

VERBIN RESIDENCE
1335 N. Shadybrook Drive
CHC-2022-6899-HCM
ENV-2022-6900-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—November 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-2022-6899-HCM
ENV-2022-6900-CE

HEARING DATE: December 15, 2022
TIME: 10:00 AM
PLACE: Teleconference (see agenda for login information)

Location: 1335 N. Shadybrook Drive
Council District: 5 – Koretz
Community Plan Area: Bel Air - Beverly Crest
Zoning: RE15-1-H-HCR
Land Use Designation: Very Low II Residential
Area Planning Commission: West Los Angeles
Neighborhood Council: Bel Air - Beverly Crest
Legal Description: Tract 21429, Lot 10

EXPIRATION DATE: The original expiration date of January 3, 2023, 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 VERBIN RESIDENCE

REQUEST: Declare the property an Historic-Cultural Monument

OWNER: Marie McInnes
55 Paine Avenue
Prides Crossing, MA 01965
Doris Verbin Pepper, Trustee
Doris Verbin Pepper
1335 Shadybrook Drive
Beverly Hills, CA 90210
Jeffrey Balton
Doris Verbin Pepper Living Trust
709 Devon Avenue
Los Angeles, CA 90024

APPLICANT: Adrian Scott Fine
Los Angeles Conservancy
523 West 6th Street, Suite 826
Los Angeles, CA 90014

PREPARER: Steven Luftman
1212 South Orlando Avenue
Los Angeles, CA 90035

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]

Lambert M. Giessinger, Senior Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Shannon Ryan, Senior City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planning Associate
Office of Historic Resources

Attachments: Commission/Staff Site Visit Photos– November 10, 2022
Historic-Cultural Monument Application

FINDINGS

- The Verbin Residence “embodies the distinctive characteristics of a style, type, period, or method of construction” as an excellent example of a single-family residence designed in the Mid-Century architectural style with distinctive Polynesian influences.

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 Verbin Residence is a one-story single-family residence with an attached garage located on the west side of N. Shadybrook Drive in the Benedict Canyon neighborhood of Los Angeles. Built in 1959, the subject property was designed in the Mid-Century Modern architectural style by architectural designer Norman Shapiro (1936-) as a home for Maurice (1922-1986) and Doris Verbin (1929-2022). The structural engineer was Kenneth S. Iwata (1922-1960). Maurice and Doris resided at the subject property until they passed away in 1986 and 2022, respectively.

Irregular in plan, the subject property is of wood-frame construction with horizontal and vertical wood and stucco cladding. With the exception of a steeply pitched A-frame that has composite shake cladding and is supported by exposed wood rafters that extend to the ground, the roof is flat with wide eaves. There are glass skylights along the ridge of the A-frame over the interior of the building and a wooden screen that allows light into the entryway. The primary, east-facing elevation is divided into four unequal bays with the center bay being the A-frame which is canted out away from the building; the main entrance is accessed through the A-frame. The A-frame forms a deep open-air entry vestibule with lush plantings, walls of tongue and groove wood panels, lava rocks, and a tiki statue carved out of lava. At the west end of this vestibule is the main entrance consisting of a pair of wood plank doors with brass door handles that have a circular surround of bronze, beige, and gold tiles. The space above the entry doors is glazed with five fixed windows that run from the door's header to the A-frame's wood tongue and groove ceiling that extends to the interior. To the right of the A-frame, a seven-foot-tall volcanic rock wall conceals a private courtyard from the street. Six protruding beams with decorative ends support the roof of the northern bay as well as a wood screen that shades the private courtyard. There are two bays south of the A-frame; the first bay is recessed behind a lush garden and palm trees and the southernmost bay is a two-car garage with horizontal tongue and groove wood paneled doors and a roof that extends south to form an additional covered space. The rear, west-facing elevation consists of three bays; the A-frame volume at the center has a floor-to-ceiling glass wall and projects out past the northern bay. There

are six beams with decorative ends protruding from the northern bay that support a wood screen shading the rear patio. Fenestration on most elevations consists of sliding glass doors, fixed floor-to-ceiling windows, jalousie windows, and wood-framed clerestory ribbon windows. In the rear yard there is a polygon-shaped pool, a concrete patio with sections of exposed aggregate, and a large built-in curved wood bench backed by three tiki torches.

The interior of the residence features an open-floor plan with a sunken living room, fireplace surrounded by slate tiles, floating nacre (mother of pearl) screen dividers, walls of tongue and groove wood panels and plaster, skylit atrium, built-in cabinetry, sunken planters with volcanic rock, clerestory windows, and terrazzo flooring.

Norman Shapiro was born in 1936. He attended the University of Southern California from 1955 to 1957 majoring in architecture. He did not receive a degree, but worked in residential construction from 1962 to 2013. It appears that not much additional information is known about his career.

Kenneth Setsuo Iwata was born in 1922 in Turlock, California. He studied for three years at the University of California, Berkley before he and his family were forcibly relocated and incarcerated at Camp Amache, Colorado in 1942. After the war, Iwata completed his undergraduate studies at Washington University and received a master's degree in civil engineering and structural engineering at the University of Southern California in 1954. He was an accomplished structural engineer who worked with many renowned architects, including A. Quincy Jones, Douglas Honnold and John Rex of Honnold and Rex, Donald A. Park, Howard Lapham, O'Leary & Terasawa, Rochlin & Baran, and James F. Duran. Some of Iwata's significant commissions include the Jerome J. Robinson House (1957) in Palm Springs, the Neiburger House (1956, HCM# 1122) in Crestwood Hills, Los Angeles Federal Savings' Valley Plaza Tower, and the Alschuler Residence in Palm Springs. His career came to a premature end in 1960 when he drowned while participating in the annual Japanese American Citizens League bass derby in San Francisco.

Based on permit records, the subject property has only experienced minor alterations that include a re-roof in 1998. During the Commission site inspection, in reviewing the original plans, it appears that the original reflecting pools on either side of the walkway leading to the front door were removed at an unknown date.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under national, state, and local designation programs as an excellent example of a Mid-Century Modern residence with an A-frame structure and distinctive Polynesian influences.

DISCUSSION

The Verbin Residence meets one of the Historic-Cultural monument criteria.

The subject property "embodies the distinctive characteristics of a style, type, period, or method of construction" as an excellent example of a single-family residence designed in the Mid-Century architectural style with distinctive Polynesian influences. The hallmarks of the Mid-Century Modern architectural style, as exhibited by the subject property, are the one-story configuration, horizontal massing, unadorned smooth wall surfaces, and overall lack of ornamentation. The subject property also retains other characteristic features of the style that include overhanging eaves, bands of windows, floor-to-ceiling windows, open interior space, and built-in cabinetry. Further, the A-frame roof, exposed rafters and roof beams and application of wood on the exterior of the subject property exemplify the characteristics of the Polynesian architectural style influences. Although appearing in Western culture during the late 19th and early 20th centuries, Polynesian and South Seas

influences in architecture had a fleeting moment of popularity in the 1950s and 1960s. The dramatic forms of the Tiki/Polynesian style such as A-frame roofs, the application of wood or thatch on the exteriors, exposed rafters and roof beams, and sweeping, curving lines were often combined with elements of Googie and Mid-Century Modernism as exhibited by the subject property.

The subject property appears to have experienced only minor alterations and retains a high level of integrity of location, materials, design, setting, 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 Verbin 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.

BACKGROUND

On September 23, 2022, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. On October 20, 2022, the Cultural Heritage Commission voted to take the property under consideration. On November 10, 2022, a subcommittee of the Commission consisting of Commissioners Kennard and Buelna conducted a site inspection of the property, accompanied by staff from the Office of Historic Resources. The original 30-day expiration date of January 3, 2023, 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.





































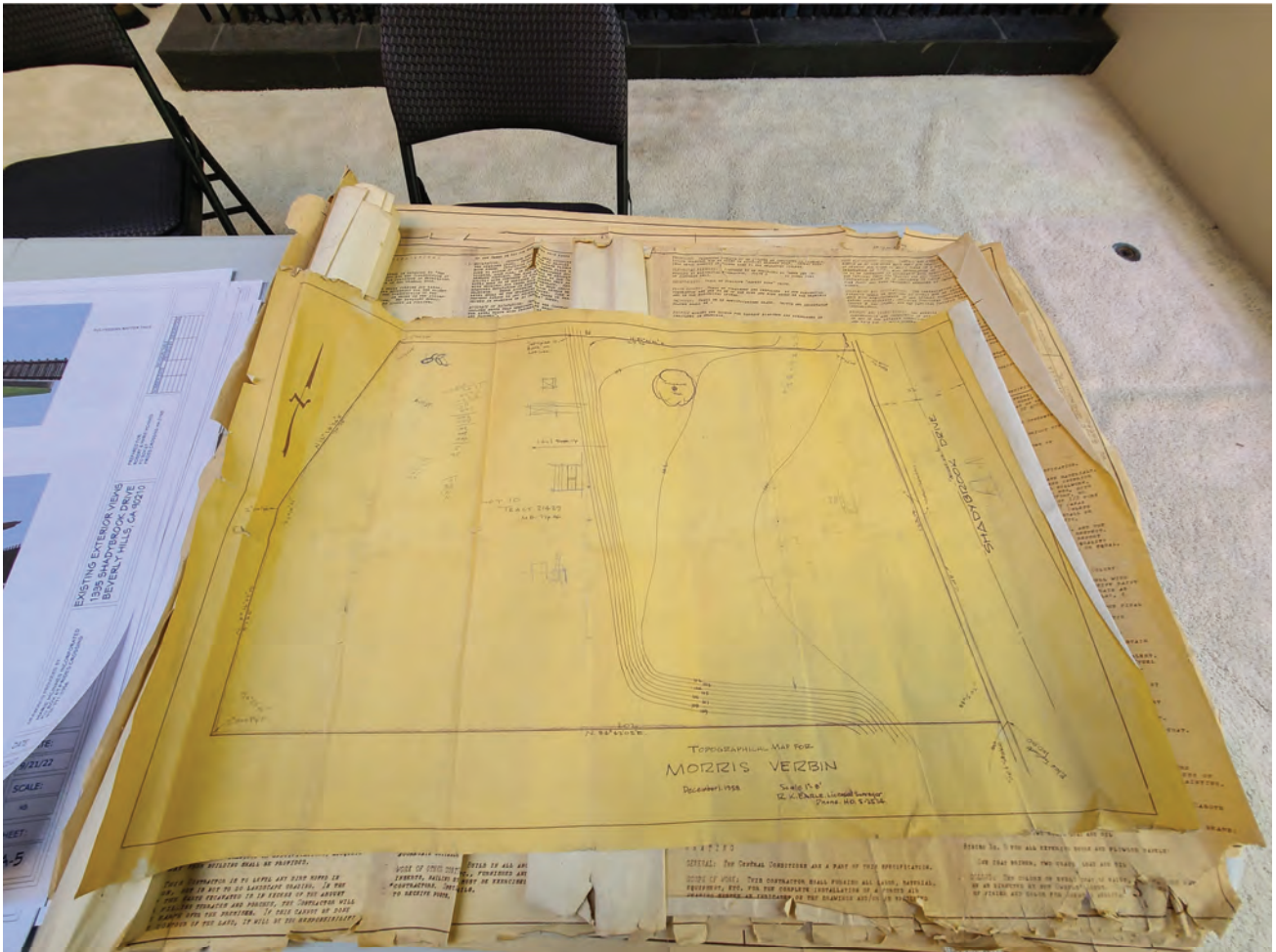


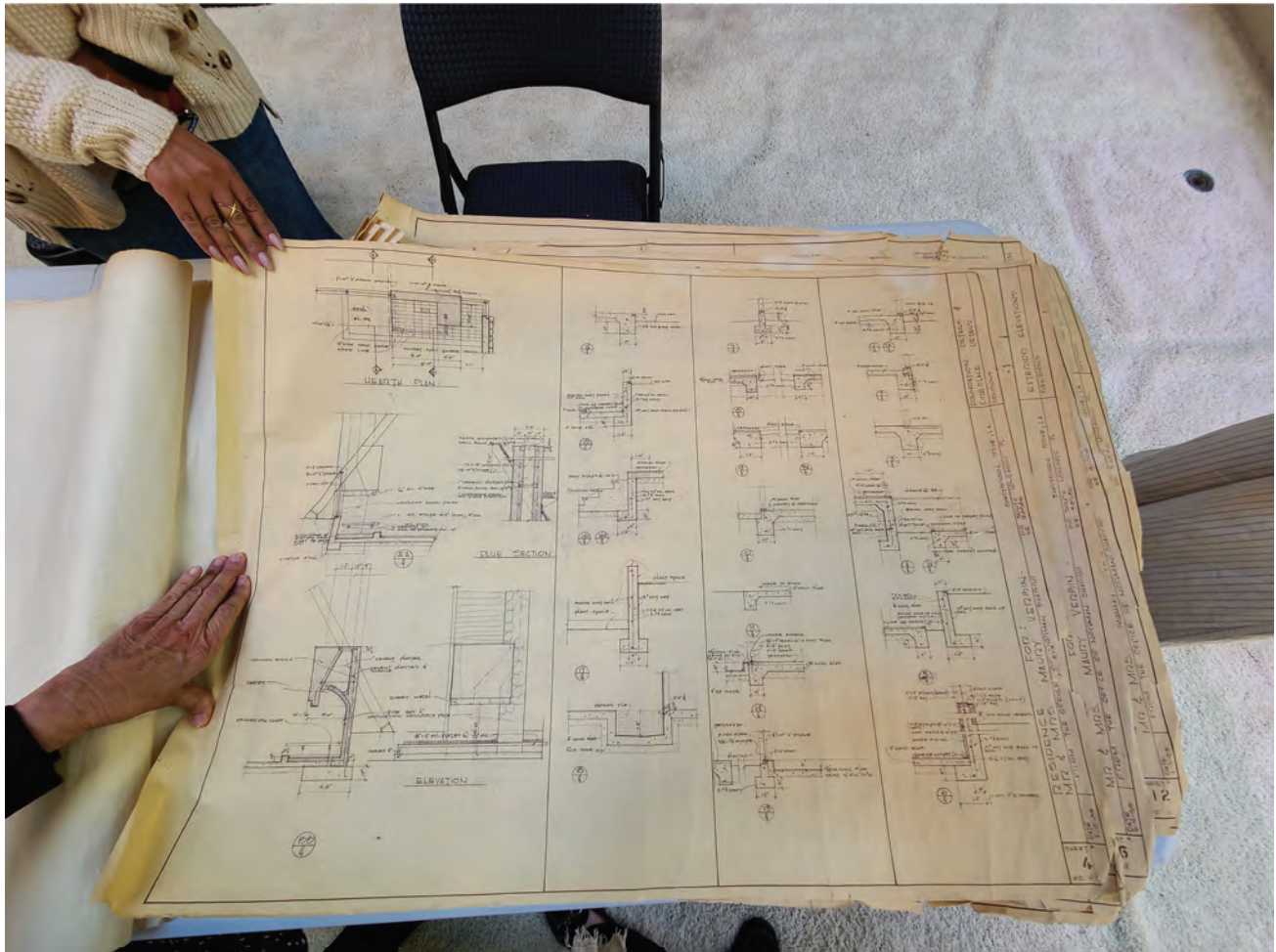
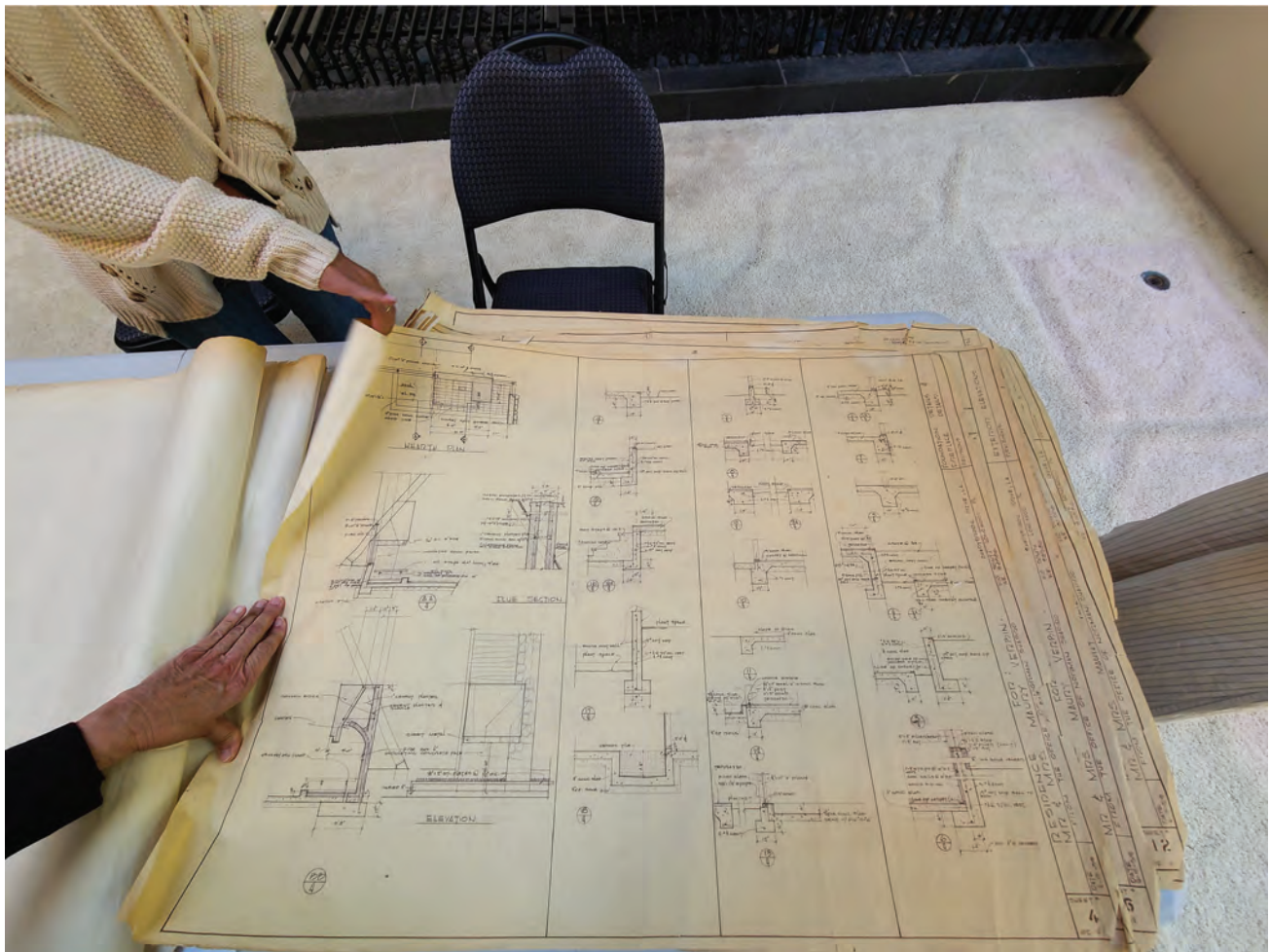


