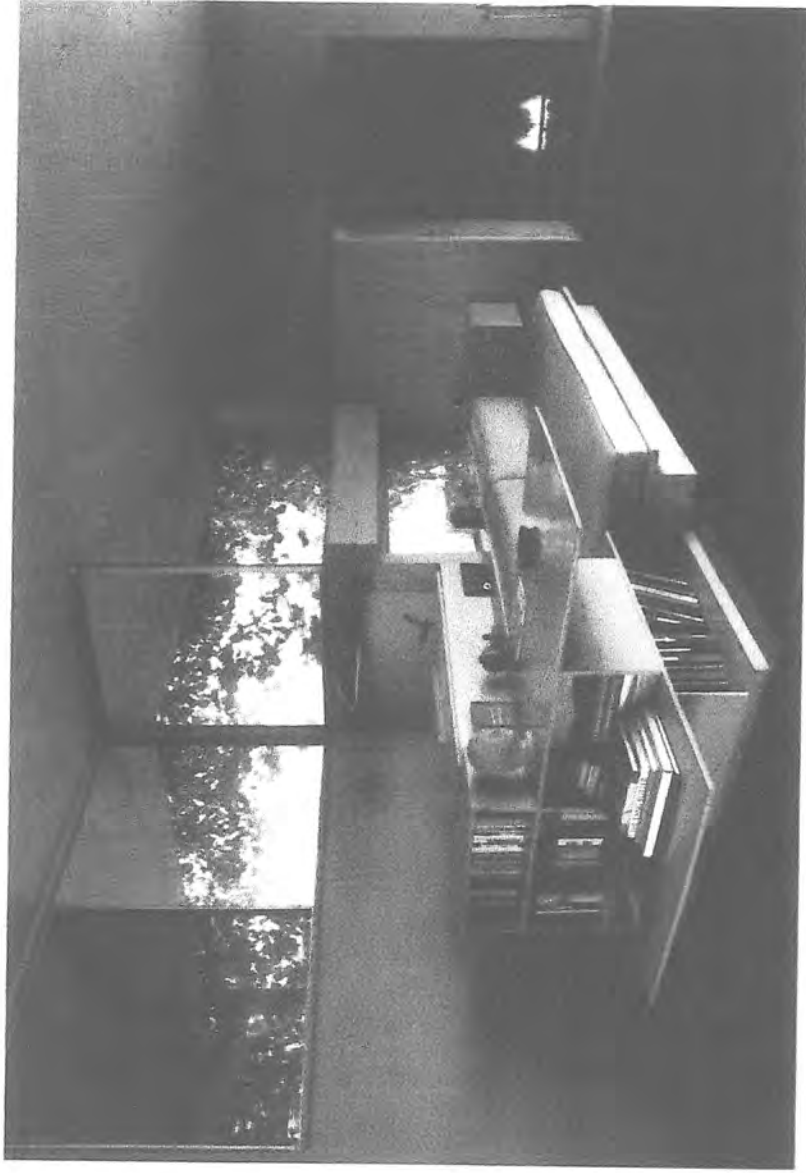
Date:
AUG. 28, '21

Noel Oliver Osheroff
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



of course, created a similar sense of ambiguity between his sharp clear right-angle compositions and his curved roofs.) In some instances the slant roof had to be introduced (and if possible denied at the same time) because of local style restraints, aimed at furthering the cause of the Spanish Colonial Revival; but in most cases it was chosen deliberately by Schindler.

The house built in 1931 for Hans N. Von Koerber, in the Spanish Colonial Revival community of the Hollywood Riviera, was Schindler's most openly satirical comment on the Hispanic Revival. The rectangular geometry of the vertical surfaces of the house is uncompromisingly de Stijl, but the whole building is covered by what seems at first glance to be a confused array of tile-covered shed roofs, several of which pour their tile coverings over and down the adjacent walls. Within, the fireplace is covered with vertical rows of curved roofing tiles with their concave surfaces facing upwards. The interior, with

its involved changes of floor and ceiling levels emphasized by the varied placement of windows and electric light sources, is at odds not only with the doctrine of austerity of the International Style but also with the chaste interior space of the Spanish Colonial Revival.

Equally undocinaire was the A-frame cabin for Gisela Bennati at Lake Arrowhead (1934-7), mentioned above. The local restrictive style here was 'French Norman,' which, whatever else it might imply, meant that the houses must be roofed. Schindler responded characteristically, as he had earlier in the Packard house, by making the cabin all roof - a thrust at regulations and conventionality, but also personally consistent in view of his continual use of angled walls and roofs.

Far more acceptable to the Internationalists, because of their rectilinear purism, were two designs of 1934 for Los Angeles: a

7 A: PROPOSED MONUMENT DESCRIPTION

(from R.M. Schindler Archive papers, written by R.M. Schindler . 1934

LOCATION: THE LOT IS ON TOP OF A RIDGE, WITH A FLAT PORTION IN THE CENTER.

PROGRAM: RESIDENCE FOR A SMALL FAMILY.

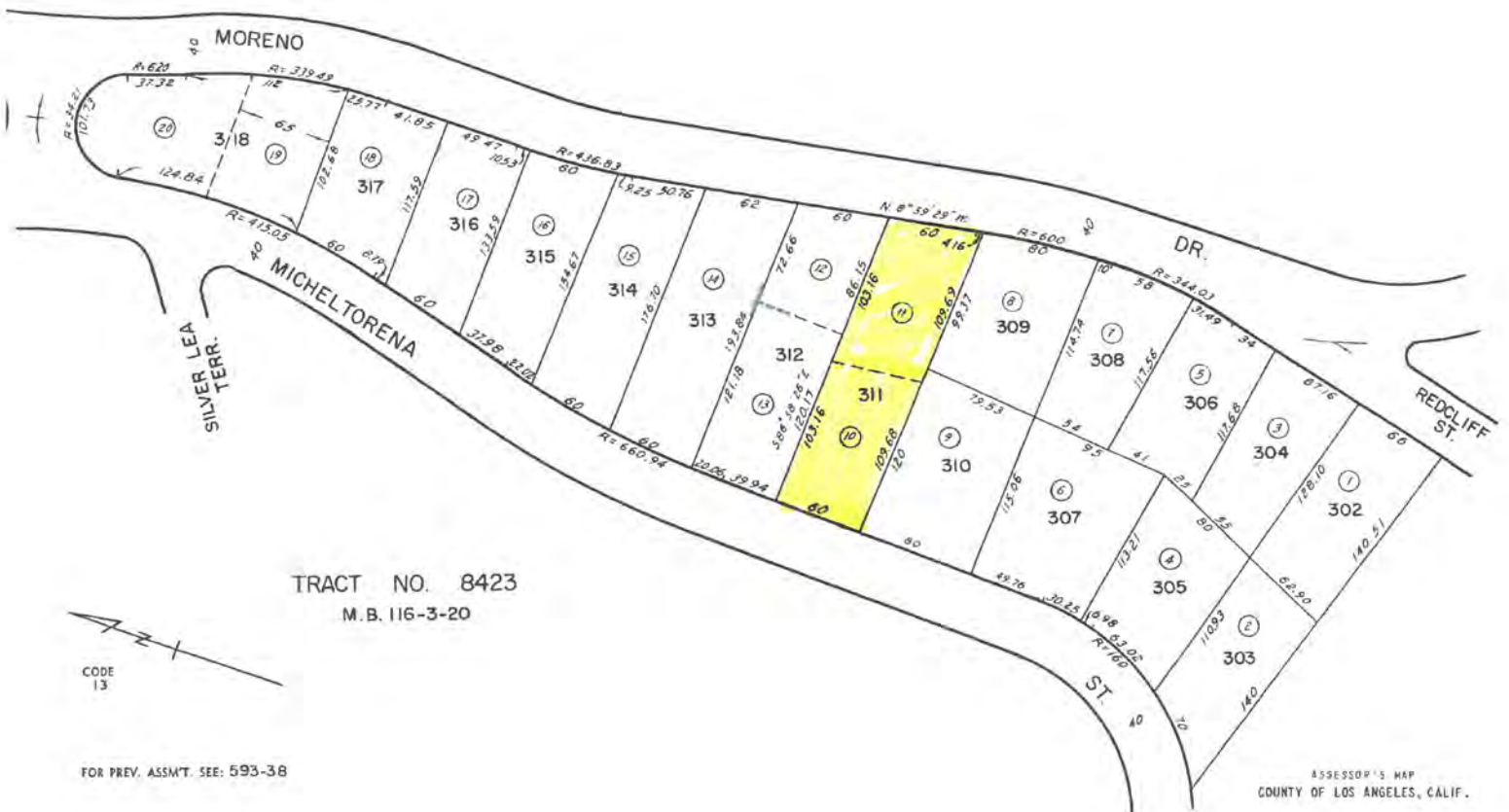
LAYOUT; THE BUILDING IS PLACED ON THE HILL SLOPE SO THE FLAT PORTION OF THE LOT CAN BE UTILIZED AS A PATIO. IN ORDER TO PRESERVE THE FOUR IMPORTANT VIEWS PERMANENTLY, THE HOUSE IS PLACED AT AN ANGLE WITH THE LOT LINES. THE GARAGE IS DUG INTO THE HILL AND PROVIDE A ROOF TERRACE FOR THE PLAY ROOM.

ARCHITECTURAL SCHEME: THE DEED OF THE LOT CALLS FOR A SLOPING ROOF. IT WAS UTILIZED TO INCREASE THE CEILING HEIGHT OF THE MAIN PORTION OF THE HOUSE. TO REINFORCE THE FEELING OF SPACE UNITY FOR THESE ROOMS, ALL PARTITIONS ARE MADE OF FRAMELESS GLASS FROM THE DOOR HEIGHT UP. THE SAME TREATMENT IN THE OUTSIDE WALLS CONNECTS THE HOUSE TO THE GARDEN. THE STREET FRONT WHICH IS SEEN AT A DISTANCE FROM BELOW THE HILL IS STRONGLY ARTICULATED. THE GARDEN FRONT ASSURES A HOMELIKE CHARACTER OF THE PATIO BY A SMALLER SCALE AND MORE DELICATE GRAMMAR.

CONSTRUCTION: WOOD FRAME, DUE TO THE LIMITED BUDGET. THE SAME STUCCO FINISH AND COLOR (TAN, YELLOW) FOR INTERIOR AND EXTERIOR . SLIDING SASH OF CADMIUM PLATED SHEET METAL.

7A. TRACT MAP WITH LOCATION OF OLIVER HOUSE

REVISED
6/02/13

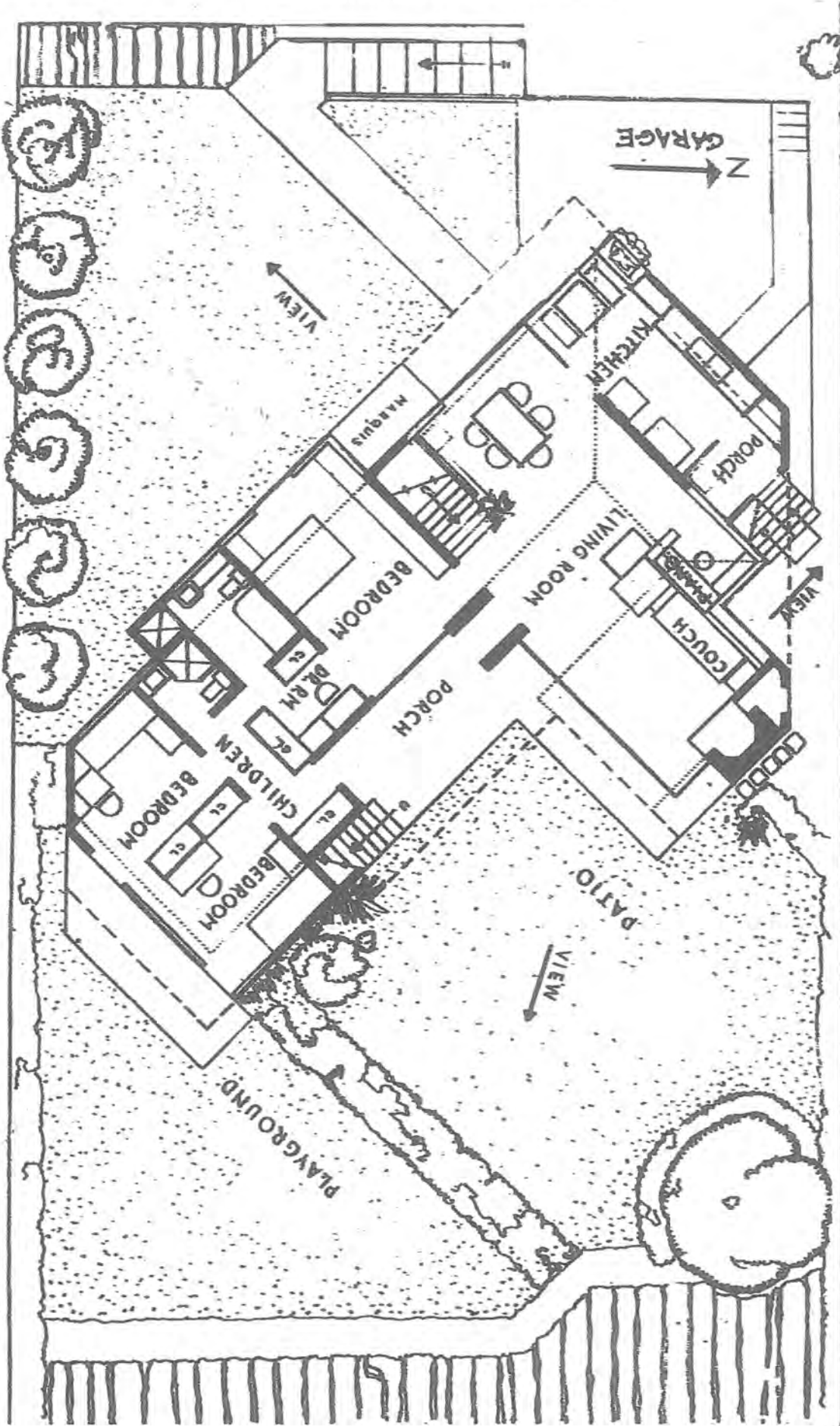


TRACT NO. 8423
M.B. 116-3-20

CODE
13

FOR PREV. ASSMT. SEE: 593-38

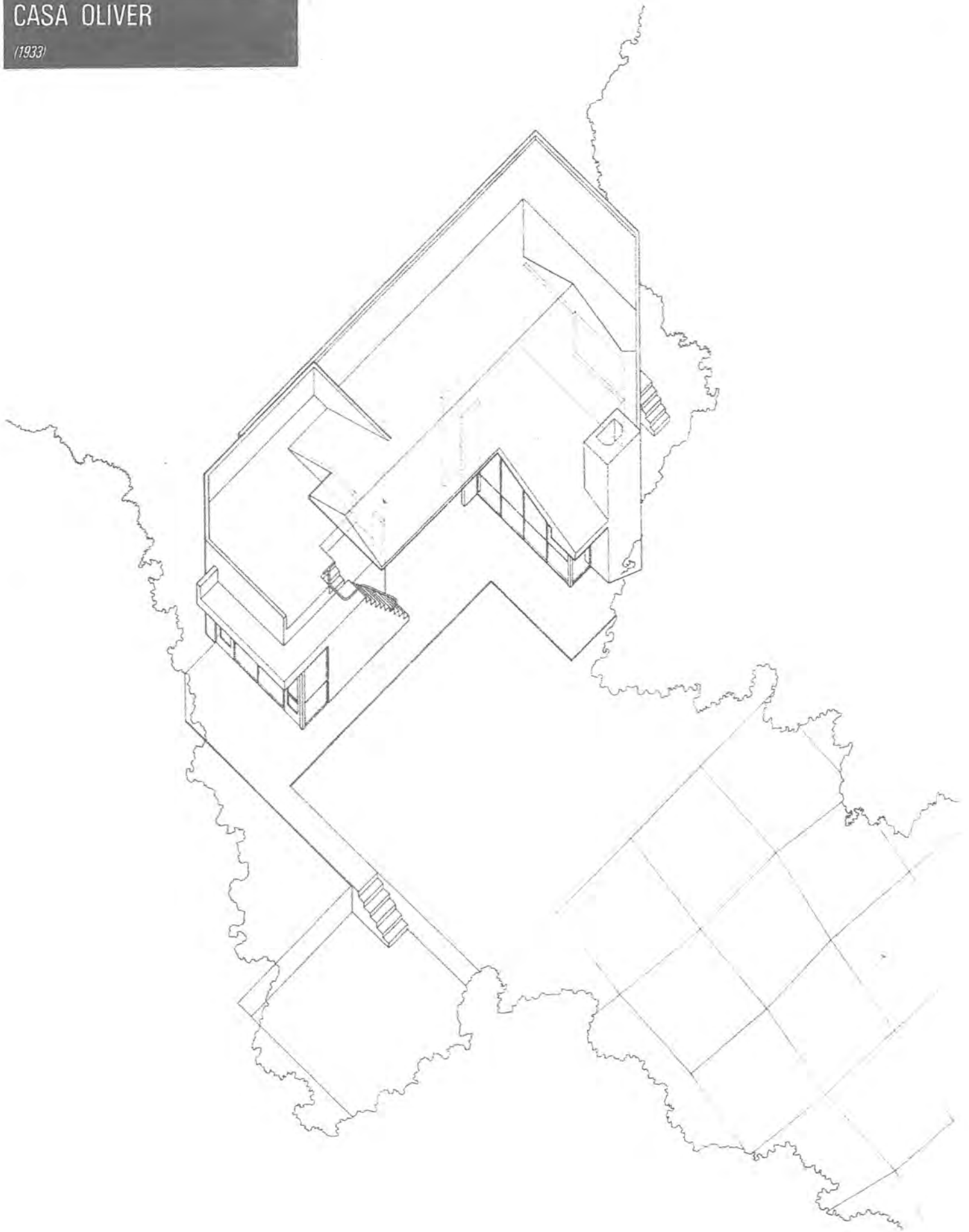
ASSESSOR'S MAP
COUNTY OF LOS ANGELES, CALIF.