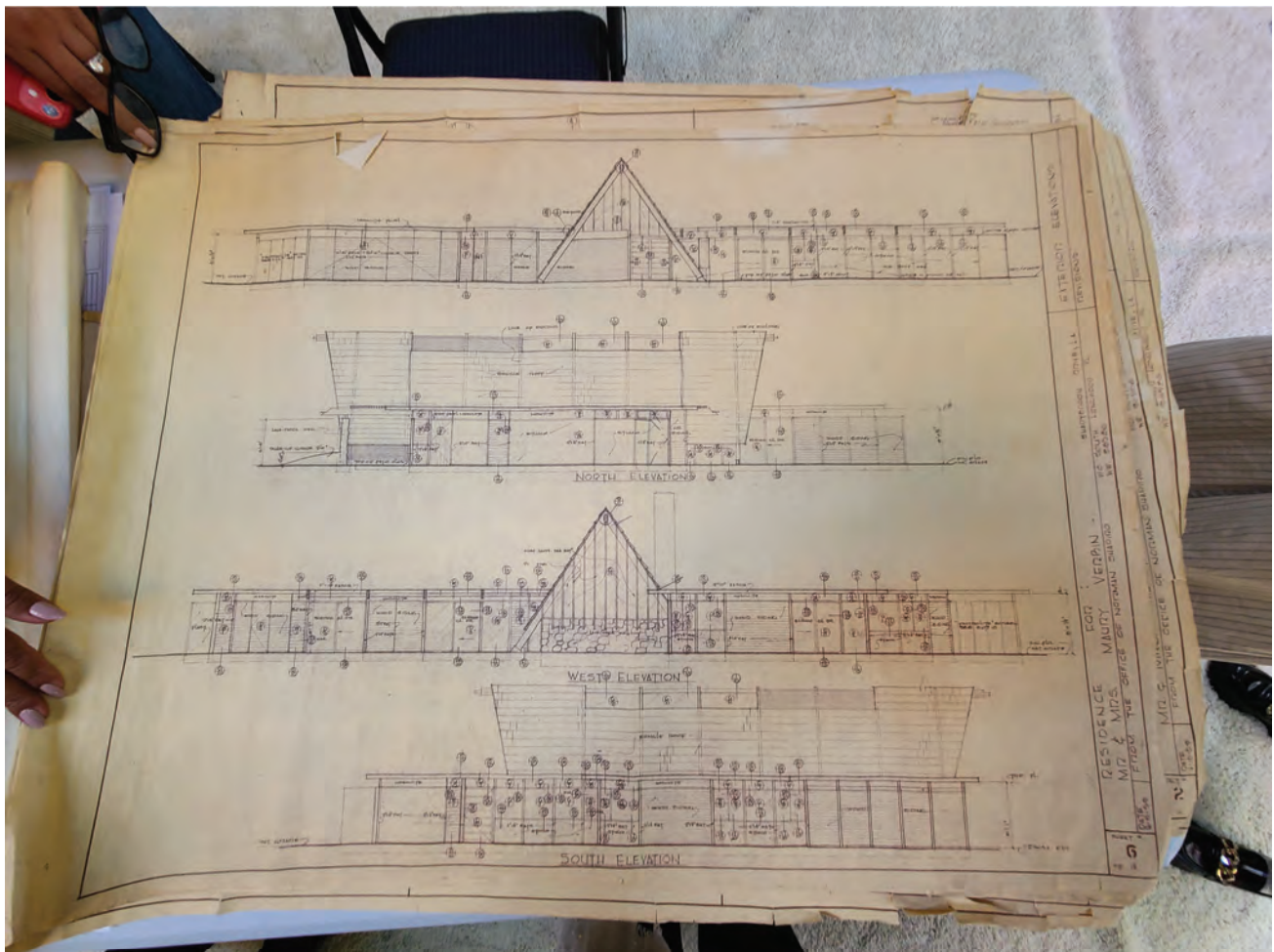
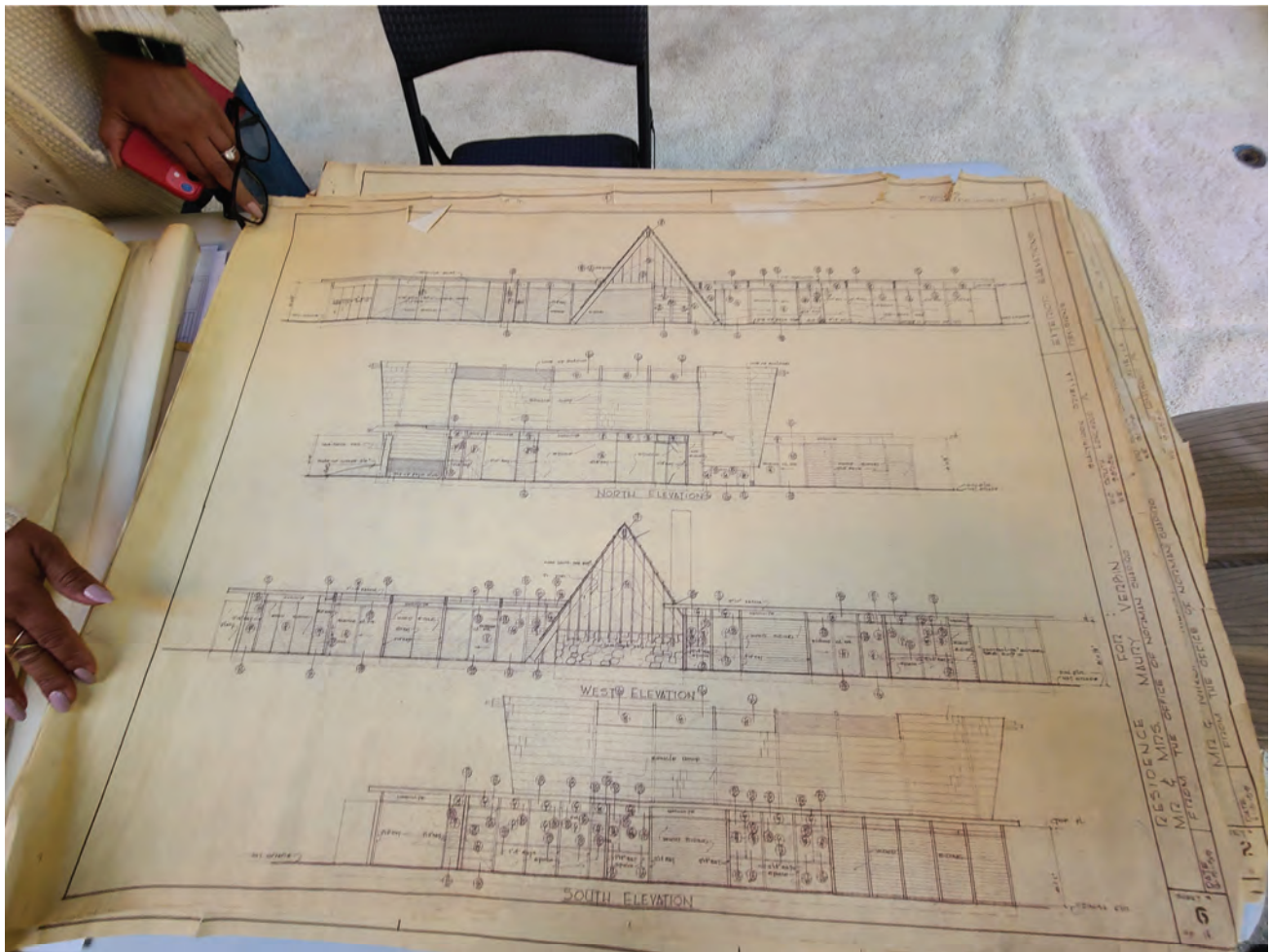


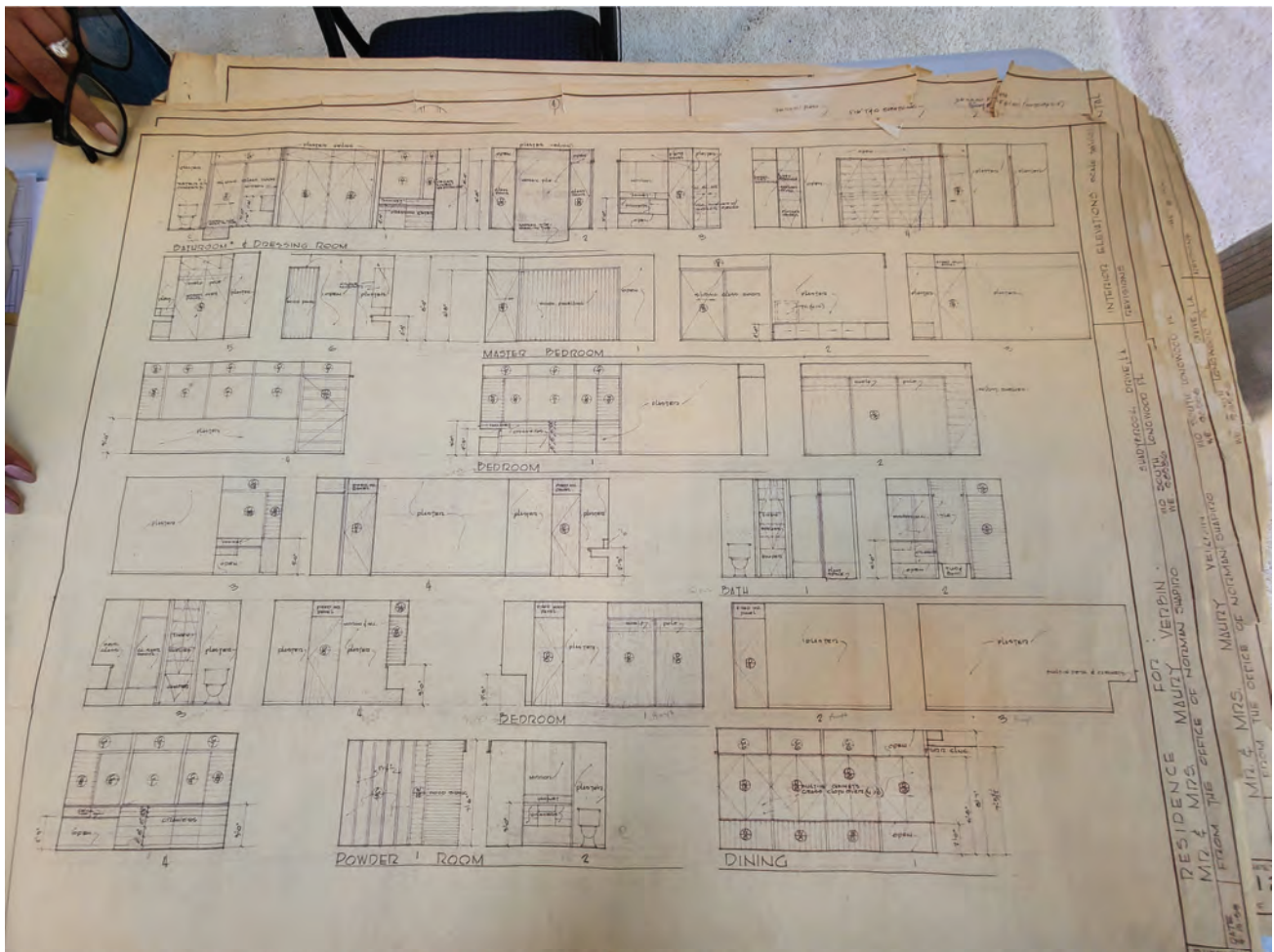
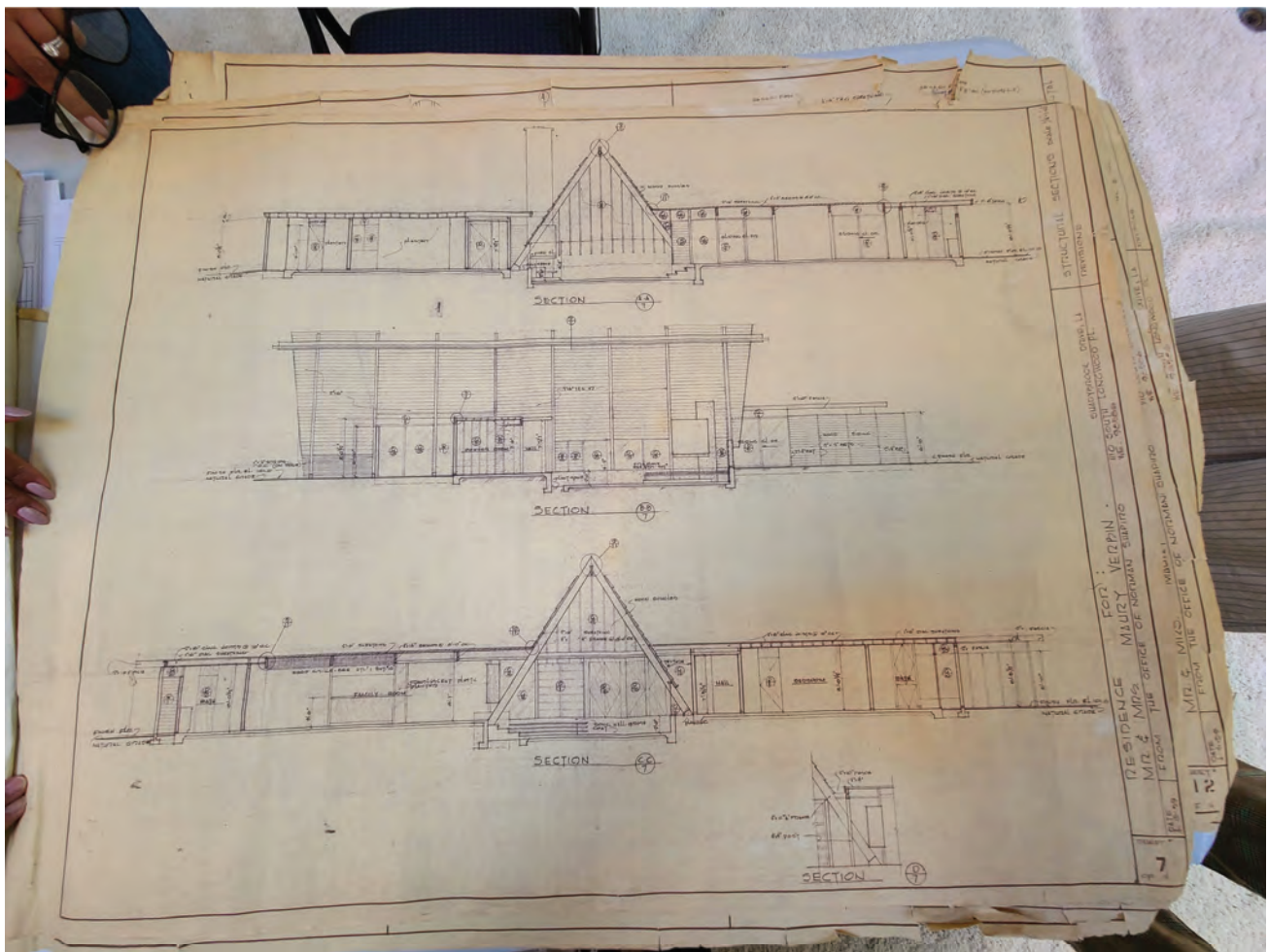