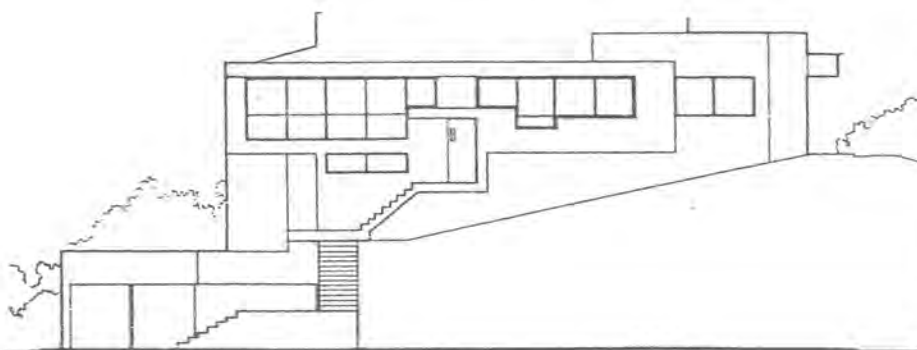
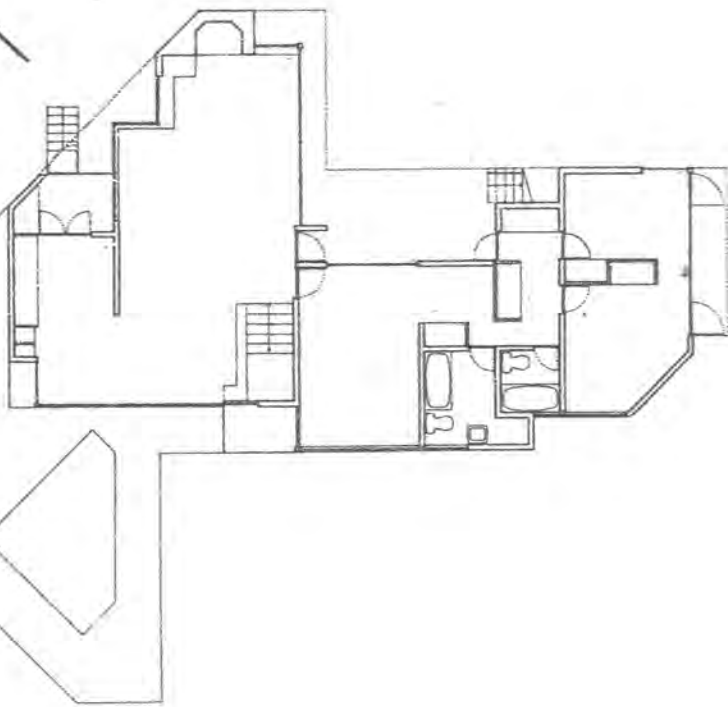
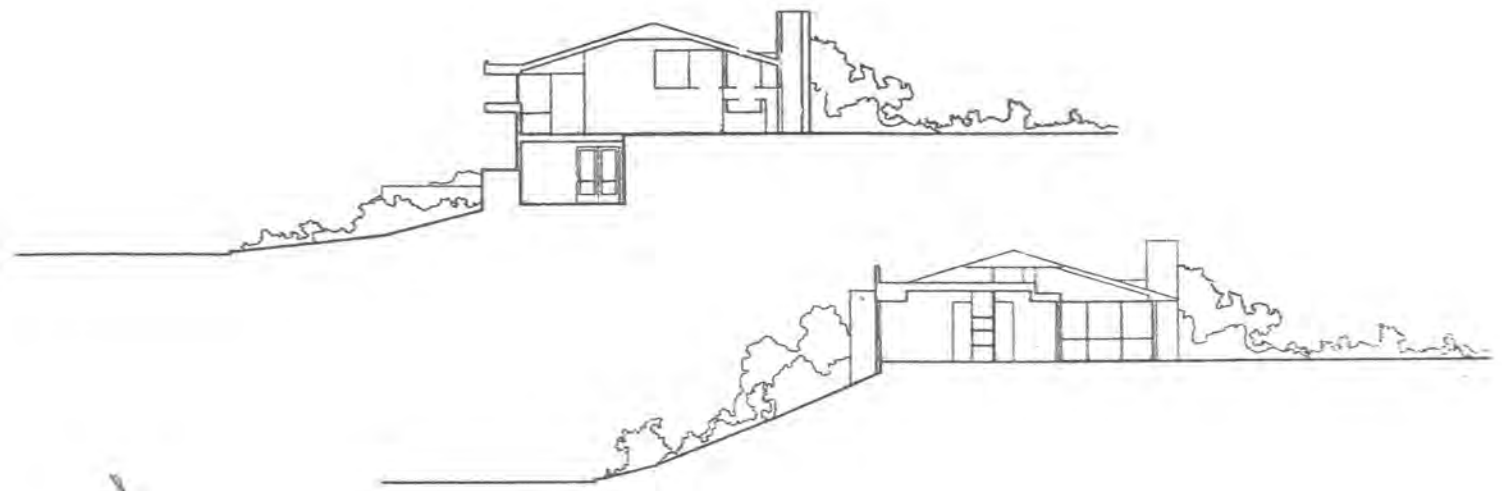


House for W. E. Oliver, Los Angeles, 1933.
floor plan — below

CASA OLIVER

(1933)





ESTA casa en Silverlake fue el segundo intento de diseño de Schindler para los Oliver bajo una serie de serias restricciones. Esta vez, las casas construidas en las elegantes terrazas superiores que rodean Silverlake tenían que responder a necesidades formales específicas, como por ejemplo el uso de cubierta inclinada, de materiales concretos, etc. La solución ofrecida en la casa Oliver es a la vez una respuesta seria y un comentario humorístico a la existencia de códigos absurdos que todavía intentan de forma ingenua legislar el estilo.

La casa Oliver fue una de las primeras en construirse en la zona y consecuentemente, igual que la casa Elliott, sugiere de forma bastante agresiva el posible uso de la parcela en el terreno de colina más que una respuesta a los edificios que la precedieron alrededor de su parcela. Aconsejados por Schindler los Oliver compraron un terreno adyacente para asegurar una buena vista en la esperanza de que las nuevas casas del vecindario respetarían las ideas inherentes al diseño de Schindler. Desgraciadamente la mayoría de las casas que se añadieron al entorno inmediato de los Oliver difieren de las intenciones originales de Schindler y ni siquiera han aprovechado el potencial de sus parcelas respectivas.

La casa Oliver se divide en dos partes: la casa propiamente dicha y el garaje. El garaje se situó en la calle y paralelo a ésta, mientras que la casa se giró 45° respecto de la calle para aprovechar la espléndida vista de 15 millas sobre el océano en un lado y sobre las montañas de San Gabriel en el otro. El terreno era relativamente estrecho, por lo que el volumen principal rectangular del edificio hubo de ser cortado en diferentes partes para ajustarse a la parcela.

La casa se organiza en «L» con los dormitorios en un ala y los espacios públicos en la otra. La «L» encierra el espacio exterior primario que a su vez orienta hacia Silverlake. La cubierta inclinada de la casa se trata como un paraguas, definiendo una variedad de espacios bajo él. Las habitaciones más importantes jerárquicamente, el salón y parte del patio, van cubiertas por el techo más alto. El dormitorio principal y la cocina tienen un techo más bajo. Los dormitorios de los niños se conciben como una entidad separada: se llega a ellas a través de un poco frecuente corredor exterior y están totalmente separadas de la cubierta inclinada. Una segunda habitación que iba a ser construida sobre ellos nunca se realizó. Los tres puntos donde se apoya el paraguas del tejado se articulan como los separadores de las principales actividades dentro de la casa y como los elementos que definen las principales zonas de circulación.

7A. POST-CONSTRUCTION LANDSCAPE ADDITIONS TO OLIVER HOUSE:

1935 TO 1964: Terraces and retaining walls and a small wading pool were added to the flattened patio area onto which the house opens on its south side. The flat patio area was planted with grass.

Trees and other plantings were continuously added over the years.

2014 to 2018:

Beside repairs to existing terraces, a course of low-rise wide concrete steps (wheelchair accessible) was added to the front slope leading along the westerly side of the lot to the upper level garden. At the same time, retaining walls were constructed on the front slope and the area was re-planted with native California shrubs and grasses.

The lower east terrace of the hilltop garden was finished in decomposed granite and a firepit and barbecue installed, and an additional terrace at a lower level on the easterly edge of the lot was developed into a game court and/or vegetable garden and also finished with decomposed granite.

A wire fence was installed at the east lot line.

7B. STATEMENT OF SIGNIFICANCE

I am applying for Historic-Cultural Monument status for the "Oliver House" which was built for my parents in Los Angeles in 1933-34 by architect R.M. Schindler.

R.M. Schindler worked in the Los Angeles area of California from his arrival here in 1921 until his death in 1953.

While he labored in relative obscurity during his lifetime, in later years he has become widely recognized as one of the great innovators of emerging modern architecture, and in particular for his seminal contributions to the architectural heritage of this Southern California region.

Since his "discovery" with the publication of Ester McCoy's book FIVE CALIFORNIA ARCHITECTS (Reinhold Publishing Company) in 1960, numerous exhibitions and publications have added to his growing reputation.

Architectural historian David Gebhard established The Schindler Archive at UC Santa Barbara and presented an extensive exhibition of his architecture in the campus gallery in 1967 and of his distinctive furniture in 1996.

The Museum of Contemporary Art (MOCA) in downtown Los Angeles mounted a major exhibition of his architecture and drawings in 2001, which traveled subsequently to Vienna, Austria, his country of origin, where the 100th anniversary of his birth had been celebrated with great fanfare in 1987. (He would have been astonished.)

Some characteristic innovations of Schindler's oeuvre were:

- Site-specific and client-specific design
- The integration of the building into the surrounding landscape.
- Sculptural definition of interior spaces
- Maximization of natural light
- Innovative engineering
- Fresh use of commonplace and new materials
- Dramatic use of color
- Imaginative space-saving built-in furniture
- Sliding walls and fixed clerestories of glass
- Willingness to work within physical and financial limitations
- Effort through his architecture to foster a new freer, more open, natural and simple way of living.