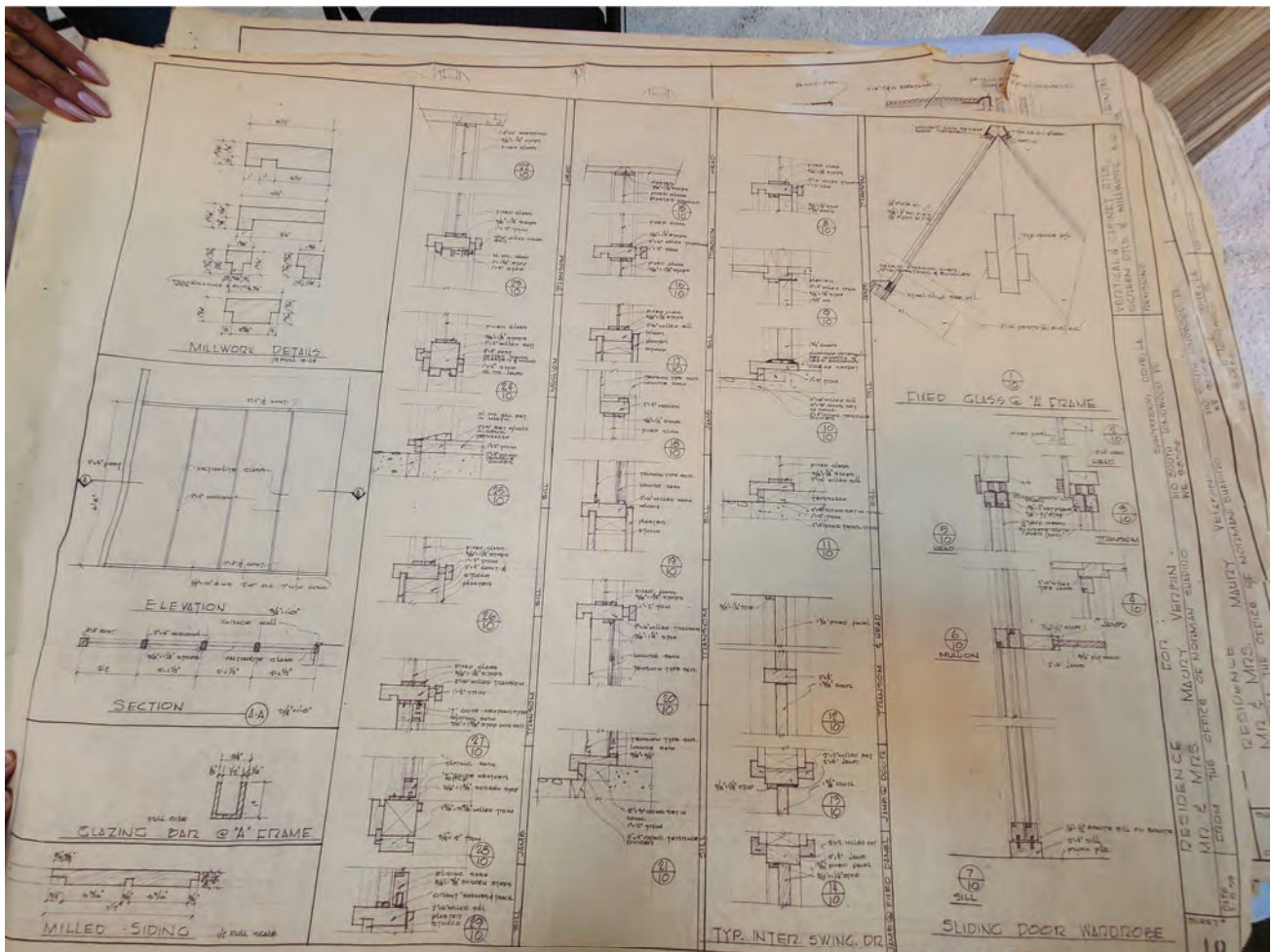
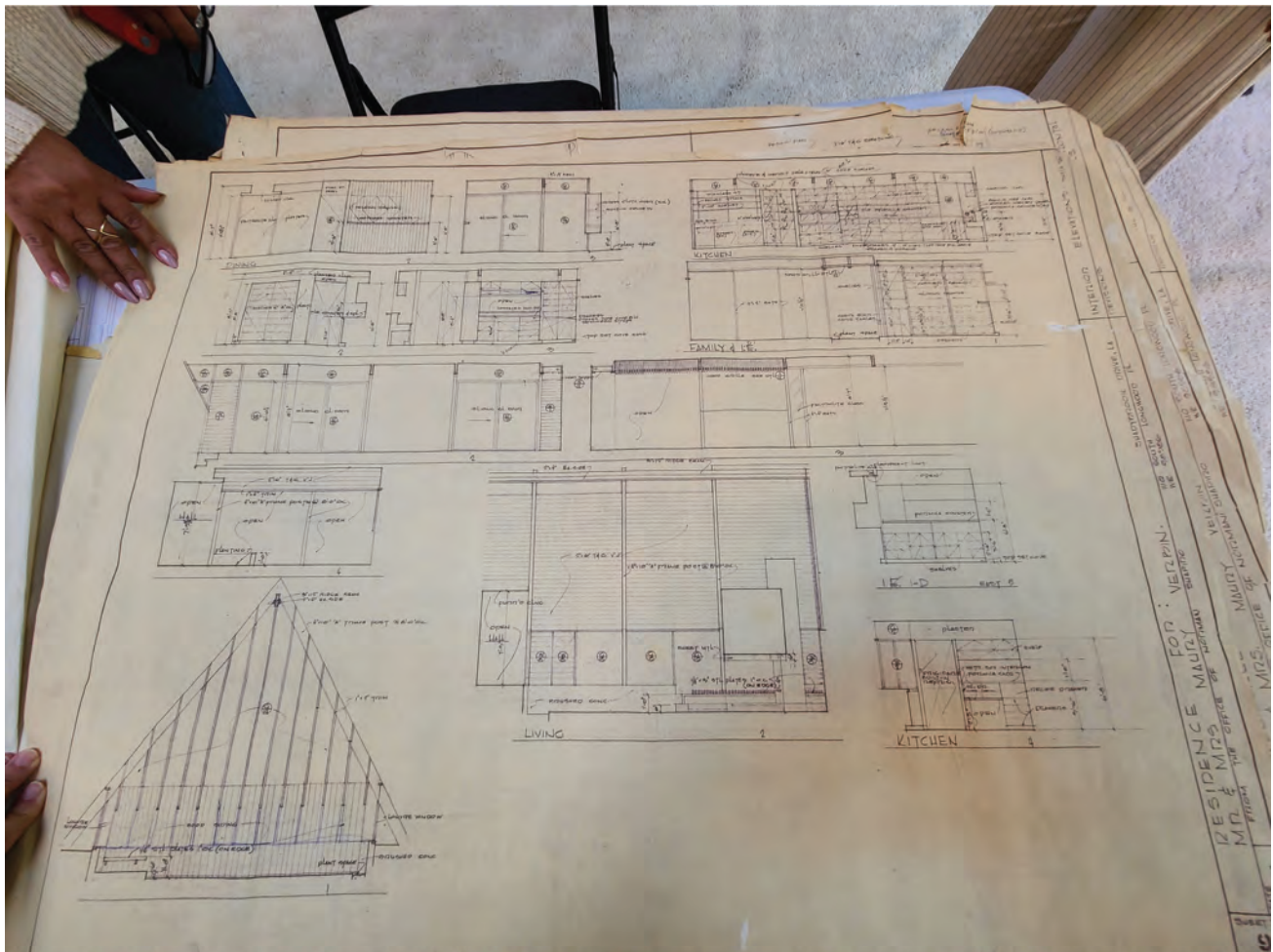


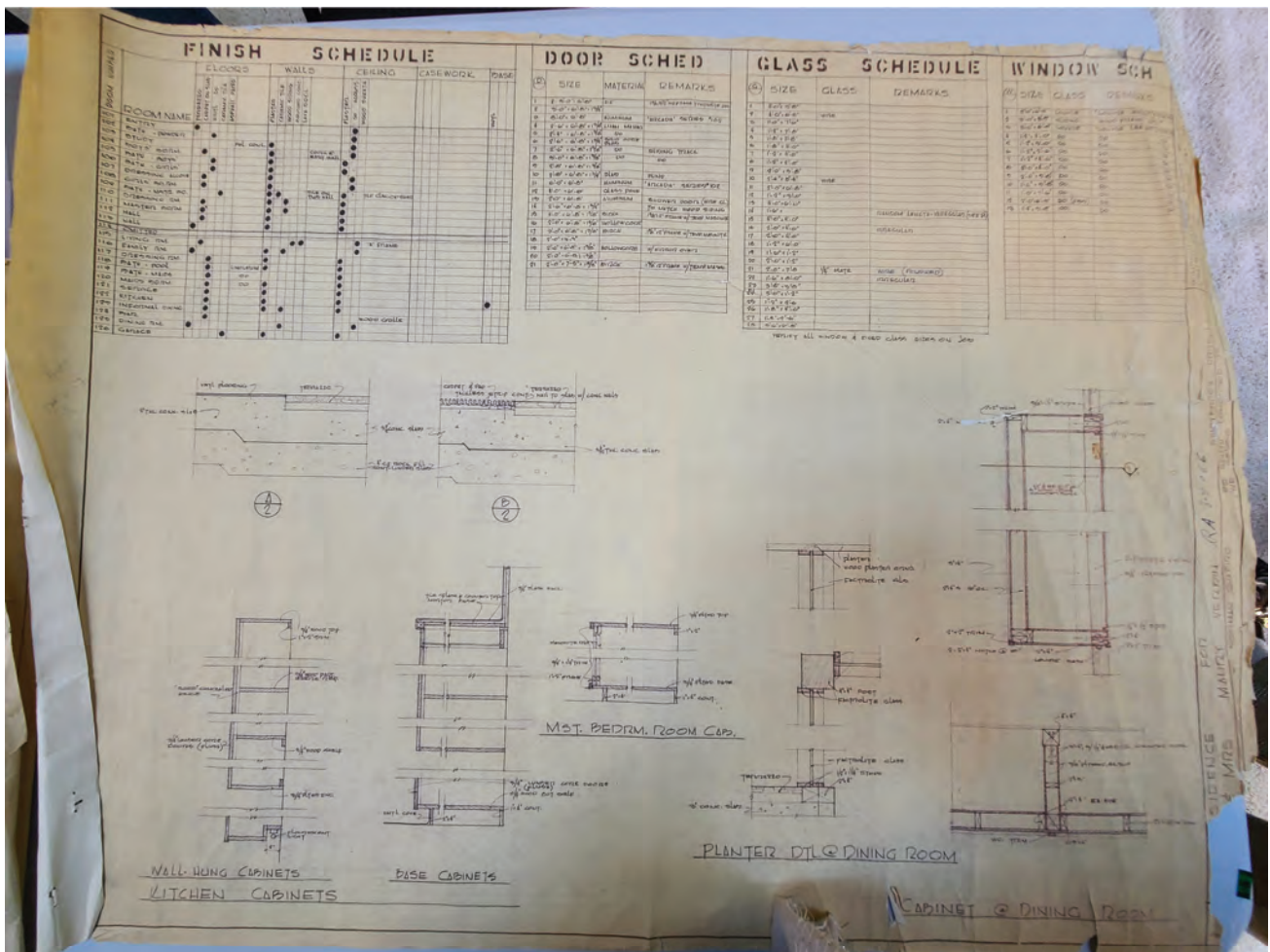


































































































COUNTY CLERK'S USE

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-2022-6899-HCM

LEAD CITY AGENCY

City of Los Angeles (Department of City Planning)

CASE NUMBER

ENV-2022-6900-CE

PROJECT TITLE

Verbin Residence

COUNCIL DISTRICT

5

PROJECT LOCATION (Street Address and Cross Streets and/or Attached Map)

1335 N. Shadybrook Drive, Beverly Hills, CA 90210

☐ Map attached.

PROJECT DESCRIPTION:

Designation of the Verbin Residence 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

213-847-3679

EXT.

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 **Verbin 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

Melissa Jones

[SIGNED COPY IN FILE]

STAFF TITLE

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-2022-6899-HCM
ENV-2022-6900-CE

HEARING DATE: October 20, 2022
TIME: 10:00 AM
PLACE: Teleconference (see agenda for login information)

Location: 1335 N. Shadybrook Drive
Council District: 5 – Koretz
Community Plan Area: Bel Air - Beverly Crest
Zoning: RE15-1-H-HCR
Land Use Designation: Very Low II Residential
Area Planning Commission: West Los Angeles
Neighborhood Council: Bel Air - Beverly Crest
Legal Description: Tract 21429, Lot 10

EXPIRATION DATE: The original 30-day expiration date of October 23, 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.*

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PROJECT: Historic-Cultural Monument Application for the VERBIN RESIDENCE

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS: Doris Verbin Pepper, Trustee
Doris Verbin Pepper
1335 Shadybrook Drive
Beverly Hills, CA 90210
Marie McInnes
55 Paine Avenue
Prides Crossing, MA 01965
Jeffrey Balton
Doris Verbin Pepper Living Trust
709 Devon Avenue
Los Angeles, CA 90024

APPLICANT: Adrian Scott Fine
Los Angeles Conservancy
523 West 6th Street, Suite 826
Los Angeles, CA 90014

PREPARER: Steven Luftman
1212 South Orlando Avenue
Los Angeles, CA 90035

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]

Melissa Jones, City Planning Associate
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The Verbin Residence is a one-story single-family residence with an attached garage located on the west side of N. Shadybrook Drive in the Benedict Canyon neighborhood of Los Angeles. Built in 1959, the subject property was designed in the Mid-Century Modern architectural style by architectural designer Norman Shapiro (1936-) as a home for Maurice (1922-1986) and Doris Verbin (1929-2022). The structural engineer was Kenneth S. Iwata (1922-1960). Maurice and Doris resided at the subject property until they passed away in 1986 and 2022, respectively.

Irregular in plan, the subject property is of wood-frame construction with horizontal and vertical wood and stucco cladding. With the exception of a steeply pitched A-frame that has composite shake cladding and is supported by exposed wood rafters that extend to the ground, the roof is flat with wide eaves. There are glass skylights along the ridge of the A-frame over the interior of the building and a wooden screen that allows light into the entryway. The primary, east-facing elevation is divided into four unequal bays with the center bay being the A-frame which is canted out away from the building; the main entrance is accessed through the A-frame. The A-frame forms a deep open-air entry vestibule with lush plantings, walls of tongue and groove wood panels, lava rocks, and a tiki statue carved out of lava. At the west end of this vestibule is the main entrance consisting of a pair of wood plank doors with brass door handles that have a circular surround of bronze, beige, and gold tiles. The space above the entry doors is glazed with five fixed windows that run from the door's header to the A-frame's wood tongue and groove ceiling that extends to the interior. To the right of the A-frame, a seven-foot-tall volcanic rock wall conceals a private courtyard from the street. Six protruding beams with decorative ends support the roof of the northern bay as well as a wood screen that shades the private courtyard. There are two bays south of the A-frame; the first bay is recessed behind a lush garden and palm trees and the southernmost bay is a two-car garage with horizontal tongue and groove wood paneled doors and a roof that extends south to form an additional covered space. The rear, west-facing elevation consists of three bays; the A-frame volume at the center has a floor-to-ceiling glass wall and projects out past the northern bay. There are six beams with decorative ends protruding from the northern bay that support a wood screen shading the rear patio. Fenestration on most elevations consists of sliding glass doors, fixed floor-to-ceiling windows, jalousie windows, and wood-framed clerestory ribbon windows. In the rear yard there is a polygon-shaped pool, a concrete patio with sections of exposed aggregate, and a large built-in curved wood bench backed by three tiki torches.

The interior of the residence features an open-floor plan with a sunken living room, fireplace surrounded by slate tiles, floating nacre (mother of pearl) screen dividers, walls of tongue and groove wood panels and plaster, skylit atrium, built-in cabinetry, sunken planters with volcanic rock, clerestory windows, and terrazzo flooring.

Norman Shapiro was born in 1936. He attended the University of Southern California from 1955 to 1957 majoring in architecture. He did not receive a degree, but worked in residential construction from 1962 to 2013. It appears that not much additional information is known about his career.

Kenneth Setsuo Iwata was born in 1922 in Turlock, California. He studied for three years at the University of California, Berkley before he and his family were forcibly relocated and incarcerated at Camp Amache, Colorado in 1942. After the war, Iwata completed his undergraduate studies at Washington University and received a master's degree in civil engineering and structural engineering at the University of Southern California in 1954. He was an accomplished structural engineer who worked with many renowned architects, including A. Quincy Jones, Douglas Honnold and John Rex of Honnold and Rex, Donald A. Park, Howard Lapham, O'Leary & Terasawa, Rochlin & Baran, and James F. Duran. Some of Iwata's significant commissions include the Jerome J. Robinson House (1957) in Palm Springs, the Neiburger House (1956, HCM# 1122) in Crestwood Hills, Los Angeles

Federal Savings' Valley Plaza Tower, and the Alschuler Residence in Palm Springs. His career came to a premature end in 1960 when he drowned while participating in the annual Japanese American Citizens League bass derby in San Francisco.

Based on permit records, the subject property has only experienced minor alterations that include a re-roof in 1998.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under national, state, and local designation programs as an excellent example of a Mid-Century Modern residence with an A-frame structure and distinctive Polynesian influences.

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 September 23, 2022, 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 October 23, 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*.

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.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name:					
Other Associated Names:					
Street Address:				Zip:	Council District:
Range of Addresses on Property:				Community Name:	
Assessor Parcel Number:	Tract:			Block:	Lot:
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?		
Architect/Designer:			Contractor:		
Original Use:			Present Use:		
Is the Proposed Monument on its Original Site?		Yes	No (explain in section 7)	Unknown (explain in section 7)	

3. STYLE & MATERIALS

Architectural Style:		Stories:	Plan Shape:
<i>FEATURE</i>	<i>PRIMARY</i>	<i>SECONDARY</i>	
CONSTRUCTION	Type:	Type:	
CLADDING	Material:	Material:	
ROOF	Type:	Type:	
	Material:	Material:	
WINDOWS	Type:	Type:	
	Material:	Material:	
ENTRY	Style:	Style:	
DOOR	Type:	Type:	



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.

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

Property Owner

Is the owner in support of the nomination?

Yes

No

Unknown

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

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

10. RELEASE

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

Steven Luftman

June 8, 2022

Name:

Date:

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

Maurice and Doris Verbin Residence/1335 North Shadybrook Drive

Historic-Cultural Monument Nomination Continuation Sheet

A. Property Description

Site

The Maurice and Doris Verbin Residence at 1335 North Shadybrook Drive (subject building) is a single-family residence located in the Beverly Hills Post Office neighborhood of Los Angeles, approximately eleven miles northwest of downtown. The neighborhood topography is characterized by the hills and canyons of the Santa Monica Mountains. Streets generally follow the contours of the topography, resulting in a non-gridded street plan. The property is situated on a residentially zoned block bounded by N. Shadybrook Dr. on the east, W. Cielo Dr. on the south, and a cul-de-sac on the north.

The Verbin Residence occupies one irregular-shaped parcel (APN 4357-007-010) that measures 23,339.2 square feet, Lot 10 of the 1956 Tract Number 21429. The topography of the east half of the parcel site is flat, while the west half of the lot is characterized by a steep hill.

Located on the west side of N. Shadybrook Dr., the subject building is set back approximately nine feet from the street. The 1300 block of N. Shadybrook Dr. has no sidewalks.

The backyard contains a concave polygon-shaped pool, with a waterline strip of light and dark blue horizontally striped tiles. The concrete patio in the backyard features sections of exposed aggregate. The southwest section of the yard includes a large built-in curved wood bench backed by three built-in tiki torches. The backyard area is surrounded by a rustic fence with thin wood pickets of varying heights.

Exterior

The residence at 1335 N. Shadybrook Dr. was constructed as a home for Maurice and Doris Verbin's family in 1959.

The Verbin Residence exhibits character-defining features of a Post-War Modernist A-Frame house, with distinctive Polynesian influences. The building is one story in height, featuring an irregular rectangular plan. There is one primary façade, facing Shadybrook Drive. With the exception of the striking A-frame that announces the primary entrance on Shadybrook Drive, the roof is flat with wide eaves. The steep A-Frame starts at the ground and is canted out away from the building as it rises to a height of approximately 30 feet. The A-Frame features a composite shake roof, and is supported by seven exposed wood rafters. The rafters extend to the ground, and an exposed wood ridge beam extends past the roof on both the west and east side of the house. There are glass skylights along the ridge of the A-frame over the interior of the building, while a wooden screen along the ridge of the A-frame lets light into the residence's open-air entry.

With the exception of the dramatic A-frame and the garage to the south, most of the residence is hidden from the street by lush landscaping

The public-facing east façade can be divided into four unequal bays. The center bay is the A-frame which contains the primary entrance to the residence. To the right of the A-frame, a seven-foot-tall volcanic rock wall conceals a private courtyard from the street. Six protruding beams with decorative ends support the roof of the northern bay. The beams also support a wood screen that shades the private courtyard before they extend over the rock wall.

There are two bays south of the A-frame. The first bay is recessed behind a lush garden and palm trees. The southernmost bay is a two-car garage with horizontal tongue and groove wood paneled doors. The roof of the garage extends south to form an additional covered space.

The subject property's primary entrance is approached from Shadybrook Drive. The A-frame forms a deep open-air entry vestibule with lush plantings, walls of tongue and groove wood panels, lava rocks, and a tiki statue carved out of lava. At the west of this vestibule are a pair of wood plank doors. The brass door handles feature a circular surround of bronze, beige, and gold tiles. The space above the entry doors is glazed with five fixed windows that run from the door's header to the A-frame's ceiling. The A-frame features a wood tongue and groove ceiling that runs from the exterior to the interior, blurring the relationship between indoor and outdoor space.

Fenestration on most elevations is abundant and consists of sliding glass doors, fixed floor-to-ceiling windows, jalousie windows, and wood-framed clerestory ribbon windows. Stucco-clad walls are divided by vertical and horizontal wood bands.

The west elevation can be divided into three bays, dominated by the floor-to-ceiling glass wall of the A-frame of the center bay, which projects out past the northern bay. In front of the A-frame is a lush tropical Hawaiian garden.

The six beams with decorative ends protrude on the west façade of the north bay, as they do on the east; here they support a wood screen that shades the residence's rear patio. The walls of the north bay are comprised of tongue and groove wood panels divided in sections by vertical wood bands.

The bay south of the A-frame projects west beyond the center A-frame bay, almost to the western end of the lot's flat area.

Interior

The interior of the building features a predominately open floor plan, with the private bedrooms and bathrooms to the south of the entry, and the primary communal spaces to the west and north.

Dominating the interior as you enter the residence is the living room. Centered within the A-frame, the living room is sunken approximately three feet, reached by four terrazzo steps. A floor-to-ceiling glass wall fills the west end of the A-frame. Located in the southwest corner of the room is a fireplace with a massive grate surrounded by slate tiles. The fireplace is open on two sides; the header cantilevers out, and the chimney flue is enclosed with lava rock. Wall dividers of floating nacre mother of pearl "screens" supported by a finished wood framework separate the living room from the entry hall, and the dining area from the family area. While most of the other public rooms (entry, dining room, and family room) feature white terrazzo floors, the living room features plush white carpet.

Next to the living room is the most elaborate of the six sunken planters inside the subject property. This planter features a large lava-rock formation and water feature. There is a planter north of the front door that blurs the indoor-outdoor space; one separates the breakfast area from the family area; and another is between the dining area and kitchen entry. There is also an elaborate planter in the skylit atrium, and a small planter in the guest powder room.

Just to the south of the powder room is a den. Access to the den is through the atrium, along a Mondrian-like grid-patterned path of sunken planters with volcanic rock, smooth concrete, and aggregate concrete surfaces. Inside the den, to the north, a wall of glass looks out onto the lava tiki statue, blurring the line between indoors and outdoors. The east wall, covered with raffia wallpaper, seemingly floats with a clerestory ribbon windows to the ceiling, and floor-to-ceiling jalousie windows between the wall and the south corner of the room.

The guest powder room is in the A-frame section of building, to the south of the entry vestibule. It has a dusty-mauve colored sink inset within a countertop of metallic tiles of bronze and gold, with bronze and gold metallic wallpaper, and four hanging cone lamps with die cut stars.

The dining area features a storage wall that floats in a glass window with sliding doors papered in silver foil with a flocked oriental medallion design.

Between the kitchen and the family area is a wet bar with a ceiling treatment reminiscent of the outriggers of an Hawaiian canoe. The family area features a small fireplace surrounded by simple brickwork, next to a built-in stereo cabinet.

The ceilings of most of the primary communal spaces are of stained tongue and groove with some “popcorn ceilings” that are used to visually divide areas.

The kitchen retains most of its original appliances including dual built-in Keefe & Merritt oven broilers, a built-in Keefe & Merritt range with griddle, a built-in Char-Glo grill, and a Nutone radio-intercom system. All of the original wood cabinets are present with their seashell design pulls, and the counters are of white tile. The floors are orange-brown linoleum, and the ceilings are smooth plaster.

To the north of the kitchen is the service porch and a maid’s room with its own bathroom and entry.

The bedrooms are on the south side of the residence. The master bath features a sunken tub tiled with square and hexagonal tiles and a separate shower area. A door on the south wall of the master bedroom opens onto a private patio, and a sliding-glass door on the north wall opens to the backyard. The two children’s rooms feature their original built-in cabinets with wood pulls, and a unique shared bathtub between two separate toilets.

Alterations

The building’s current appearance and alteration permits from the Los Angeles Department of Building and Safety (LADBS) show few and insignificant alterations.

The only building permits since the original construction are for a sub-drain in 1970 (1970WL81453), and reroofing in 1998 (R-01070).

Additionally, it is apparent that the sink in the master bathroom, the floor tile in the children's bathrooms, and some of the closets' interior cabinets have been changed.

Character-Defining Features

Site

- Graded hillside site and setting
- Concave polygon-shaped pool, with waterline strip of light and dark blue horizontally striped tiles
- Concrete patio backyard featuring sections of exposed aggregate.
- Built-in curved wood bench
- Built-in gas tiki torches
- Rustic fence with thin wood pickets of varying heights
- Abundant landscaping and foliage surrounding the property, including mature trees, bushes, palm trees, and foundation plantings

Exterior

- Irregular rectangular plan
- A-frame structure with shake roof, supported by seven exposed-wood rafters and exposed wood ridge beam
- Glass skylights along ridge of the A-frame over the interior of the building
- Wood screen along the ridge of the A-frame letting light into the open entry vestibule
- Wood tongue and groove ceiling of A-frame
- Wood screen at the south base of the A-frame at entry
- Flat roof with wide eaves
- Six protruding beams with decorative ends
- Volcanic rock wall screening a private courtyard from the street
- Two-car garage with horizontal tongue and groove wood paneled door
- Single carport south of the garage
- Walls of tongue and groove wood panels
- Stucco clad walls divided by vertical and horizontal wood bands
- Courtyard with volcanic tiki statue
- Pair of wood plank entry doors, with brass door handles and circular surrounds of bronze, beige, and gold tiles.
- Extensive glazing of sliding glass doors, fixed floor-to-ceiling windows, jalousie windows, and wood-framed clerestory ribbon windows, enhancing the harmony between indoor and outdoor spaces
- Private patio positioned outside of the master-bedroom

Interior

- Open floor plan
- Sunken living room
- Interior walls of tongue and groove wood panels and plaster
- Floating nacre mother of pearl "screens" supported by a finished wood framework, that delineate some primary communal spaces

- Six sunken planters, including the large lava-rock formation and water feature
- Skylit atrium
- Built-in features including cabinetry in the family room and dresser/vanity in the bedrooms
- Livingroom fireplace with large grate and lava rock
- Small fireplace surrounded by simple brick work
- Powder-room countertop of metallic bronze and gold tiles, bronze and gold metallic wallpaper, hanging cone lamps with die cut stars, and brown linoleum floor tiles
- Dining area “floating” storage wall with sliding doors papered in silver foil with flocked oriental medallion design
- Wet bar with ceiling treatment reminiscent of the outriggers of an Hawaiian canoe
- Stained wood tongue and groove ceilings with “popcorn ceilings” used to visually divide areas
- Original appliances including dual built-in Keefe & Merritt oven broilers, built-in Keefe & Merritt range with griddle, built-in Char-Glo grill, and Nutone radio-intercom system
- Kitchen cabinetry with seashell design pulls
- Kitchen counters of white tile
- Kitchen floors of orange-brown linoleum tiles, and ceilings of smooth plaster
- Master bath features a sunken tub tiled with square and hexagonal tiles and a separate shower area
- Clerestory window between master bedroom and master bath / dressing area
- Shared bathtub between two separate toilet areas of children’s bathrooms

B. Statement of Significance

Summary

The Verbin Residence at 1335 Shadybrook Drive meets the following criteria for designation as a Los Angeles Historic-Cultural Monument (HCM):

Criterion C: It embodies the distinctive characteristics of a style, type, period, or method of construction as an excellent example of a Mid-Century Modern residence with an A-frame structure and distinctive Polynesian influences.

Constructed in 1959-60, the Verbin Residence meets Criterion C embodying the distinctive characteristics of a Mid-Century Modern residence, incorporating an A-frame structure with Post and Beam style and distinctive Polynesian influences. It also can be evaluated as an excellent example of Exotic Revival in the Tiki/Polynesian style, exhibiting quality of design through distinctive features.

The subject building exhibits elements of these styles and quality of design with distinctive features such as the use of a projecting A-frame structure, horizontality, asymmetry, the combination of horizontal wood siding and stucco siding, volcanic rock walls, integrated use of Polynesian-themed features, lava rock, flat roof with overhanging eaves, and modern tropical gardens.¹

In 2013, the SurveyLA citywide historic resources inventory identified the Verbin Residence as individually eligible for listing in the National Register of Historic Places, the California Register of Historical Resources, and as a Los Angeles Historic-Cultural Monument as an excellent example of a Mid-Century Modern residence with an A-frame structure and distinctive Polynesian influences. Additionally, the Verbin Residence was identified in 2021's SurveyLA's L.A. Modernism Historic Context Statement for Postwar Modernism, and separately it was used as an example for the Subtheme: A-Frame Buildings.²

Development of the Maurice and Doris Verbin Residence

Maurice and Doris Verbin purchased lot 10 of Tract 21429 in 1958. Tract 21429 was subdivided in 1955 by the Title Insurance and Trust Company. The Verbins tasked Norman W. Shapiro to draw plans for their dream home. As *Architectural Digest* reported in 1965:³

¹ M. Murphy and A. Hess, *Googie Modern: Architectural Drawings of Armet Davis Newlove* (Angel City Press, 2022); V. McAlester et al., *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture* (Knopf Doubleday Publishing Group, 2013); C. Randl, *A-Frame* (Princeton Architectural Press, 2004).

² City of Los Angeles, "Historic Resources Survey Report Bel Air—Beverly Crest Community Plan Area," ed. Department of City Planning Office of Historic Resources, SurveyLA (Los Angeles: Department of City Planning Office of Historic Resources, 2013); "Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering Sub-Context: L.A. Modernism, 1919-1980," ed. Department of City Planning Office of Historic Resources, SurveyLA (Los Angeles 2021).

³ "Plans Being Prepared: Residence (West Los Angeles)," *Southwest Builder and Contractor*. (1959); "Residence of Mr. And Mrs. Maurice Verbin Beverly Hills, California," *Architectural Digest*, Spring 1965.

Having lived in Hawaii, the Verbins endeavored to recreate an atmosphere of island living. Landscaping with volcanic rock and trickling waterfalls among lush foliage lends a tropical aura that continues inside the house as well. Natural materials of wood and stone are used as structural forms. The exposed forms become, at the same time, both architecture and decoration. The dramatic roof line, created by the soaring A-frame center-section, is reminiscent of primitive island architecture. Even the choice of site lends itself well to the island flavor the owners were seeking.

Kenneth S. Iwata was the structural engineer of the residence, incorporating the dramatic A-frame with post-and-beam and a more standard wood framing structure. George E. Balen was the contractor.

Beverly Hills Post Office Neighborhood of the Bel Air—Beverly Crest CPA Development History (Excerpted from *SurveyLA*)⁴

The original occupants of the area were the Tongva, Native Americans who became known as Gabrielenos after the establishment of Mission San Gabriel in 1771. Most of the area was part of Rancho Las Aguas, which also included present-day Beverly Hills.