In the years of his relative obscurity, many of Schindler's houses melted away due to delayed maintenance, or were demolished or "remodeled out of existence" to accommodate changing styles and rising lifestyle expectations.

My parents were personal friends of Schindler and had great understanding of and respect for his work. They considered themselves privileged conservators of his legacy, and were careful to preserve their house as he had conceived it. It remains a pristine example of his original intentions.

Besides its above mentioned "creds", I believe the Oliver House is worthy of Historic-Cultural Monument status because it was seminal in developing characteristics specific to what is known as Schindler's "middle Period"that stretch between the Great Depression of 1929 and the end of WWII, when building of all kinds had ground to a standstill and by and large the few clients that were out there had limited means.

While Schindler's houses of the 20's were generally constructed with concrete, after the Depression came he developed his more economical "plaster skin" homes of wood frame coated with wire and stucco. The Oliver House is an early and very successful example.

Also for our house he created walls of metal-framed glass that slid open to join interior rooms to exterior spaces as unified living areas, a construction we now take for granted. In 1933 there were no such "sliding glass doors"; he had to have our sliders specially fabricated. (After almost 90 years, they are all still in place.)

The restrictive covenants that came with purchase of our lot required among other things that the roof of any dwelling constructed thereon had to be pitched, not flat. Schindler's willingness to embrace that limitation resulted in a design that has been described by many commentators as an outstanding example of his ability to reconcile design contradictions in a dynamic way.

Maximizing the particular potential of the site was always one of Schindler's strong points,; his way of doing that with the Oliver House is particularly impressive. Because the lot spanned the crest of the ridge, with potential vistas in all directions, he tilted the house to a 45 degree angle to maximize those vistas. And instead of setting the house onto the flattened crest of the ridge, as was conventionally done, he engineered it to cantilever out over the west slope, leaving room for an expansive garden, level with the cantilevered living areas, on the flattened crest. Between the soaring ceiling, expansive vistas and generous expanses of garden, the house feels much larger than its modest actual size.

'Climate Control' was achieved in the house by the placement of the large opening windows in a way that directed the breezes from the west through the living areas and on out. A pantry in the kitchen likewise used those west breezes, which entered through a low vent, swept up through shelves made of wire mesh, and exited through a roof vent. A "cold room" to the North of the small kitchen, with screens instead of glass, and the built-in clothesline just outside benefited from the cooling and drying effect of the venturi that naturally occurred along that side of the house.

The Oliver House has never been remodeled or expanded. It retains all its original built-in and free standing furniture, with the exception of one bed and two kitchen benches which were unfortunately discarded in the late forties.

In an extensive renovation from 2014 to 2018, I returned the house and the existing furniture to its original colors and finishes. (All photography back in 1934 was black and white. I had the advantage of being able to remember the original colors.) I also replicated the original benches that slid under the old kitchen table and fortified the original built-in light fixtures throughout.

The only changes made during my renovation were to replace the original leaking toilets with modern low-flow ones, to alter one door in the kitchen so as to accommodate a refrigerator, (we had an "ice box" in '34 and there never had been a coherent place for a refrigerator), to replace the deteriorated sinks and countertops in the kitchen and "cold room" along original lines, and to add a reversible lightweight shade canopy to the roof deck.

My future plans will involve installing solar panels on the southwest-facing pitch of the roof when it needs to be reroofed in three or four years. These panels will not be visible from any portion of the public right of way and will not compromise the original appearance of the house as it is seen from the street or the gardens.

When my parents died (1964 and 1978), the house passed to my brother and me. He took charge of renting it out and caring for it in the spirit of conservation that they modeled for us. Now that he has died, and as I approach the end of my life, I am concerned that the house and its surrounds be shielded from destruction or remodeling when I am no longer here to protect it. (It is by FAR the smallest house in that neighborhood now.) That is the impetus for my request to protect it with the Historic-Cultural Monument designation.

Thank you for your consideration

A handwritten signature in cursive script that reads "Noel Oliver Osterhoff". The signature is written in black ink and is positioned centrally below the text "Thank you for your consideration".

The following are several articles and book excerpts by local architectural professionals on the subject of the Oliver House.

excerpt from

FIVE CALIFORNIA ARCHITECTS. Ester McCoy. Reinhold Publishing Co. 1960.

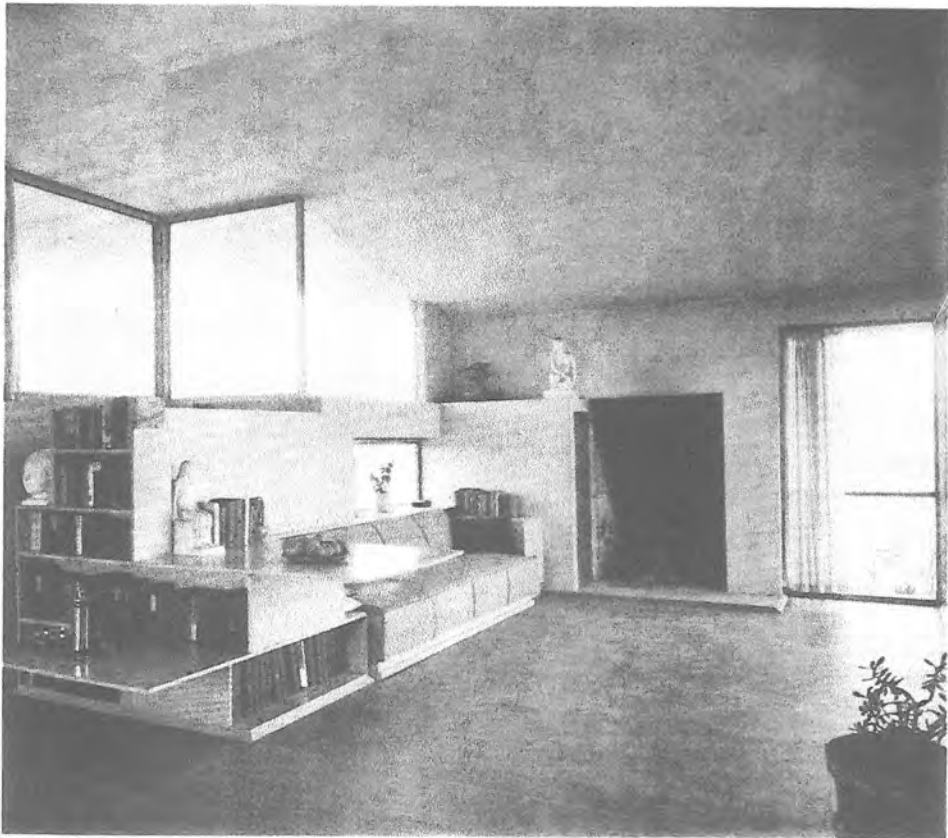
* * *

(Schindler's) minimum houses of the thirties ran from \$3.50 to \$4.00 a square foot. They had such features as glass-walled patios, good transitions from entrance hall to living room, and bathrooms with Pullman basins. There were also clerestories to admit light where it was least expected, desks tucked away into space that might have been wasted, and a great variety of well-planned storage cabinets. These features would have made any house distinctive; but in Schindler's development of good living spaces, the spontaneous play of one form against another made some of his houses small masterpieces. The 1933 Oliver house was one example.

It was built at a cost of \$6,400 and covered an area of 1600 square feet. The forms were concentrated but, as the observer moved around them, they dissolved and reappeared in new contexts. The inner space seemed to flow through and around the outer space. In the living room some of the Schindler unit furniture, developed in 1931, served as unifying elements.

When designing the units, he had tried to achieve forms that did not become furniture shapes when placed against a wall. They were low and wide and could be combined to create various pieces of furniture; he thought of them as "floor terraces" rather than furniture. Fine woods were used, and the cabinet work was excellent...

The Oliver house and the 1934 Buck house were reminders of the theories of the Futurist painters. Their 1910 manifesto, concerning the successive stages of an object in motion, the projection of force lines, simultaneity, and the interpenetration of planes, might have been written for architecture as well as for painting.



William Oliver house, Los Angeles, 1933. Built on a hillside lot, the house had a wood stud frame which was modified to permit a wider use of large glass areas. It was built at a cost of \$4 per square foot. The living room was furnished with Schindler's unit furniture, which could be assembled in a variety of combinations. Schindler felt that furniture should merge with the house, leaving the room free to express its form.

7B. EXCERPT FROM ELLEN JANSON

BIOGRAPHICAL NOTES ON R.M. SCHINDLER, ARCHITECT.

published and distributed privately by R.M. Schindler

as part of his collected papers . 1938

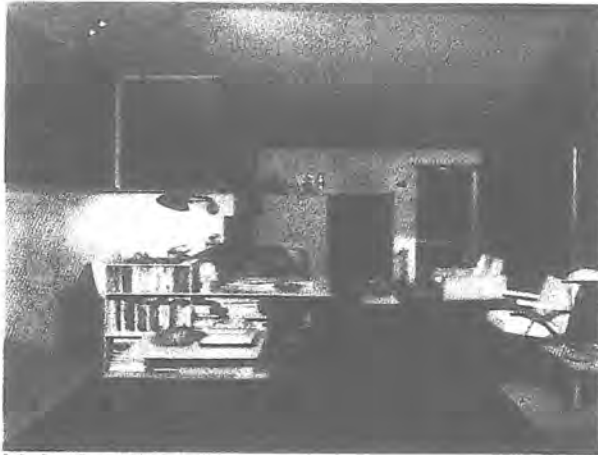
...