Most of the area was annexed to the City of Los Angeles as part of three annexations: Westgate, on June 14, 1916, Laurel Canyon, on May 16, 1923, and Beverly Glen, on October 26, 1925. Few, if any, historic resources in the Survey Area pre-date annexation. The most intense periods of development occurred during the 1920s and the post-war boom of the 1950s and 1960s. Development of most of the CPA was a direct result of subdivision activity. The 1920s in Los Angeles witnessed an unprecedented volume in the filing of new plat maps and the region's population jumped accordingly. Many of the subdividers in the Bel Air-Beverly Crest CPA aimed their real estate ambitions squarely at the upper middle and upper classes.

Beverly Hills Post Office (BHPO), the area mostly north of the incorporated city limits of Beverly Hills, is characterized by many of the same associations of that storied city; in fact, Greenacres, the lavish home of Harold Lloyd, spans both Los Angeles and Beverly Hills. Other celebrity residents built fanciful homes in and around the upper reaches of Benedict Canyon, including Rudolph Valentino, John Barrymore, and Thomas Ince. Extending eastward across the upper reaches of Coldwater Canyon to Laurel Canyon, the CPA shares many characteristics with the neighboring Hollywood Hills. Exclusively residential in use, these windy and often steep streets offered view lots that attracted several prominent architects during the mid and late 20th century, including Harwell Hamilton Harris, John Lautner, A. Quincy Jones, Buff and Hensman, and Craig Ellwood.

One of the neighborhoods developed in the BHPO, Beverly Crest was a multi-phased subdivision energetically and enthusiastically promoted by George E. Read. Read hoped to capitalize on the proximity and prestige of Beverly Hills, labeling Beverly Crest “the balcony” of Beverly Hills according to a 1928 advertisement. Beginning in 1923, Read opened several tracts, grading and paving streets, installing utilities and ornamental street lighting, and constructing “old English” style gates, designed by a Pickford-Fairbanks Studio employee, to the development on Schuyler Drive. These gates underwent a speedy transformation a few years after their construction in 1923, when Read, “recognizing the appropriateness of Spanish architecture in Southern California,” substituted

⁴ City of Los Angeles, "Historic Resources Survey Report Bel Air—Beverly Crest Community Plan Area."

tilled roofs for the original turrets and stucco cladding for gray stone. View lots were offered for \$3,500 and up. Read had no qualms about appealing to the luminaries of the film industry, and lavishly used their names in his advertisements.

After World War II, the explosive population growth in Los Angeles placed development pressure on previously unimproved land, with the result that hillside areas and lots that had been thought inaccessible became part of the new suburban landscape. In the quarter century following World War II, much of the northern and western areas of the CPA were subdivided. Schools were understood to be integral to these developments; in fact Steinkamp campaigned in favor of a 1952 statewide proposition to fund schools, under the assumption that building new homes could not succeed without the nearby presence of adequate educational facilities. Two elementary schools (the Community Magnet Charter School, 1953, and the Roscomare Road Elementary School, 1956) were built in conjunction with postwar development efforts. By 1972, most of the buildable area in the CPA had been improved.

Today, the Bel Air-Beverly Crest Area remains exclusively composed of neighborhoods of single-family residences representing a range of scales, periods, and styles. The CPA is home to approximately 22,000 people. Interspersed in the neighborhoods are a variety of institutional resources and large areas of open space.

Ownership History⁵

Maurice and Doris Verbin purchased lot 10 of Tract 21429 in 1959. Tract 21429 was subdivided in 1955 by the Title Insurance and Trust Company. The subject property is the first building on the lot.

Maurice Charles Verbin 1922-1986

Doris Mae (née Glick) Verbin Pepper 1929-2022

Maury Verbin, a child of immigrants, was born in the Pittsburgh area of Pennsylvania in 1922. He enlisted in the Air Corps in 1942. After the war Mr. Verbin moved to the Los Angeles area, where he worked in jewelry sales. Maury married Doris Mae Glick in 1948. Doris Verbin was born in Los Angeles, her father was from Illinois, and her mother from New York. Maury and Doris had two children, Jeffery in 1949, and later Pamela. In the 1960s he owned Embassy Clothiers in Granada Hills. Maurice Verbin died in 1986. In 1990 Doris Verbin married Shelton Pepper, who died in 2019. Doris Verbin Pepper continued to live at the subject property until her death in 2022.

Theme: Postwar Modernism, 1946-1975 (Excerpted from *SurveyLA*)⁶

Modernism had been firmly rooted in the architectural ethos of Southern California since the early decades of the twentieth century as evidenced by the trailblazing work of Irving Gill, Frank Lloyd Wright, and others in search of a style that was uniquely suited to the climatic and cultural conditions of the region. However, at this time these architects' bold architectural experiments fell

⁵ Due to Covid-19 restrictions and a broken water pipe at the Los Angeles County Archives, the Los Angeles County Assessor's Map Books prior to 1962 are not currently available.

⁶ City of Los Angeles, "Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering Sub-Context: L.A. Modernism, 1919-1980."

well outside the parameters of mainstream culture, and as a result Modernism was seen as something peculiar, anomalous, and generally associated with the avant-garde. Mass society, on the other hand, continued to exhibit a strong preference for architectural styles that were familiar and rooted in precedent. In the Depression era, some architects veered in the general direction of Modernism by embracing idioms such as Art Deco and Streamline Moderne, which were perceived as somewhat forward-reaching but continued to use traditional forms and materials, leading critics to deride these styles as falsely modern.

However, attitudes toward Modernism underwent a sea change in the World War II era. During and immediately after the war, a multitude of factors – some cultural, others driven by political and economic forces – changed the manner by which American society approached modernity. Buoyed by an exceptionally robust economy and an increasing sense of optimism about the future, Americans became increasingly comfortable with eschewing the past and seeking new modes of expression that more adequately captured this sense of unbridled optimism. By the late 1940s, Modernism was very much in vogue; historicism was increasingly seen as outmoded. This newfound preference for all things modern permeated practically every aspect of society, but was expressed strongly in the realms of architecture, design, and planning and played a heavy hand in shaping the postwar urban environment.

This trend played out in every major urban area across the nation. However, Los Angeles, which was still a young and malleable city in the context of American urban development, leveraged its youth, climate, and reputation as a harbinger of nonconventional thought to emerge as a focal point of the postwar Modern movement. All eyes were on Los Angeles as its architects, engineers, and city planners took cost effective materials and new building techniques and applied them to its rapidly growing built environment in remarkably deft and innovative ways, cementing Los Angeles's reputation as a city at the cutting edge, whose identity and reputation were ensconced in the future. From this movement emerged a group of architectural styles: Corporate International, Mid-Century Modern, A-Frame, Googie, and New Formalism, which collectively convey the breadth and diversity of postwar Modernism.

This theme addresses extant resources that are associated with postwar Modernism, which encompasses the period from 1946-1975. Resources associated with this theme are expressed through numerous property types, consist of individual properties and districts, and can be found across the city.

Historical Overview

World War II came to an end in 1945. Almost immediately, the United States entered into a period characterized by broad and sustained economic growth and low unemployment – a period that many historians have effusively dubbed “The Golden Age of Capitalism.” Various factors came together to usher in this wave of prosperity. During the war Americans had been hard at work, but largely unable to spend their money because of wartime restrictions, and the demand for new consumer goods had become pent up. Government-issued war bonds matured, funneling yet more expendable dollars into consumers' pockets. Hordes of military veterans returned from their service abroad and set down roots, typically in a detached suburban single-family dwelling that was financed through a government- subsidized FHA (Federal Housing Administration) or VA (Veterans Affairs) loan. Most were able to take advantage of the low-cost mortgages, educational and vocational training subsidies, and various other services that were afforded to them under the auspices of the G.I. Bill.

Billions of dollars of federal money was directed toward the construction of new infrastructure projects, including a vast national network of freeways and highways.

Housing became an issue of critical importance. All of the returning veterans and young, upwardly mobile families needed roofs over their heads and were in the market to buy a house, but the supply of quality housing was in critically short supply at war's end. Housing construction had been severely hindered for many years, first by the economic tumult of the Great Depression, and then by building moratoria that had been imposed during the war.

Faced with a mounting housing crisis that seemed to be worsening by the minute, a number of architects working in Southern California – where the shortage was particularly acute – leveraged the situation as an opportunity to demonstrate how the tenets of Modern architecture could be applied to meet the nation's housing needs. What is arguably the single-most ambitious effort in this vein commenced in 1945 when *California Arts and Architecture* magazine, under the direction of its editor John Entenza, launched the Case Study House Program. Under the program, several of the most esteemed Modern architects of the day were recruited by the magazine to design prototypical houses that were high in quality, reasonably priced, and clearly showcased modern methods and materials. Entenza posited that the houses “would demonstrate that Modern architecture was not merely for the avant-garde, but could provide aesthetically pleasing Modern housing as a general standard.”

Under the Case Study program, 35 prototypical designs were published in *California Arts and Architecture* between 1945 and 1966, of which 25 houses and one apartment building were constructed. The groundbreaking program waned after 1962, when Entenza sold the magazine, and came to a formal close in 1967 when the magazine ceased publication. While it failed to achieve its initial goals of affordability and mass production, the Case Study program was extraordinarily successful in conveying modern architecture to the American public. It also helped to popularize the modern aesthetic and provided international recognition to the architects who were selected to participate in the program.

The Case Study Program was an intrepid experiment in architecture that was both enormously influential and widely publicized – more than 360,000 individuals came to tour the first six Case Study houses when they were opened for viewing – but on the whole the style associated with this program was more the exception than the norm. Most middle-income families did not have the means to commission the high-style, architect-designed houses that defined these endeavors. Others did not relate to the progressive politics and social agendas that were woven into the fabric of these programs.

The trajectory of postwar Modernism was also heavily influenced by the post-and-beam method of construction, which was popularized by a group of young architects who had studied at the USC School of Architecture in the early postwar years. These architects developed a derivative of Modern architecture that shared some similarities with the Case Study House Program, but was defined by a distinctive vocabulary that was characterized, first and foremost, by its use of wood post-and-beam construction. Other notable features include expanses of plate glass, open plans, and a blurring of lines between indoor and outdoor spaces. Later coined the USC style or Pasadena style, this derivative of Modernism was widely replicated across the Southern California region and became an integral part of the region's post-World War II architectural landscape.

Post-and-beam construction's straightforward structural system "was fairly simple to build, was relatively inexpensive, and could utilize more readily available construction skills" than the highly skilled labor that was generally required to construct steel-frame buildings. Buildings erected on the post- and-beam model made frequent use of expansive panels of plate glass and open plans with few interior walls, which made small buildings seem larger and leveraged California's climate by blurring the lines between indoor and outdoor spaces.

By the late 1940s, these post-and-beam construction methods, coupled with the influence of European émigrés and pioneering figures in American Modernism, had coalesced into a discrete iteration of postwar Modernism known as the Mid-Century Modern style. The Mid-Century Modern style reflected how earlier movements such as the International style, the Bauhaus, and domestic experiments in Modernism were adapted and reinterpreted to meet the needs of the American public after World War II. Defined by expressed post-and-beam construction, simple geometric forms, flat and low-pitched roofs, and simple facades that were ornamented with economical materials like brick, wood, and stone, the style gained popularity because its use of standardized, prefabricated materials permitted quick and economical construction, and also since it clearly expressed the nation's prevailing sense of prosperity.

The Mid-Century Modern style was the predominant architectural style of the postwar era and was successfully adapted to almost every type of property.

A-frame buildings also represented how some progressive-minded architects were able to take the fundamental tenants of Modernism and meld them into new idioms that were highly efficient and highly expressive. Defined as "a triangular structure with a series of rafters or trusses that are joined at the peak and descent outward to a main floor level, with no intervening walls," A-frame buildings fit well within the Modern lexicon because they were inexpensive to construct, remarkably efficient, and incorporated the dramatic rooflines and bold geometric building forms that became a defining feature of the postwar modern movement. The archetypal A-frame was expressed in the form of the custom single-family house and ecclesiastical properties like churches; it also became inextricably linked to the corporate image of businesses including Der Wienerschnitzel, Whataburger, and Tastee Freez, which like Googie style businesses leveraged the A-frame's dramatic form to attract the attention of passersby.

The sense of creativity associated with postwar Modernism also encouraged and facilitated innovations in construction, and engineering. Across Los Angeles, architects began to experiment with new construction methods that allowed them to erect new dwellings on challenging hillside lots that had previously been brushed aside as unbuildable.

In 1977, architectural critic Charles Jencks famously remarked that "the fact that many so-called modern architects still go around practicing a trade as it were alive can be taken as one of the great curiosities of our age...[for Modernism had already] expired finally and completely."

The Postwar Modernism theme is divided into the following five sub-themes: Mid-Century Modern, 1945-1975, Corporate International, 1949-1975, A-Frame Buildings, 1954-1975, Googie, 1949-1970, and New Formalism, 1960-1975. Some of the previously referenced historical background information is discussed again in the following sub-themes, so that each sub-theme can be read discretely.

Sub-Theme: A-Frame Buildings, 1954-1975 (Excerpted from *SurveyLA*)⁷

The term “A-frame” describes both a method of construction and an architectural style that is associated with the postwar Modern movement. A-frame buildings are demonstrative of how Modern architects and designers freely experimented with innovative construction methods and bold new building forms. They are typically expressed in the context of residential architecture, but because the characteristically expressive, jutting roofline of the A-frame draws the eye this archetype was also applied to some commercial and institutional properties, particularly those that were oriented toward passing motorists.

Architects have utilized triangular building forms since ancient times, but the A-frame and its highly expressive, geometric aesthetic are unequivocally products of the Modern architectural movement. Remarkably simple in form and easy to assemble, A-frame buildings are a clear expression of Modernism and its prevailing emphasis on producing buildings that were rational, efficient, and stripped of stylistic excess. In Los Angeles, this idiom emerged in the 1950s and peaked in popularity in the early and mid- 1960s. It was most often expressed in the form of single-family residences, though as the style matured it was increasingly applied to commercial and ecclesiastical buildings as well. Large companies such as Der Wienerschnitzel embraced the A-frame and incorporated its aesthetic into their corporate brand.

Chad Randl, an architectural historian who has studied A-frame buildings at length and has authored a seminal text on the style, defines the A-frame as follows:

An A-frame is a triangular structure with a series of rafters or trusses that are joined at the peak and descend outward to a main floor level, with no intervening vertical walls. The rafters are covered with a roof surface that ties the frames together and usually continues to the floor... rafters are connected to either wood sill plates at the floor level or, to take full advantage of the triangle's innate strength, are bolted to floor joists to form trusses. Most have horizontal collar beams that strengthen the frame and function as floor joists for a second-level loft. These cross ties, combined with the angled roof rafters, give the A-frame its name.

Some A-frame buildings are true-to-form examples of this definition. However, the term “A-frame” is often interpreted much more broadly to include any building whose principal volume is shaped like an equilateral triangle, and whose steeply sloping roof planes extend partway or entirely to the ground and double as load-bearing exterior walls.

In the decades prior to World War II, the A-frame and its functional, triangular form was applied primarily to basic, utilitarian structures like ice houses, pump houses, field shelters, and chicken coops. It was also a common choice for wilderness tents and other ephemeral forms of shelter. Those who erected A-frame buildings at this time typically did so because it represented a practical, cheap, and efficient means of erecting shelter – not because of its architectural or aesthetic qualities. These utilitarian buildings “were fine for temporary shelters for animals and for storing things, but they were not often lived in by choice.”

⁷ Ibid.

However, there was a contingent of architects, intrigued by the A-frame's overt simplicity, who experimented with ways to adapt the idiom for human shelter and habitation. R.M. Schindler was among the first to experiment toward this end. In the 1920s Schindler drafted plans for two houses in Los Angeles that were set beneath dramatic, triangular shaped roof structures, though neither house was ever built. Some ten years later, this idea was revived when Schindler was commissioned to design a new vacation house for Gisela Bennati in Lake Arrowhead, a small, mountainous community located approximately 80 miles northeast of Los Angeles. Constructed in 1937, the Bennati Cabin was dominated by a steeply pitched gabled roof that was "so engaged in the shaping of the interior space that the traditional distinction between wall and roof disappears: the house becomes its roof." Schindler also incorporated full, floor-to-ceiling glazing in the gable ends in an attempt to blur the line between indoors and outdoors, and to render the house fully integrated into its bucolic natural setting.

Schindler's contemporary Lloyd Wright, who had honed a reputation for designing buildings with experimental and unusual qualities, also experimented with the simple forms of the A-frame well before it was embraced by mainstream culture. In 1945, Wright designed a storage, garage, and stable structure for noted jewelry designer George W. Headley atop the crest of a hill in Runyon Canyon, north of Hollywood. The structure was intended to be part of a larger estate that was not realized. Wright's structure was a simple, box-like edifice that was capped by a dramatic, steep pyramidal roof that extended almost fully down to the ground. It was not cast in the traditional mold of the A-frame model, but demonstrated clear influence from the architecture of mountain cabins and other ephemeral structures whose design revolved around the primacy of their steeply-pitched roofs, which also doubled as exterior walls. Wright remodeled the structure in the mid-1960s, converting it into a residence for noted television and theater producer Alan Handley. The Headley-Handley House is listed as Historic- Cultural Monument No. 563.

These buildings were nothing short of revolutionary; the Bennati Cabin in particular has been described as "essentially a postwar A-frame house, built twenty years ahead of its time." However, like many of Schindler and Wright's commissions, the Bennati Cabin and Headley-Handley House did not garner much attention or recognition at the time they were built. Their significance was more esoteric, drawing only the attention of a select few who were versed in architectural and structural innovation.

It was not until well into the post-World War II period – in the 1950s – that the A-frame finally shed its image as an idiom associated with tents and other ephemeral structures and evolved into a more widely accepted style for permanent buildings. Its ascent coincided with the phenomenal growth of the economy after World War II, which thrust more American families squarely into the parameters of the middle class and provided them with more expendable income. At this time there was also a growing emphasis on recreation and leisure, which encouraged many upwardly mobile American households to direct their expendable income toward a new, inexpensive vacation home away from the city. Mountain cabins and similar types of temporary accommodations were symbolic of the upward mobility and economic prosperity that so strongly characterized American society in the years after the war.

The A-frame proved well-suited to this type of building and became closely associated with the architecture of postwar vacation homes; not only did it connote an intrinsic connection to nature, but its simplicity and ease of construction also rendered it attainable to middle-class American households who elected to invest in the construction of a second home. It could easily be altered,

expanded, reconfigured, or customized to accommodate a variety of tastes and household needs. Prefabricated A-frame vacation houses were prominently featured in plan books and popular magazines such as *Sunset*, *Better Homes and Gardens* and *House Beautiful*, further perpetuating the idiom's popularity.

A-frame buildings bore a strong association with recreation, leisure, and the natural environment, so given Los Angeles's urbanized character, the A-frame was never a particularly prolific architectural style in the city. However, the style's unconventional composition and geometric volumes dovetailed with the tenets of the Modern architectural movement that was swiftly reshaping the city and its built environment. Occasionally it was incorporated into the design of new single-family houses that were commissioned by progressive-minded clients and located in areas of the city, such as Brentwood, Bel Air, and the hillside communities of the San Fernando Valley that are more naturalistic in setting.

On occasion these A-frame houses were architect-designed such as the Sid and Jan Stebel Residence at 1963 N Mandeville Canyon Road in Brentwood (1962, extant), which was designed by notable architect Harry Gesner. However, given their relative simplicity they were more often than not designed and constructed by contractors or even sometimes by the property owners themselves, some of whom were aided by the prefabricated kits and pattern books from which these houses were often derived.

By the early 1960s, A-frame buildings were still perceived as something of an oddity but on the whole had become more widely accepted by the American public, due largely to their promotion in architectural pattern books and popular magazines. As the A-frame became increasingly familiar, its aesthetic made its way into the design of tract housing and other types of development that were more accessible to the general public than the private, custom A-frame houses that were tucked far back in hillside neighborhoods. Seminal California developer Joseph Eichler notably incorporated the A-frame's dramatic roofline into many of the mass-produced subdivisions that he developed in the postwar years, including the Balboa Highlands development in the Granada Hills neighborhood 1964 (listed as a City Historic-Preservation Overlay Zone). Working with noted Modern architects A. Quincy Jones and Frederick Emmons, Eichler took the building blocks of high-style Modernism and applied them to his large housing tracts as part of his quest to make good design available to the masses.²⁹⁹ Houses within the Balboa Highlands development "generally exhibit four basic models with three roofline types: flat, A-frame, or slant." Accordingly, many of the houses in the development have primary façades that are dominated by steeply pitched triangular roofs, most of which provide ingress via an open atrium courtyard. Though these houses are not true-to-form examples of A-frame buildings, they are nonetheless predicated on the A-frame model.

A-frame construction was also sometimes incorporated into other architectural styles that were characterized by dramatic roof forms. Specifically, this method of construction was often utilized in Tiki/ Polynesian architecture, an obscure derivative of the Exotic Revival movement that had a fleeting moment of popularity in the 1950s and 1960s. Tiki/Polynesian style buildings specifically incorporated the A-frame's steeply-pitched roofs that extended to the ground and also functioned as exterior walls.

Like other iterations of postwar Modernism, A-frame buildings began to dwindle in popularity in the 1970s. Since this idiom had now been around for several decades, it lost some of its allure and was no longer perceived as especially unusual or expressive. *Sunset*, *House Beautiful*, and other popular

magazines that had once promoted the A-frame moved on to new trends in architecture, and many of the companies that manufactured prefabricated A-frame kits went out of business. The modern environmental movement of the late 1960s and early 1970s took aim at new development in natural settings and, by proxy, also stymied the construction of A-frame vacation homes. Energy crises in the 1970s only exacerbated these issues, as the double-height interior spaces and thin roofs characteristic of A-frame buildings were not particularly efficient.

Theme: Exotic Revival, Tiki/Polynesian, 1940-1960 (Extracted from *SurveyLA*)⁸

Some of the earliest appearances of Polynesian and South Seas influence in Western culture occurred during the late nineteenth and early twentieth centuries. The artist Paul Gauguin left his life in Paris to live in Tahiti, which was reflected in his late nineteenth century paintings; Picasso was, in turn, inspired both by Gauguin, and the exhibits at the Musée d'Ethnographie du Trocadero in Paris. Authors Jack London, Charles Warren Stoddard, and Robert Louis Stevenson all wrote extensively about the region, and events like visits to America from Hawaiian royalty and the annexation of Hawaii to the United States in 1898 helped to strengthen the connection. Around 1915, a major Hawaiian music fad emerged in America, encouraged by the musicians of Tin Pan Alley, lasting through the 1920s. It was also around this time that travel by ship—and later by plane—became more financially feasible for many Americans and Europeans, and lavish trips to the South Seas became increasingly popular for those well off enough to afford it.

Around the time Prohibition was lifted, a number of bars and restaurants with Tiki or Polynesian themes began to open in Los Angeles. In 1934, a restaurateur from New Orleans named Ernest Beaumont-Gantt opened a small, Polynesian-themed bar in Hollywood that he called Don the Beachcomber. The bar was an overnight success as word of its tropical music, exotic South Seas décor, and extensive menu of rum drinks got around. It was a favorite spot among Hollywood elite like Humphrey Bogart, Bing Crosby, and Marlene Dietrich. The bar was so successful that a larger location opened in 1937, and the proprietor even went so far as to legally change his name from Ernest Beaumont-Gantt to Don Beach. Don the Beachcomber was followed by the Seven Seas nightclub, opened by Ray Haller. The Seven Seas was known for its nightly artificial “rain” and full Hawaiian revue that attracted the likes of Red Skelton, Jimmy Durante, and Carmen Miranda. In the meantime, the average Angeleno could get a taste of the South Seas at Clifton's Pacific Seas Cafeteria, which opened in 1931 on South Olive Street. The restaurant featured extensive tropical décor, and an entire wall made to look like a three-dimensional waterfall and mountain of lava. Another restaurateur, Victor Bergeron, made the most of the childhood tuberculosis that left him with a wooden leg and adopted the salty persona of “Trader Vic.” He expanded on Don the Beachcomber's idea of rum drinks and Tiki décor by introducing exotic cuisine. He opened a chain of Trader Vic's restaurants and bars throughout California—later expanding internationally—starting with the original in Oakland.

The Tiki trend might have died out as quickly as it emerged if it weren't for a series of events following World War II. As millions of GIs returned from the South Pacific, the pop culture that emerged reflected the fact that the area had captured their imaginations. Their fond memories of the islands were romanticized through the popular fictional novel, *Tales from the South Pacific*, which

⁸ City of Los Angeles, "Los Angeles Citywide Historic Context Statement Context: Architecture and Engineering

Theme: Exotic Revival, 1900-1980," ed. Department of City Planning Office of Historic Resources, *SurveyLA* (Los Angeles 2015).

was released in 1948. It won the Pulitzer Prize and in 1949 was adapted into one of the most successful Broadway musicals of all time, *South Pacific*. It was adapted again and released as an equally successful motion picture in 1958. In 1950, the English translation of another novel, Thor Heyerdahl's *Kon-Tiki*, hit the bestsellers list. *Kon-Tiki* was Heyerdahl's account of his three-month voyage from Peru to Polynesia on a raft called *Kon-Tiki*, studying the cultural link between South America and the South Seas. The documentary on the same topic won the Academy Award in 1951. Music, films, and television shows with *South Pacific* themes were incredibly popular, including Elvis Presley's 1961 film, *Blue Hawaii*. In 1963, the Enchanted Tiki Room at Disneyland first opened, featuring a brightly colored—if not entirely authentic—animatronic show of birds, flowers, chanting warriors, and a tropical “rainstorm.” In addition to the boom of postwar, Tiki-inspired pop culture, Hawaii became the 50th state in the union in 1959. This led to a surge of tourist travel to the islands that was buoyed by the widespread, newfound affluence of the postwar middle class, low-cost plane tickets, and ubiquitous all-inclusive hotel resort packages.

The idea of Tiki was associated with recreation and relaxation, and it was liberally applied to buildings like restaurants, bars, and bowling alleys. It was an acceptable level of “fantasy” for the average, middle-class American, who enjoyed the ambience and the temporary escape it provided. However, the style began to fall out of fashion around mid-century and the start of the Vietnam War, as tiki bars began to close while the “political correctness” of the movement came into question.

The style is characterized by distinctive A-frame roofs, the application of wood or thatch on the exteriors, exposed rafters and roof beams, sweeping, curving lines, and South Pacific-inspired imagery such as tiki heads, torches, and birds. The dramatic forms of the Tiki/Polynesian style were parallel to other styles that emerged during the mid-century period, and the style is often compared to, or combined with, elements of Googie and Mid-Century Modernism. Many examples of the style have been lost, such as the Coffee Dan's restaurant on Van Nuys Boulevard; extant examples in Los Angeles are typically bar/lounges or themed residential buildings, such as Tiki Ti in Silver Lake, or The Polynesian apartment building in Canoga Park (LAHCM #1070).

Norman William Shapiro Architectural Designer, born 1936

Norman W. Shapiro designed the subject building in 1959 for the Verbins. Mr. Shapiro was the son of Samuel M. Shapiro a dentist with an office on South Fairfax Ave.⁹

His name and birthyear match the profile of a Norman Shapiro on LinkedIn. The LinkedIn Norman Shapiro attended the University of Southern California from 1955 to 1957 majoring in Architecture. He did not receive a degree at USC, but worked in residential construction from 1962 to 2013.¹⁰

The Verbin Residence is the only known building that he designed.

⁹ "Plans Being Prepared: Residence (West Los Angeles)."

¹⁰ NORMAN SHAPIRO, "Sole Proprietor of Norman Shapiro Construction," LinkedIn Corporation, <https://www.linkedin.com/in/norman-shapiro-21b0192a/>

Kenneth Setsuo Iwata Structural Engineer 1922-1960

Ken S. Iwata was the engineer of the subject building. Mr. Iwata was an accomplished structural engineer who worked with many renowned architects, including A. Quincy Jones, Douglas Honnold and John Rex of Honnold and Rex, Donald A. Park, Howard Lapham, O'Leary & Terasawa, Rochlin & Baran, and James F. Duran. The many significant buildings he worked on include the Jerome J. Robinson House 1956-57 in Palm Springs for A. Quincy Jones, the Neiburger House 1956 (HCM 1122) in Crestwood Hills for Donald A. Park, and shortly before his death in 1960 he worked on Los Angeles Federal Saving's Valley Plaza Tower for John Rex. With the architectural designer Howard Lapham Mr. Iwata designed the Alschuler residence in Palm Springs. The Alschuler residence (demolished) seems to share similar style elements, though much subtler, to the Verbin residence.¹¹

Ken Setsuo Iwata was born on December 21, 1922 in Turlock, California. His father, Saitaro Iwata, operated a farm in Turlock. Ken Iwata studied for three years at UC Berkley before he and his family were forcibly relocated and incarcerated at Camp Amache, Colorado in 1942. While his family was confined to Colorado for the duration of World War II, Ken enlisted in the army in 1943. After the war he completed his undergraduate studies at Washington University, and received a master's degree in civil engineering and structural engineering at USC in 1954.¹²

Mr. Iwata's career came to a premature end in 1960, when he drowned in the rough waters of San Francisco Bay while participating in the annual Japanese American Citizens League bass derby on November 13th.¹³

Period of Significance

The period of significance for the Verbin Residence is defined as 1959-60 for its significance as an excellent example of a Mid-Century Modern residence with an A-frame structure and distinctive Polynesian and Exotic Revival influences, reflecting the year of the building's construction.

¹¹ Barbara Lenox, "Subtly Japanese," *Los Angeles Times*, August 17 1960.

¹² "85 Collegians Earn Degrees at Trojan, Bruin Institutions," *Rafu Shimpo*, June 16 1954; United States of America, "War Relocation Authority Centers, Final Accountability Rosters," (Washington D.C.: National Archives and Records Administration, 1942-1946); "Cortez Jacl Fishing Derby Fisherman from L.A. Drowns," *Pacific Citizen*, November 18 1960.

¹³ "Cortez Jacl Fishing Derby Fisherman from L.A. Drowns."

Integrity

In addition to meeting the eligibility criteria, the Verbin Residence retain all degrees of integrity. Historic integrity is the ability of a property to convey its significance and is defined as the “authenticity of a property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s prehistoric or historic period.”¹⁴ The aspects of integrity, as defined by the National Park Service, are location, design, setting, materials, workmanship, feeling and association.

- **Location:** The subject property is in its original location and therefore retains this aspect of integrity.
- **Design:** The subject property retains all of its character-defining features from its period of construction, and therefore is able to convey its historic significance as a Mid-Century Modern A-frame residence with Polynesian influences. The exterior and interior remain unchanged from its original construction.
- **Setting:** The subject building is located in the Santa Monica Mountains, where it was constructed.
- **Materials:** With the exception of its original roof, bathroom floors, closet interiors, the property retains all of its original materials. It therefore retains integrity of materials.
- **Workmanship:** The subject property’s original workmanship is still evident through its overall construction method and materials. As such, the property retains its integrity of workmanship.
- **Feeling:** The property retains all essential character-defining features and appearances from its historical period. As such, the building retains integrity of feeling.
- **Association:** The building was continuously used as a residence for the Verbin family from its construction in 1960 till the death of Doris Verbin Pepper in 2022. As it retains its original appearance, it is clearly recognizable as a mid-twentieth century residence directly linked with this period of development in the city. Therefore, it retains integrity of association.

¹⁴ U.S. Department of the Interior, National Register Bulletin 16A: How to Complete the National Register Registration Form (Washington D.C.: National Park Service, 1997), 4.