Schindler's clientele has been for the most part among intellectuals, who are seldom wealthy: therefore he has had to develop a modern house for the cost of a conventional one. He was the first architect to accomplish this successfully, using standard techniques and materials, and producing a moderately-priced modern house instead of the luxury product which was publicized as "modern" at the time

An example of RM Schindler's outstanding work in moderately priced houses is the residence of William Oliver, overlooking Silver Lake, in Los Angeles. Clinging to the hilltop as if with a winged lightness, it still is strongly articulated, with horizontal planes and wide expanses of glass, a pale golden-tan house that blends harmoniously with both the hill and the sky. The living room, which overlooks the lake and valley, framed in clear reaches of glass, has a startling effect of space, light, cleanliness, of simplicity, of a complete and unified whole. Unadorned walls, of the same soft golden tan as the outside walls, are made interesting by patterns of light and shade. Actually the house is a weave of a few colors and materials, its walls not used as a means of expression in themselves but to enclose space forms. Partitions of frameless glass reaching from door height to ceiling between rooms heighten the effect of oneness. In order to make large unbroken expanses of glass possible, Schindler developed "bar-sash", a horizontally sliding sash of sheet metal.

7B: EXCERPT FROM SCHINDLER BY MAK

published in Germany by the MAK Center for Architecture
2005



Interior view, 1959.

2236 Micheltorena Avenue, Silverlake

The ambiguous, almost hybrid nature of the Oliver House is unique in Schindler's career. It illustrates, more than any other house, Schindler's ability to simultaneously express and resolve the tension between several contradictory design intentions. Here, "space architecture" had to meet local design requirements, such as the use of a pitched roof.



Side view.

Located in the exclusive upper terraces of the hills surrounding Silverlake, the L-shaped house is built on the hilltop, with the garage below at the street level. It is turned 45 degrees to the street to take advantage of splendid views to the ocean, the lake, and the San Gabriel Mountains. The plan appears as if it has been cut off at its extremities in order to fit within the property limits. The living area is organized in one wing, and the bedrooms are in the other. The children's quarters can be reached by an outdoor porch from the parents' bedroom. Another room was planned above the children's, but was never built. Instead, a roof terrace, accessible by an outdoor stair, provides spectacular views of the surroundings. The most unusual aspect of the house is its

roof design: the street facade presents a skillfully articulated "modernist" box, seemingly covered with a flat roof, while in reality, a gable roof is fully revealed on the patio elevation and floats above the house like an umbrella. This kind of ambiguity, which would have been denounced as an anathema by the tenants of modern architecture in Europe, is used by Schindler to create an element of surprise. While the roof, viewed from the outside, seems to visually complete the flat top of the hill, its complex shape reinforces the sense of spatial continuity throughout the interior space, providing a very sculptural quality to the rooms underneath it.

MICHAEL MALTZAN

California Split



AFTER SEARCHING UP AND DOWN Micheltorena Street, one finally comes across the Oliver House. Jammed into a typical LA hodgepodge of misplaced historical styles and partially hidden behind a continuous suburban topiary that weaves the adjacent houses together in a loose line,

there is Schindler. Most of his work lives this way, packed in among all the other workaday worlds. You happen upon it, and it seems all the more extraordinary because of that.

Up from the street, through the house, and out to the back—the entire procession is less than 150 feet. When you arrive at the rear of the space, with Silver Lake in front of you, the house becomes almost completely transparent under what you now realize is a pitched roof.

There are various stories as to why Schindler chose a form so unlikely and conventional. Whatever his motivation, the effect is astonishing. It feels like Schindler is consciously trying to make manifest the complex psychological forces that continue to pull Los Angeles in opposite directions. It is as if, at the back of the house, a city, continually unreconciled to its newness, is looking east toward accepted typologies, while the front facade speaks of radical formal freedom and faces the promise and the modernism of the west. It suggests a belief in a kind of complex democratic landscape that accommodates anything and everything in the same, equal manner.

As is often the case with Schindler, though, the real invention is what results from the “in-between.” The form of the inside space



created by the fractured planes of the hipped roof, the explosive transparency of the glass walls, and the solidity of the carved front facade is so dynamic and allusive that the house transcends descriptive concision. It also seems genetically averse to being captured by photography. You are forced to blandly stylize the image or focus on out-of-context details that rob the house of its real sense of life. Schindler's work was made for the video camera.

He seemed to want his facades to allude to movement, but really he wanted the “spaces” to move: finally *you* move, through the pure pleasure of participating as strings of continuously unfolding compositions emerge, collapse, and emerge again. It was Schindler's conviction that modernism was about space rather than materials and “style.” This separated him from others of his time and accounts for his work's resistance to easy consumption; it caused him to be marginalized, and ultimately, I think, to be set free.

In the Oliver House you sense the full freedom of modernism to realize its potential precisely at the point where it agrees to take on the messy reality of everything around it. Schindler's work proposes complexity as a mode of operating. Throwing himself willingly between the rational and irrational, he can be seen as setting the real precedent for the last twenty years of Los Angeles architecture.

I have always preferred visiting the Oliver House at twilight, just as the form of the house begins trading its solidity for lightness. It's at those moments when Los Angeles seems to almost shimmer with possibility. It's the reason I, like many others, moved here. □

Los Angeles City associate Michael Maltzan established his own firm in 1995 and has since designed such projects as the Getty Information Institute's Digital Laboratory and the Ferguson-Shepard residence (featured in the Museum of Modern Art's 1999 exhibition “Urban House”). He is currently at work on the UCLA Hammer Museum's expansion and a woman's temporary quarters in Long Island City.

**7B: EXCERPT FROM R.M. SCHINDLER. David Gebhard.
William Stout Publishers. San Francisco. 1971**

Directly after the Elliot house in 1931, Schindler prepared his scheme for the first W. E. Oliver house at Los Angeles. Here the site was reversed: the street and garage are at the top, and the house is down below on the slope. The main living space is again above, while the bedrooms are below at ground level. The two-storey connective space for the Elliot house is enlarged into an L-shape, overlooking a sunken garden; and the children's bedrooms below are separated from the double-height hall and the sunken garden by fixed glass and glass doors. At the upper level of the site a bridge connects the garden and the roof terrace on top of the garage with a rear deck which overlooks the valley.

Before the working drawings were started for this first scheme the Olivers purchased another site closer to the city, with superb views across Silver Lake to the rear and, in front, across west Los Angeles to the ocean. As it was finally built in 1933, the house is on a single floor, with the garage below at street level. The L-shaped building is placed obliquely on its plot so that it can make the most of its three views and also have the maximum use of the flat ground to the rear made into a patio. A small entrance hall is situated five feet below the main floor level. The living and dining space and the kitchen occupy the front, and the children's room the rear, with the parents' room and a porch between. A roof terrace was placed on top of the children's room where it was planned to provide for another bedroom, never in fact built. Entrance to the children's wing is through the porch; thus an effective separation is provided between the three zones of the house.

The Oliver house, however, seems to be made up of several intentional contradictions, the most surprising of which is that it looks like a flat-roofed box from the street below. In actual fact it is covered by shed and gable roofs, which are fully revealed on the garden side; these varied roofs enabled Schindler to change the ceiling heights dramatically throughout the house. The introduction of shed and gable roofs into a sharp right-angled de Stijl composition is the deliberate sort of ambiguity which he returned to again and again during the thirties and after.

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E A S E M E N T

THIS INDENTURE, made this 14th day of September, 1932, between GEORGE W. DICKINSON, party of the first part, and WILLIAM ELWELL OLIVER and STEPHANIE D. OLIVER, husband and wife, as joint tenants with right of survivorship, parties of the second part,

W I T N E S S E T H

That the said party of the first part, for and in consideration of the sum of One Dollar (\$1.00) to him in hand paid by the said parties of the second part, receipt whereof is hereby acknowledged, does by these presents grant unto the parties of the second part a perpetual easement and right-of-way for the construction, re-construction, inspection, maintenance, operation and repair of a sanitary sewer in, under and along a parcel of land in the City of and County of Los Angeles, State of California, described as follows, to-wit:

A portion of Lot 310, Tract 8423, as per map recorded in Book 116, Pages 3 to 20 inclusive, of *Map* and more particularly described as follows:

Beginning at the Southeast corner of said Lot 310, thence North $6^{\circ} 17' 8''$ East, a distance of 68.76 feet to a point; thence North $38^{\circ} 42' 52''$ West, a distance of 14.58 feet to a point in the north line of said Lot 310; thence North $86^{\circ} 15' 14''$ West, a distance of 4.07 feet to a point; thence South $38^{\circ} 42' 52''$ East, a distance of 16.09 feet to a point; thence South $6^{\circ} 17' 8''$ West, a distance of 67.66 feet to a point in the South line of said Lot 310; thence South $86^{\circ} 31' 21''$ East, a distance of 3 feet to the point of beginning.

IN WITNESS WHEREOF the party of the first part has hereunto executed this instrument the day and year first above written.