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Items Attached

Exhibit 1. Parcel Profile Report

Exhibit 2. Maps

Exhibit 3. Satellite Photograph

Exhibit 4. Building Permits

Exhibit 5. Photographs

Exhibit 6. Historic References

Exhibit 7. Historic Resource Surveys

Exhibit 2. Maps

Exhibit 2a. Vicinity Map

Exhibit 2b. Tract Map

Exhibit 2a. Vicinity Map

1335 N. Shadybrook Dr., Los Angeles, CA (Apple 2022)

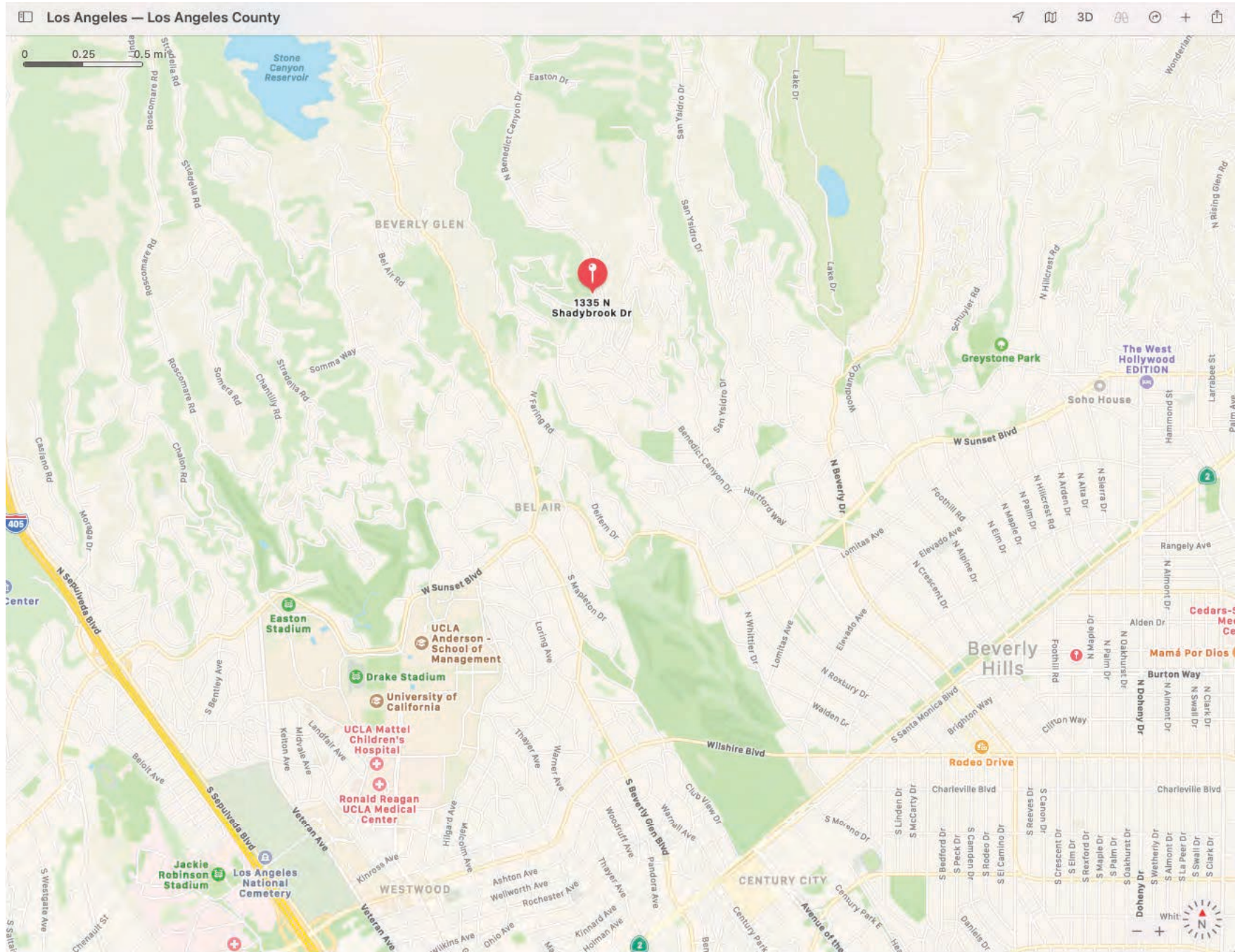


Exhibit 2b. Tract Map 21429

TRACT N^o 21429

IN THE CITY OF LOS ANGELES

BEING A SUBDIVISION OF A PORTION OF S/W 1/4 OF SECTION II
TOWNSHIP 1 SOUTH, RANGE 15 WEST S.B.M. COUNTY OF LOS ANGELES
CALIFORNIA.

SEABOARD ENGINEERING Co.

BASIS OF BEARINGS

The Bearing N. 43° 58' 49" E. Of the centerline of CIELO DRIVE as shown on Map of Tract N^o 17799 Recorded in Book 461 pages 28-30, inclusive, of Maps, Los Angeles County Records, was taken as the basis of Bearings shown on this Map.

RECORDED
AT REQUEST OF OWNER
Sept 22 1955
15 PAGES
IN BOOK 457
AT PAGE 45
OF MAP RECORDS
LOS ANGELES COUNTY, CALIF.
RAY E. LEE
COUNTY RECORDER
BY *Al Jackson*
2500

We hereby certify that we are the Owners of, or are interested in the land included within the Subdivision shown on the annexed map, and we consent to the preparation and Recordation of said map and Subdivision as shown within the colored border lines. And we hereby dedicate for public use for street purposes those certain strips of land designated as future street, on said map within said subdivision, reserving to ourselves for the use of ourselves and successive owners of said strips of land, any and all ordinary uses of said strips of land except for the erection or construction of buildings thereon and over until such time as the legislative body shall accept same for street purposes. We also hereby grant and dedicate to the City of Los Angeles forever, for the use of the Department of Water and Power of the City of Los Angeles, those permanent and exclusive easements and rights of way, for the construction, operation, maintenance and removal and replacement, at any time and from time to time, of lines of pipe, of

TITLE INSURANCE AND TRUST COMPANY

a corporation
(Owner)

Clare Cammer
Vice - President

W. L. Lee
Asst - Secretary

vaults, manholes, service and distribution connections and of all appendages, structures and equipment necessary or convenient thereto, and for the use of and operation in, on and over the easement area for its full width, without obstruction or interference of any kind, of every sort and type of machinery and equipment necessary or convenient for such construction, maintenance, removal and replacement, for the purposes of transporting, conveying and distributing water, in, under, on, over and across each and every strip of land shown and designated on said map as a water line right of way; and no building or other structure shall ever be placed, constructed or maintained within any such right of way. And we hereby grant and dedicate to the City of Los Angeles easements for storm drain and public utility purposes over the strips of land so designated on said map. And as a dedication to public use, while all of Benedict Canyon Drive adjacent this subdivision remains a public highway, and for such time only, we hereby abandon all rights of vehicular ingress and egress from lots 1 to 7 inclusive to the said Drive so that the owners of said lots 1 to 7 abutting this highway during such time as said lots remain in a residential zone will have no right of vehicular access whatever in the highway except the general easement of travel which belongs to the whole public. If any change of alignment or width of such highway results in the vacation of any part thereof adjoining this subdivision, such vacation terminates the above dedication as to the part vacated. And we hereby dedicate to the public use for street purposes the Drive shown on said map within said subdivision.

I hereby certify that a good and sufficient bond in the sum of \$1,075.00 duly approved by the Board of Supervisors of the County of Los Angeles, has been filed with said Board, as required for the payment of taxes and special assessments collected as taxes and shown on map of

Tract N^o 21429
Harold J. Ostly, Secretary and Ex-officio Clerk of the Board of Supervisors of the County of Los Angeles, State of California.

By *Enaida M. Basura* Deputy

Approved September 27, 1955
WILLIAM J. FOX, County Engineer
By *Edmund Kennedy* Deputy

STATE OF CALIFORNIA }
COUNTY OF LOS ANGELES } SS

On this 15th day of June, 1955, before me, *D. L. Bantock*, a Notary Public in and for said County personally appeared *Clare Cammer* known to me to be the Vice President, and *H. W. Fesler* known to me to be the Asst Secretary of *Title Insurance & Trust Co.*

the Corporation that executed the within instrument, and known to me to be the persons who executed the within instrument on behalf of the corporation therein named, and acknowledged that said corporation executed the same.

D. L. Bantock
NOTARY PUBLIC

STATE OF CALIFORNIA }
COUNTY OF LOS ANGELES } SS

On this 17th day of June, 1955, before me, *Agnes L. Brooks*, a Notary Public in and for said County personally appeared *B. E. BROWNELL* known to me to be the Vice President, and *H. W. Koch* known to me to be the Asst Secretary of *CALIFORNIA BANK*.

the Corporation that executed the within instrument, and known to me to be the persons who executed the within instrument on behalf of the corporation therein named, and acknowledged that said corporation executed the same, AS TRUSTEE.

Agnes L. Brooks
NOTARY PUBLIC
My Commission expires March 27, 1957.

I HEREBY CERTIFY THAT THE CITY COUNCIL OF THE CITY OF LOS ANGELES APPROVED THE ATTACHED MAP AND ACCEPTED ON BEHALF OF THE PUBLIC ALL THE STREETS, ROADS, ALLEYS, HIGHWAYS, EASEMENTS, AND ABANDONMENT OF INGRESS AND EGRESS RIGHTS SHOWN ON SAID MAP AND THEREIN OFFERED FOR DEDICATION EXCEPT THOSE STRIPS MARKED "FUTURE STREET" AND "FUTURE ALLEY" PROVIDED THAT NOTHING HEREIN CONTAINED SHALL BE CONSTRUED AS AN ACCEPTANCE OF ANY IMPROVEMENTS MADE IN OR UPON ANY STREET, ROAD, ALLEY, HIGHWAY OR EASEMENT SHOWN ON THIS MAP
DATE *September 23 1955*

WALTER C. PETERSON, City

J. J. Schwartz
Deputy

I HEREBY CERTIFY THAT I HAVE EXAMINED THIS MAP AND THAT THE SUBDIVISION AS SHOWN HEREON IS SUBSTANTIALLY THE SAME AS IT APPEARED ON THE TENTATIVE MAP AND ANY APPROVED ALTERATIONS THEREOF; THAT ALL PROVISIONS OF CHAPTER 128 STATUTES OF 1943 AS AMENDED STATE OF CALIFORNIA AND OF ALL LOCAL ORDINANCES APPLICABLE AND IN EFFECT AT THE TIME OF THE APPROVAL OF THE TENTATIVE MAP HAVE BEEN COMPLIED WITH AND I AM SATISFIED THAT THIS MAP IS TECHNICALLY CORRECT.

CITY ENGINEER *Lyall A. Pardee*
DATE *Sept 20 1955*

Joe D. Solman
Deputy

I HEREBY CERTIFY THAT THERE IS ON FILE IN THE OFFICE OF THE CITY ENGINEER OF THE CITY OF LOS ANGELES COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, A CERTIFICATE MADE BY THE *Title Insurance and Trust Company* OF SAID CITY, ORDER NO. *2234609* DATED *Sept 13 1955*, CERTIFYING THAT IT APPEARS FROM THE RECORDS OF SAID CITY AND COUNTY THAT *Title Insurance and Trust Company*

(IS) THE ONLY PERSON WHOSE CONSENT IS REQUIRED FOR THE RECORDING OF THIS MAP BY LAW.
CITY ENGINEER *Lyall A. Pardee*
DATE *Sept 20 1955*

Joe D. Solman

I HEREBY CERTIFY THAT ALL SPECIAL ASSESSMENTS OF WHICH I AM IN CHARGE, TO WHICH THE LAND INCLUDED IN THE WITHIN SUBDIVISION OR ANY PART THEREOF IS SUBJECT AND WHICH MAY BE PAID IN FULL, HAVE BEEN PAID IN FULL.
DIRECTOR, BUREAU OF ASSESSMENTS, ROBERT C. MAST
DATE *Oct 12, 1955* Deputy *Edmund Kennedy*

SEABOARD ENGINEERING Co.

BY _____

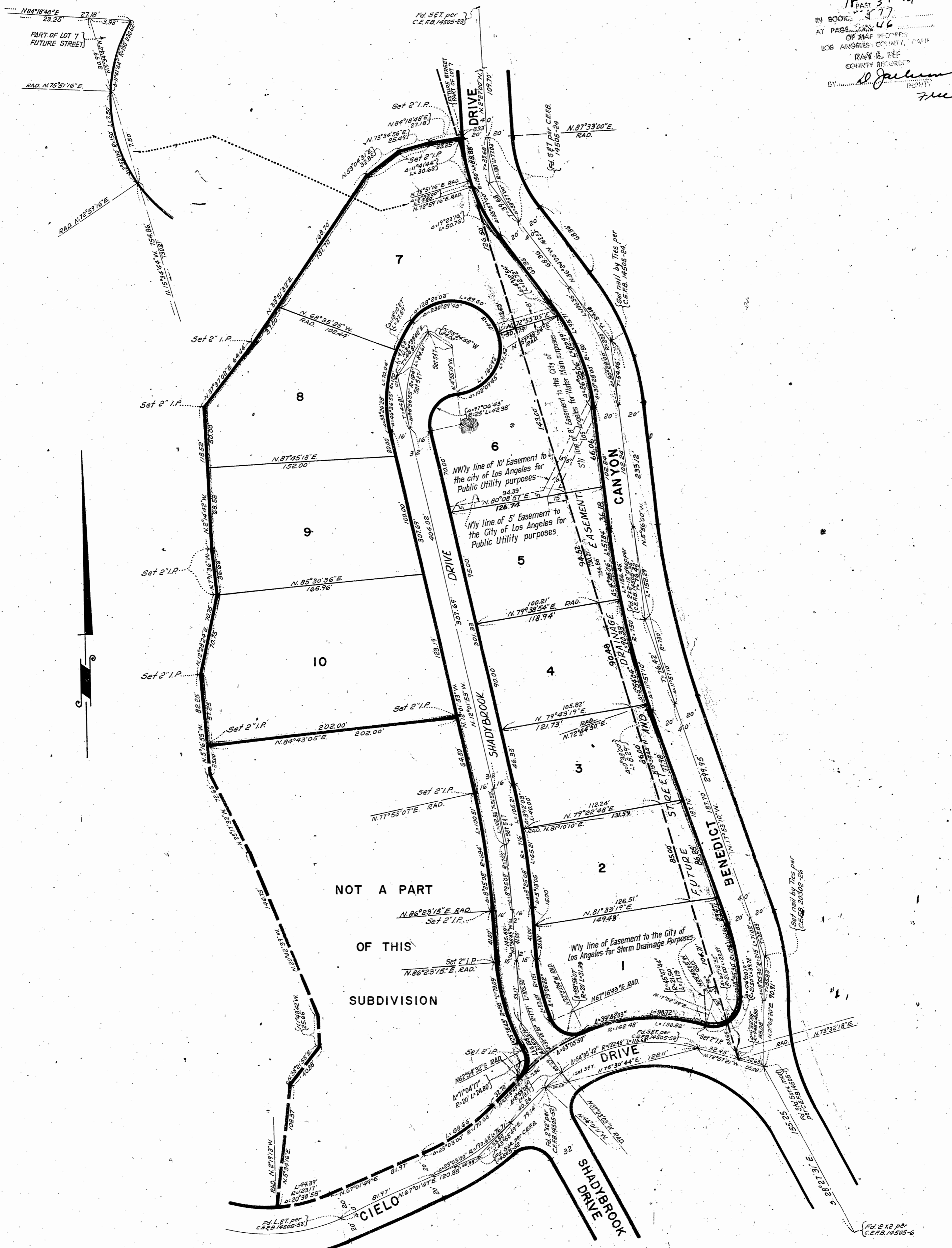


Exhibit 3. Satellite Photograph

Yellow outline indicates the subject property. (Google 2022)

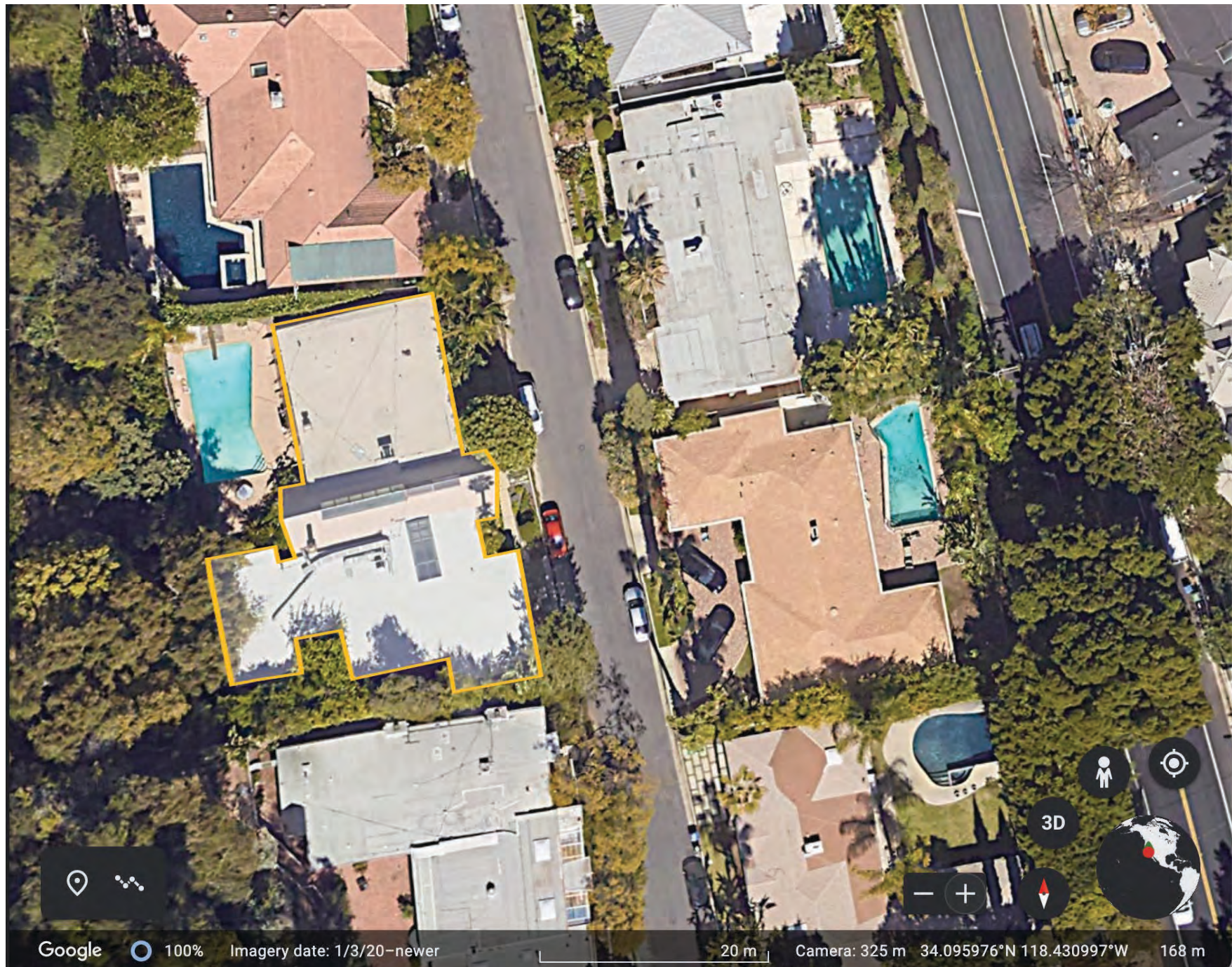


Exhibit 5. Photographs

Exhibit 5a. East Elevation

Exhibit 5b. West Elevation, Backyard

Exhibit 5c. South Elevation

Exhibit 5d. North Elevation

Exhibit 5e. Interiors

Exhibit 5f. Historic photograph

Exhibit 5a. East Elevation

1335 N. Shadybrook Dr. View west (Luftman 2022)



1335 N. Shadybrook Dr. View northwest (MLS 2022)



Entry vestibule. 1335 N. Shadybrook Dr. View west (Luftman 2022)