505

Pub. Form 1

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

2

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

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

Lot No. M4 1/2 311

Tract # 8423

Location of Building 2236 Micheltorona
(House Number, and Street)

Approved by
City Engineer
[Signature]
Deputy

Between what cross streets 2nd Morena Dr. + Hermwood

USE INK OR INDELIBLE PENCIL

- 1. Purpose of building Residence + Garage Families 1 Rooms 7
(Store, Residence, Apartment House, Hotel or any other purpose)
- 2. Owner (Print Name) WILLIAM E. OLIVER Phone MO. 15929
- 3. Owner's address 1602 ELVADO ST. L.A.
- 4. Certificated Architect P. M. SCHINDLER State License No. C13 Phone CR. 5501
- 5. Licensed Engineer _____ State License No. _____ Phone _____
- 6. Contractor P. L. SCHULER State License No. 29581 Phone SUN 536
- 7. Contractor's address 10630 OLIVE GROVE SUNLAND CALIF
- 8. VALUATION OF PROPOSED WORK {Including all Material, Labor, Finishing, Equipment and Appliances in Completed Building.} \$6500.00 OK PMA
- 9. State how many buildings NOW } NONE
on lot and give use of each. } (Store, Residence, Apartment House, Hotel, or any other purpose)
- 10. Size of new building 30 x 32 No. Stories 2 Height to highest point 33' Size lot 60 x 109.68
- 11. Type of soil SAND STONE Foundation (Material) CONCRETE Depth in ground 1'0"
- 12. Width of footing 12" Width of foundation Wall 8" Size of Redwood Sill 3 x 4
- 13. Material Exterior Wall Stucco Size of studs: (Exterior) 2 x 4 (Interior Bearing) 2 x 4
- 14. Joists: First Floor concrete slab Second floor 2 x 14 Rafters 2 x 6 Material of Roof COMPOSITION SLATE COATED
- 15. Chimney (Material) Brick Size Flue 14 x 16 No. Inlets each flue 1 Depth footing in ground 1'

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

Sign here P. L. Schuler
(Owner or Authorized Agent)

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

By 4723

PERMIT NO.		FOR DEPARTMENT USE ONLY				Stamp here when Permit is issued APR 27 1934 Inspector <u>[Signature]</u>
5658	Plans and Specifications checked	Zone	Fire District		No. No	
	Corrections verified	Set Back	Street Widening			
	Plans, Specifications and Application checked and approved	Application checked and approved				
PLANS Rec'd <u>[Signature]</u>	For Plans See	Filed with	Required	SPRINKLER	Spotting	
			Valuation Included	Yes	No	

FOR DEPARTMENT USE ONLY

Application.....	Fire District.....	Set back.....	Forced Draft Ventil.....
Construction.....	Zoning.....	Street widening.....	

(1) **REINFORCED CONCRETE**
 Barrels of Cement... 120 Sacks
 Tons of Reinforcing Steel... 1500 lbs


(2) The building referred to in this Application will be more than 100 feet from _____ Street
 Sign here _____
(Owner or Authorized Agent)

(3) This building will be not less than 10 feet from any other building used for residential purposes on this lot.
 Sign here P. J. McInnis
(Owner or Authorized Agent)

(4) There will be an unobstructed passageway at least 10 feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.
 Sign here _____
(Owner or Authorized Agent)

REMARKS: _____

IN CHECKING
 RECEIPT NO. 648
 VALUATION \$ 6500.00
 FEE PAID \$ 15.00

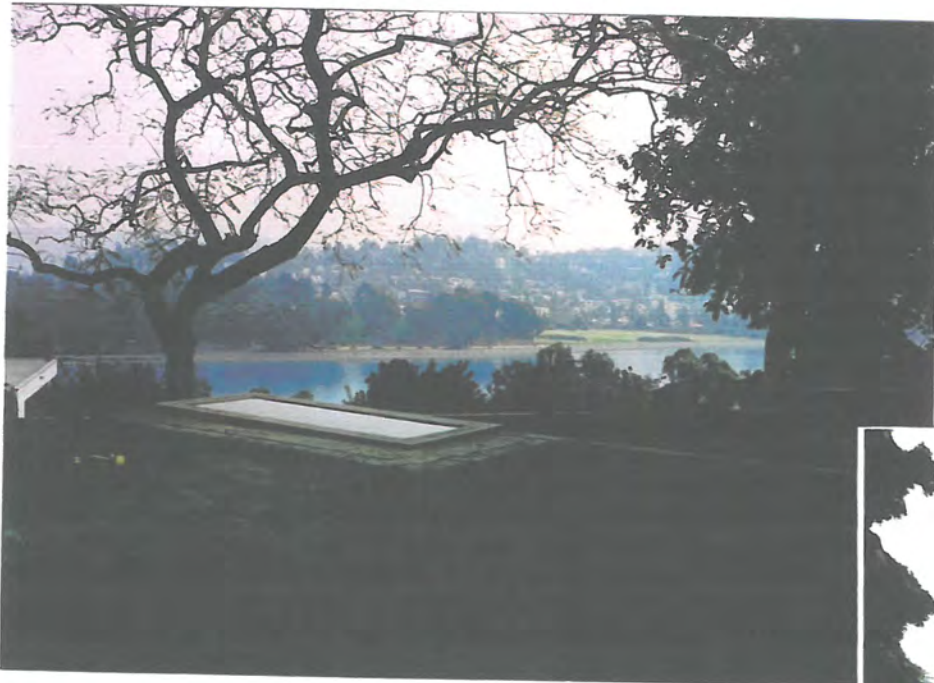

OWNER OR AUTHORIZED AGENT

All points of contact between garage and other parts of building to be separated on garage side.

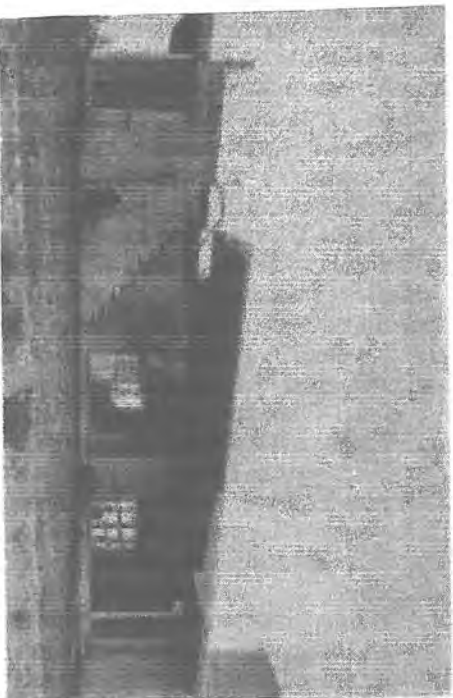
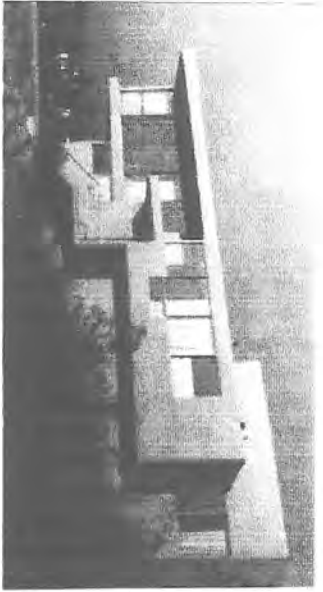
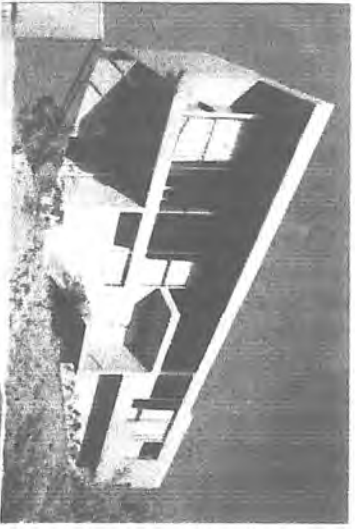
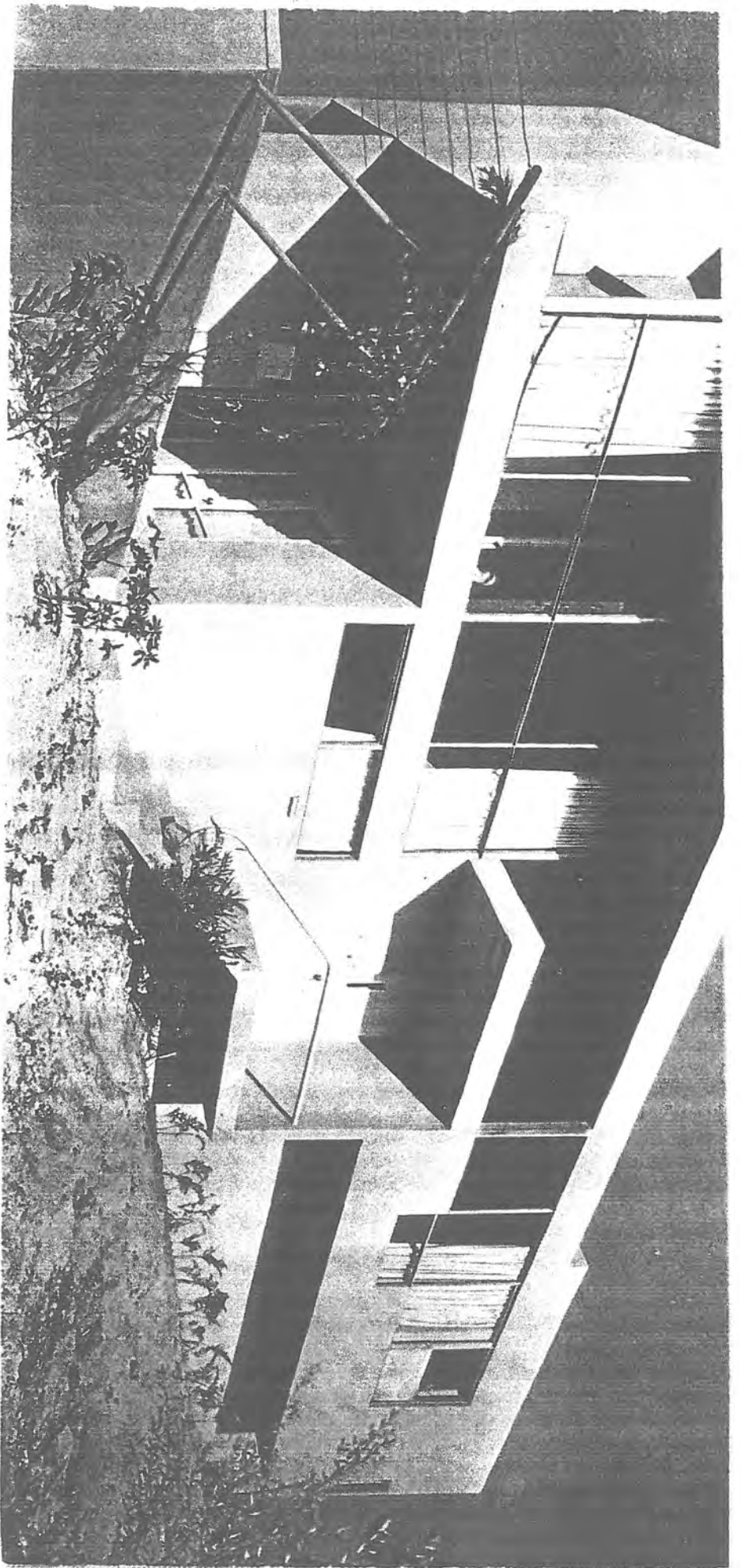
Owner or Authorized Agent













48 WILLIAM E. OLIVER RESIDENCE, Los Angeles, 1933-34.
View of living room



City of Los Angeles Department of City Planning

1/21/2022 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

2236 N MICHELTORENA ST

ZIP CODES

90039

RECENT ACTIVITY

ENV-2022-441-CE

CHC-2022-440-HCM

CASE NUMBERS

CPC-1986-255

ORD-165167-SA755

ORD-129279

Address/Legal Information

PIN Number	148-5A205 319
Lot/Parcel Area (Calculated)	6,456.9 (sq ft)
Thomas Brothers Grid	PAGE 594 - GRID D4
Assessor Parcel No. (APN)	5432023010
Tract	TR 8423
Map Reference	M B 116-3/20
Block	None
Lot	311
Arb (Lot Cut Reference)	1
Map Sheet	148-5A205

Jurisdictional Information

Community Plan Area	Silver Lake - Echo Park - Elysian Valley
Area Planning Commission	East Los Angeles
Neighborhood Council	Silver Lake
Council District	CD 13 - Mitch O'Farrell
Census Tract #	1951.00
LADBS District Office	Los Angeles Metro

Permitting and Zoning Compliance Information

Administrative Review	None
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Planning and Zoning Information

Special Notes	None
Zoning	R1-1VL
Zoning Information (ZI)	ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations
General Plan Land Use	Low 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	No
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
Adaptive Reuse Incentive Area	None

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

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)	5432023010
Ownership (Assessor)	
Owner1	OSHEROFF,NOEL O TR OSHEROFF FAMILY TRUST
Address	335 28TH AVE VENICE CA 90291
Ownership (Bureau of Engineering, Land Records)	
Owner	OLIVER, HUGH D. ET AL
Address	2131 EL JARDIN AVE VENTURA CA 93001
APN Area (Co. Public Works)*	0.149 (ac)
Use Code	0100 - Residential - Single Family Residence
Assessed Land Val.	\$357,680
Assessed Improvement Val.	\$174,275
Last Owner Change	04/16/2013
Last Sale Amount	\$500,005
Tax Rate Area	13
Deed Ref No. (City Clerk)	275566 2492306 2-719 165 1079036
Building 1	
Year Built	1934
Building Class	D85A
Number of Units	1
Number of Bedrooms	2
Number of Bathrooms	2
Building Square Footage	1,274.0 (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: 5432023010]

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

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)	0.190015368
Nearest Fault (Name)	Upper Elysian Park
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	1.30000000
Slip Geometry	Reverse
Slip Type	Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	3.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	50.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	None
Hubzone	Not Qualified
Opportunity Zone	No
Promise Zone	None
State Enterprise Zone	None

Housing

Direct all Inquiries to	Los Angeles Housing Department
Telephone	(866) 557-7368
Website	https://housing.lacity.org
Rent Stabilization Ordinance (RSO)	No [APN: 5432023010]
Ellis Act Property	No
AB 1482: Tenant Protection Act	See Notes
Assessor Parcel No. (APN)	5432023010
Address	2236 MICHELTORENA ST
Year Built	1934
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	Central
Division / Station	Northeast
Reporting District	1144
Fire Information	
Bureau	West
Batallion	5
District / Fire Station	56
Red Flag Restricted Parking	No

CASE SUMMARIES

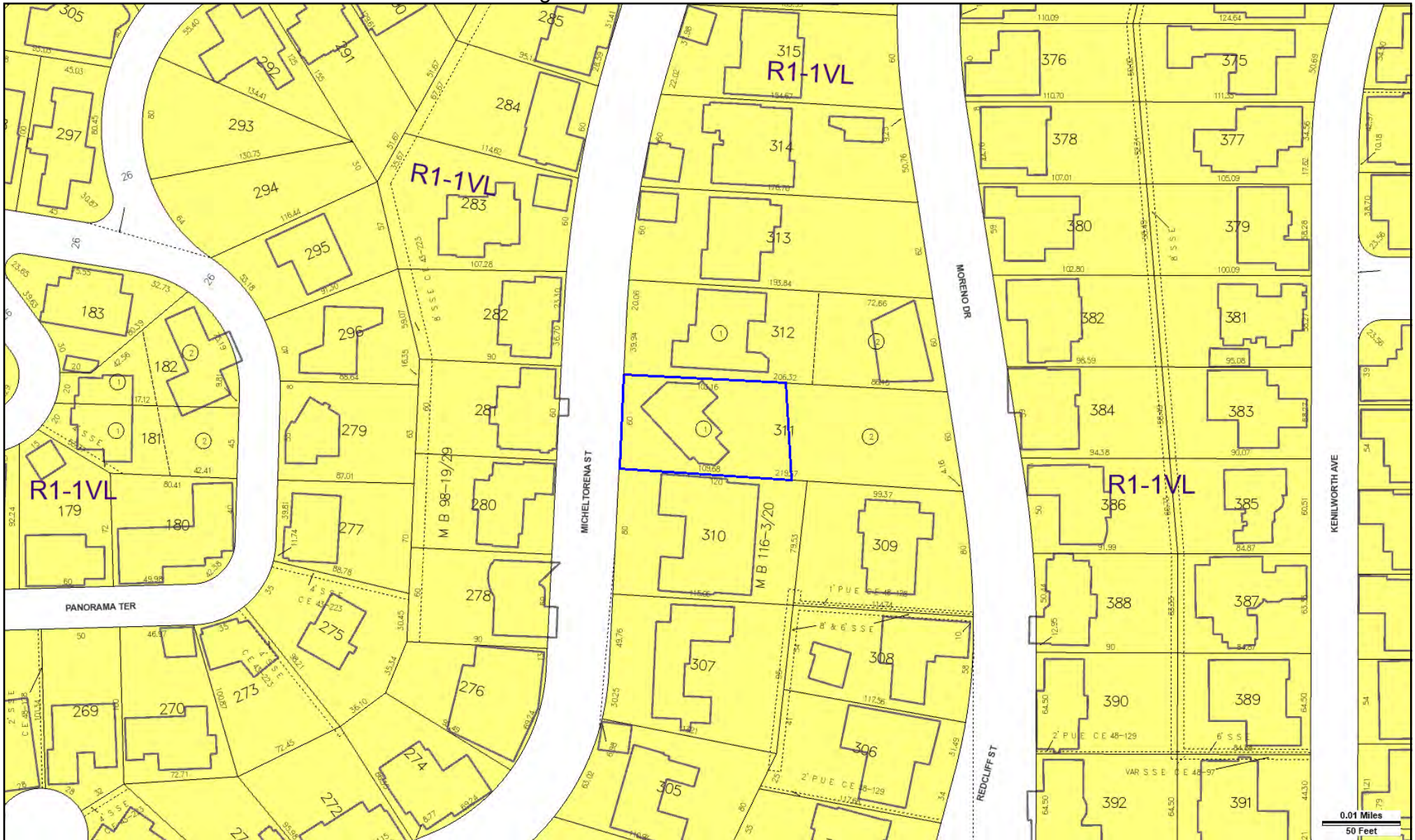
Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-1986-255
Required Action(s):	Data Not Available
Project Descriptions(s):	AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - SILVER LAKE AREA - COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TOBRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDES CHANGES OF HEIGHT AS NEEDED. REQUIRED BY COURT AS PART OF SETTLEMENT IN THE HILLSIDE FEDERATION LAWSUIT CONTINUATION OF CPC-86-255. SEE GENERAL COMMENTS FOR CONTINUATION.

DATA NOT AVAILABLE

ORD-165167-SA755

ORD-129279



Address: 2236 N MICHELTORENA ST
 APN: 5432023010
 PIN #: 148-5A205 319

Tract: TR 8423
 Block: None
 Lot: 311
 Arb: 1









Zoning: R1-1VL
 General Plan: Low Residential



0.01 Miles
50 Feet

LEGEND

GENERALIZED ZONING

-  OS, GW
-  A, RA
-  RE, RS, R1, RU, RZ, RW1
-  R2, RD, RMP, RW2, R3, RAS, R4, R5, PVSP
-  CR, C1, C1.5, C2, C4, C5, CW, WC, ADP, LASED, CEC, USC, PPSP, MU, NMU
-  CM, MR, CCS, UV, UI, UC, M1, M2, LAX, M3, SL, HJ, HR, NI
-  P, PB
-  PF

GENERAL PLAN LAND USE

LAND USE

RESIDENTIAL





-  Minimum Residential
-  Very Low / Very Low I Residential
-  Very Low II Residential
-  Low / Low I Residential
-  Low II Residential
-  Low Medium / Low Medium I Residential
-  Low Medium II Residential
-  Medium Residential
-  High Medium Residential
-  High Density Residential
-  Very High Medium Residential

COMMERCIAL






-  Limited Commercial
-  Limited Commercial - Mixed Medium Residential
-  Highway Oriented Commercial
-  Highway Oriented and Limited Commercial
-  Highway Oriented Commercial - Mixed Medium Residential
-  Neighborhood Office Commercial
-  Community Commercial
-  Community Commercial - Mixed High Residential
-  Regional Center Commercial

FRAMEWORK

COMMERCIAL

-  Neighborhood Commercial
-  General Commercial
-  Community Commercial
-  Regional Mixed Commercial






INDUSTRIAL

-  Commercial Manufacturing
-  Limited Manufacturing
-  Light Manufacturing
-  Heavy Manufacturing
-  Hybrid Industrial




PARKING

-  Parking Buffer

PORT OF LOS ANGELES

-  General / Bulk Cargo - Non Hazardous (Industrial / Commercial)
-  General / Bulk Cargo - Hazard
-  Commercial Fishing
-  Recreation and Commercial
-  Intermodal Container Transfer Facility Site



LOS ANGELES INTERNATIONAL AIRPORT

-  Airport Landside / Airport Landside Support
-  Airport Airside
-  LAX Airport Northside

OPEN SPACE / PUBLIC FACILITIES
















-  Open Space
-  Public / Open Space
-  Public / Quasi-Public Open Space
-  Other Public Open Space
-  Public Facilities

















INDUSTRIAL

-  Limited Industrial
-  Light Industrial






CIRCULATION

STREET





































-  Arterial Mountain Road
-  Collector Scenic Street
-  Collector Street
-  Collector Street (Hillside)
-  Collector Street (Modified)
-  Collector Street (Proposed)
-  Country Road
-  Divided Major Highway II
-  Divided Secondary Scenic Highway
-  Local Scenic Road
-  Local Street
-  Major Highway (Modified)
-  Major Highway I
-  Major Highway II
-  Major Highway II (Modified)

-  Major Scenic Highway
-  Major Scenic Highway (Modified)
-  Major Scenic Highway II
-  Mountain Collector Street
-  Park Road
-  Parkway
-  Principal Major Highway
-  Private Street
-  Scenic Divided Major Highway II
-  Scenic Park
-  Scenic Parkway
-  Secondary Highway
-  Secondary Highway (Modified)
-  Secondary Scenic Highway
-  Special Collector Street
-  Super Major Highway

FREEWAYS

-  Freeway
-  Interchange
-  On-Ramp / Off- Ramp
-  Railroad
-  Scenic Freeway Highway


























MISC. LINES

-  Airport Boundary
-  Bus Line
-  Coastal Zone Boundary
-  Coastline Boundary
-  Collector Scenic Street (Proposed)
-  Commercial Areas
-  Commercial Center
-  Community Redevelopment Project Area
-  Country Road
-  DWP Power Lines
-  Desirable Open Space
-  Detached Single Family House
-  Endangered Ridgeline
-  Equestrian and/or Hiking Trail
-  Hiking Trail
-  Historical Preservation
-  Horsekeeping Area
-  Local Street
-  MSA Desirable Open Space
-  Major Scenic Controls
-  Multi-Purpose Trail
-  Natural Resource Reserve
-  Park Road
-  Park Road (Proposed)
-  Quasi-Public
-  Rapid Transit Line
-  Residential Planned Development
-  Scenic Highway (Obsolete)
-  Secondary Scenic Controls
-  Secondary Scenic Highway (Proposed)
-  Site Boundary
-  Southern California Edison Power
-  Special Study Area
-  Specific Plan Area
-  Stagecoach Line
-  Wildlife Corridor





POINTS OF INTEREST

 Alternative Youth Hostel (Proposed)	 Horticultural Center	 Public Elementary School
 Animal Shelter	 Hospital	 Public Elementary School (Proposed)
 Area Library	 Hospital (Proposed)	 Public Golf Course
 Area Library (Proposed)	HW House of Worship	 Public Golf Course (Proposed)
 Bridge	e Important Ecological Area	 Public Housing
 Campground	 Important Ecological Area (Proposed)	 Public Housing (Proposed Expansion)
 Campground (Proposed)	 Interpretive Center (Proposed)	 Public Junior High School
 Cemetery	 Junior College	 Public Junior High School (Proposed)
HW Church	 MTA / Metrolink Station	 Public Middle School
 City Hall	 MTA Station	 Public Senior High School
 Community Center	 MTA Stop	 Public Senior High School (Proposed)
 Community Library	MWD MWD Headquarters	 Pumping Station
 Community Library (Proposed Expansion)	 Maintenance Yard	 Pumping Station (Proposed)
 Community Library (Proposed)	 Municipal Office Building	 Refuse Collection Center
 Community Park	P Municipal Parking lot	 Regional Library
 Community Park (Proposed Expansion)	 Neighborhood Park	 Regional Library (Proposed Expansion)
 Community Park (Proposed)	 Neighborhood Park (Proposed Expansion)	 Regional Library (Proposed)
 Community Transit Center	 Neighborhood Park (Proposed)	 Regional Park
 Convalescent Hospital	 Oil Collection Center	 Regional Park (Proposed)
 Correctional Facility	 Parking Enforcement	RPD Residential Plan Development
 Cultural / Historic Site (Proposed)	 Police Headquarters	 Scenic View Site
 Cultural / Historical Site	 Police Station	 Scenic View Site (Proposed)
 Cultural Arts Center	 Police Station (Proposed Expansion)	 School District Headquarters
DMV DMV Office	 Police Station (Proposed)	 School Unspecified Loc/Type (Proposed)
DWP DWP	 Police Training site	 Skill Center
 DWP Pumping Station	PO Post Office	 Social Services
 Equestrian Center	 Power Distribution Station	 Special Feature
 Fire Department Headquarters	 Power Distribution Station (Proposed)	 Special Recreation (a)
 Fire Station	 Power Receiving Station	 Special School Facility
 Fire Station (Proposed Expansion)	 Power Receiving Station (Proposed)	 Special School Facility (Proposed)
 Fire Station (Proposed)	C Private College	 Steam Plant
 Fire Supply & Maintenance	E Private Elementary School	 Surface Mining
 Fire Training Site	 Private Golf Course	 Trail & Assembly Area
 Fireboat Station	 Private Golf Course (Proposed)	 Trail & Assembly Area (Proposed)
 Health Center / Medical Facility	JH Private Junior High School	UTL Utility Yard
 Helistop	PS Private Pre-School	 Water Tank Reservoir
 Historic Monument	 Private Recreation & Cultural Facility	 Wildlife Migration Corridor
 Historical / Cultural Monument	SH Private Senior High School	 Wildlife Preserve Gate
 Horsekeeping Area	SF Private Special School	
 Horsekeeping Area (Proposed)	 Public Elementary (Proposed Expansion)	

SCHOOLS/PARKS WITH 500 FT. BUFFER

 Existing School/Park Site	 Planned School/Park Site	 Inside 500 Ft. Buffer
 Aquatic Facilities	 Other Facilities	 Opportunity School
 Beaches	 Park / Recreation Centers	 Charter School
 Child Care Centers	 Parks	 Elementary School
 Dog Parks	 Performing / Visual Arts Centers	 Span School
 Golf Course	 Recreation Centers	 Special Education School
 Historic Sites	 Senior Citizen Centers	 High School
 Horticulture/Gardens		 Middle School
 Skate Parks		 Early Education Center

COASTAL ZONE



 Coastal Commission Permit Area
 Dual Permit Jurisdiction Area
 Single Permit Jurisdiction Area
 Not in Coastal Zone

TRANSIT ORIENTED COMMUNITIES (TOC)





























 Tier 1	 Tier 3
 Tier 2	 Tier 4

Note: TOC Tier designation and map layers are for reference purposes only. Eligible projects shall demonstrate compliance with Tier eligibility standards prior to the issuance of any permits or approvals. As transit service changes, eligible TOC Incentive Areas will be updated.

WAIVER OF DEDICATION OR IMPROVEMENT

 Public Work Approval (PWA)
 Waiver of Dedication or Improvement (WDI)

OTHER SYMBOLS

 Lot Line	 Airport Hazard Zone	 Flood Zone
 Tract Line	 Census Tract	 Hazardous Waste
 Lot Cut	 Coastal Zone	 High Wind Zone
 Easement	 Council District	 Hillside Grading
 Zone Boundary	 LADBS District Office	 Historic Preservation Overlay Zone
 Building Line	 Downtown Parking	 Specific Plan Area
 Lot Split	 Fault Zone	 Very High Fire Hazard Severity Zone
 Community Driveway	 Fire District No. 1	 Wells
 Building Outlines 2014	 Tract Map	
 Building Outlines 2008	 Parcel Map	