Primary entrance doors. 1335 N. Shadybrook Dr. View west (Luftman 2022)



Entry vestibule. 1335 N. Shadybrook Dr. View south (Smalley 2022)



Beams with decorative ends extending over volcanic rock privacy wall. 1335 N. Shadybrook Dr. View northwest (Luftman 2022)



Behind volcanic rock privacy wall, beams support a wood shade screen. 1335 N. Shadybrook Dr. View north (Luftman 2022)



Dining room patio. 1335 N. Shadybrook Dr. View north. (Luftman 2022)



Exhibit 5b. West Elevation, Backyard

West façade. 1335 N. Shadybrook Dr. View southeast. (MLS 2022)



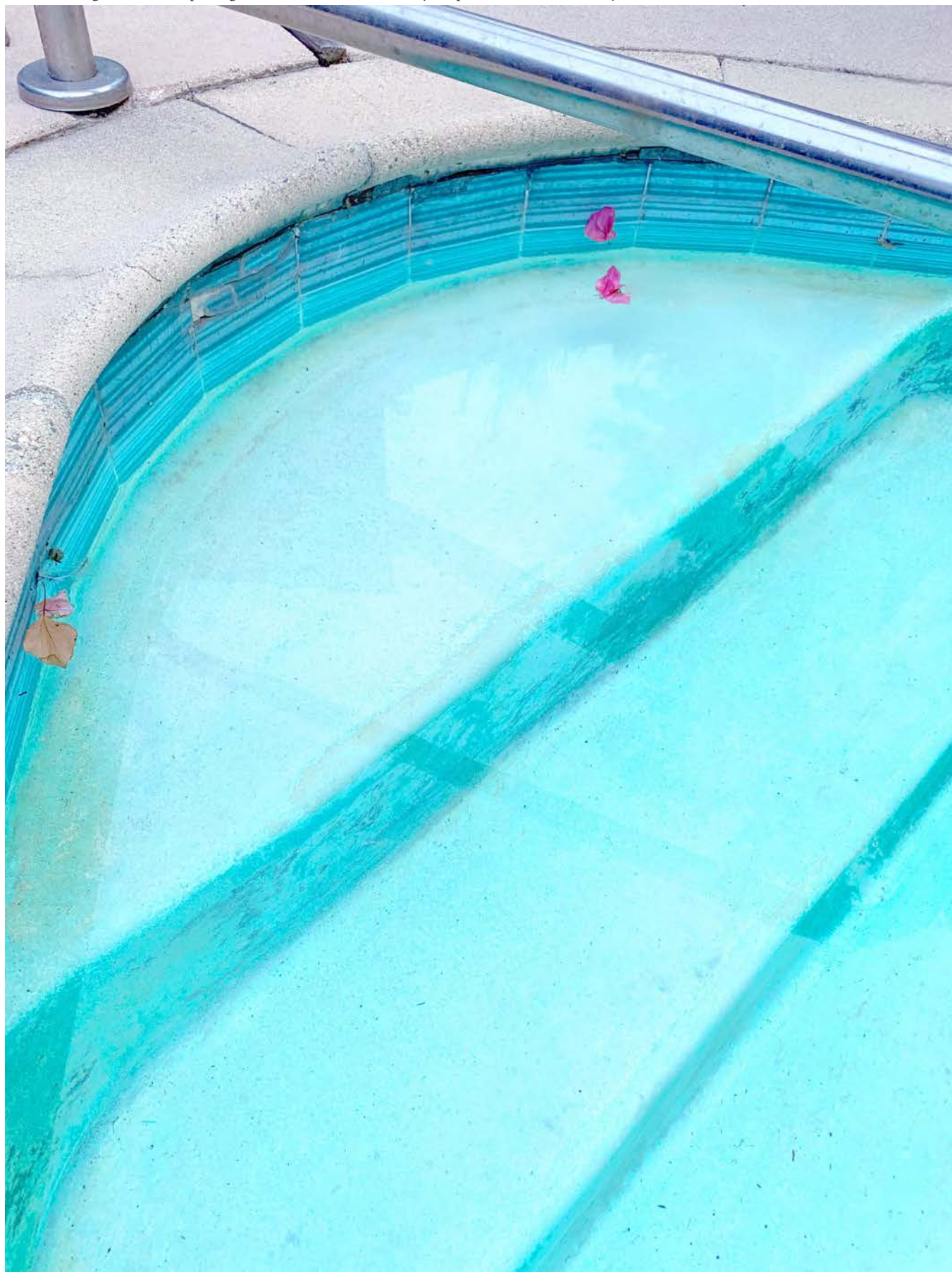
Backyard. 1335 N. Shadybrook Dr. View southwest. (Smalley 2022)



West façade. 1335 N. Shadybrook Dr. View east. (Regal 2022)



Pool featuring waterline strip of light and dark blue horizontally striped tiles. 1335 N. Shadybrook Dr. View south (Luftman 2022)



Built-in gas tiki torches, rustic fence with thin wood pickets of varying heights. 1335 N. Shadybrook Dr. View northwest (Luftman 2022)



Built-in curved wood bench, concrete patio backyard featuring sections of exposed aggregate. 1335 N. Shadybrook Dr. View south (Luftman 2022)



Exhibit 5c. North Elevation

North façade. 1335 N. Shadybrook Dr. View southwest. (Luftman 2022)



Exhibit 5d. South Elevation

South elevation. 1335 N. Shadybrook Dr. View northeast. (Luftman 2022)



South elevation. 1335 N. Shadybrook Dr. View northwest (Luftman 2022)



Exhibit 5e. Interiors

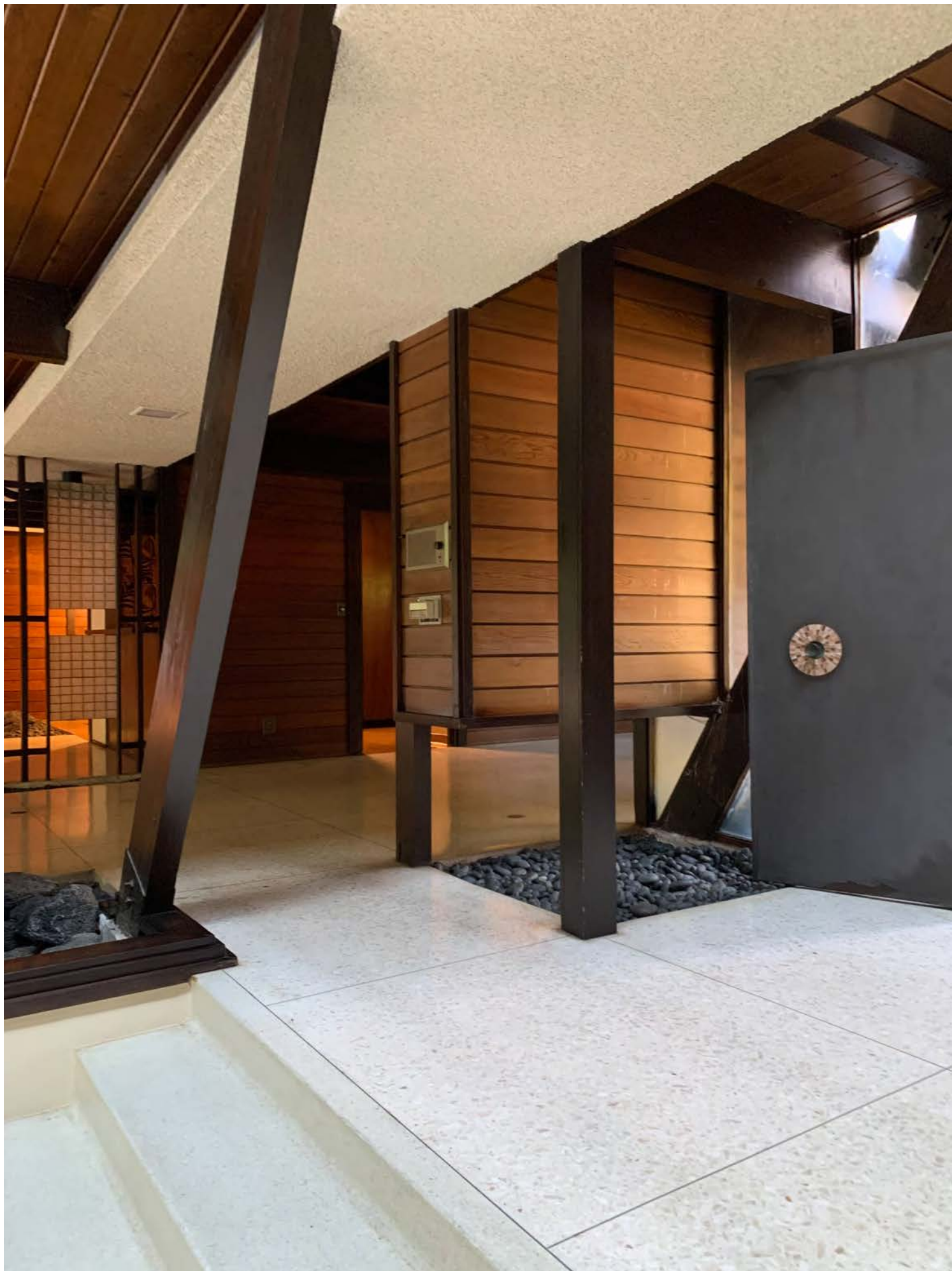
Entry. 1335 N. Shadybrook Dr. View west. (MLS 2022)



Living room. 1335 N. Shadybrook Dr. View west. (Regal 2022)



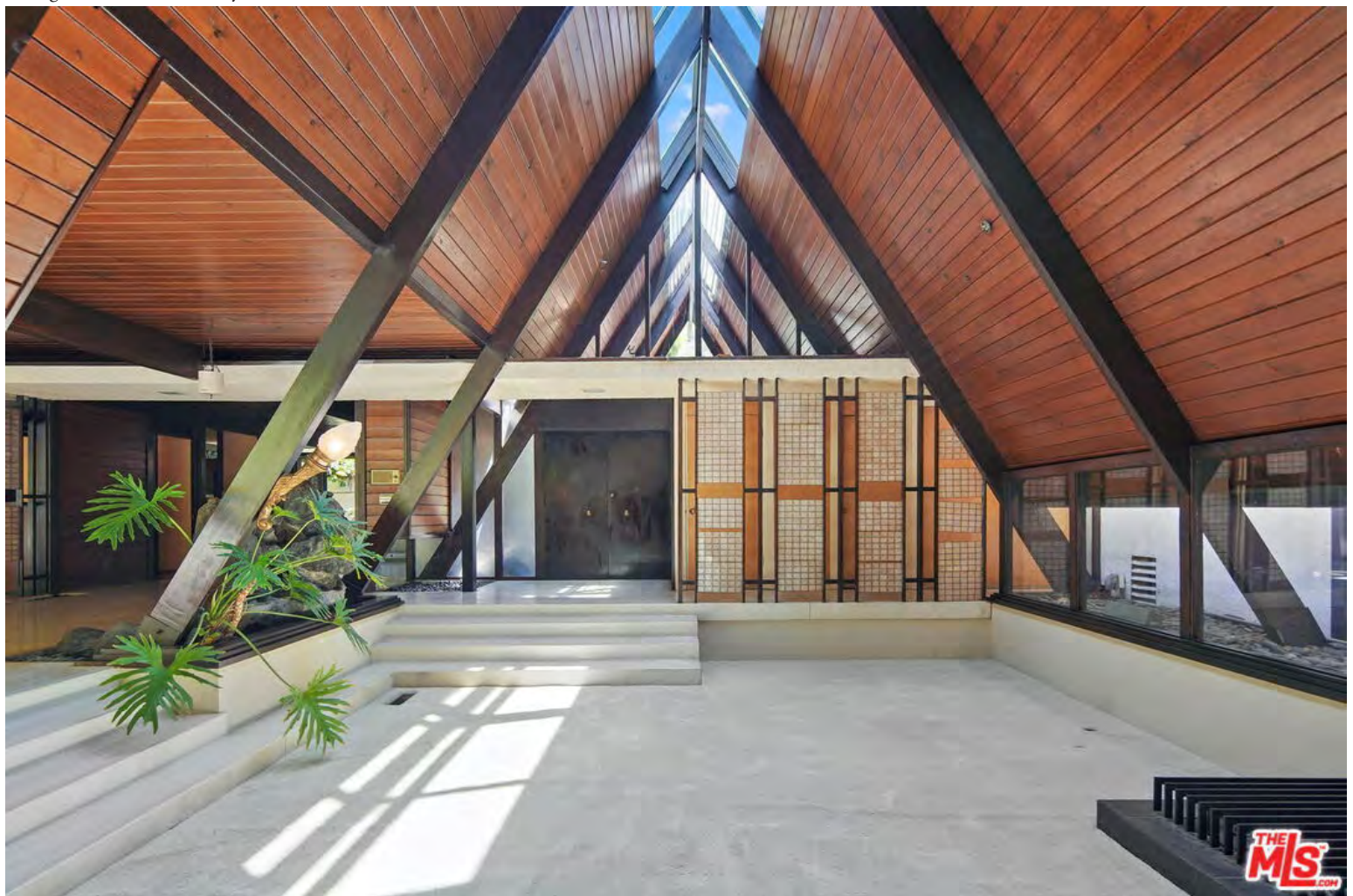
Entry hall, 1335 N. Shadybrook Dr. View northeast. (Luftman 2022)



Entry hall. 1335 N. Shadybrook Dr. View northeast. (Luftman 2022)



Living room. 1335 N. Shadybrook Dr. View east. (MLS 2022)



Fireplace, living room. 1335 N. Shadybrook Dr. View south. (Regel 2022)



Fireplace detail, living room. 1335 N. Shadybrook Dr.
View southwest. (Luftman 2022)



Living room, looking toward the family room. 1335 N. Shadybrook Dr. View northwest. (MLS 2022)



Family room. 1335 N. Shadybrook Dr. View northwest. (MLS 2022)



Volcanic fountain water feature. 1335 N. Shadybrook Dr. View southwest. (Smalley 2022)



View from family room to kitchen, breakfast area, wet bar, dining area, living room. 1335 N. Shadybrook Dr. View southeast. (MLS 2022)



View from breakfast area towards the family room. 1335 N. Shadybrook Dr. View southwest. (MLS 2022)



View from family room looking towards the dining area, entry, and living room, 1335 N. Shadybrook Dr. View southwest. (MLS 2022)



Dining area, with "floating" storage wall on the right. 1335 N. Shadybrook Dr. View east. (MLS 2022)



Wet bar with ceiling treatment reminiscent of the outriggers of an Hawaiian canoe. 1335 N. Shadybrook Dr. View east. (MLS 2022)



Wet bar. 1335 N. Shadybrook Dr. View west. (MLS 2022)



Kitchen, 1335 N. Shadybrook Dr. View south. (Regal 2022)



Kitchen clerestory windows. 1335 N. Shadybrook Dr. View southwest. (Luftman 2022)



Original kitchen appliances and cabinetry.

(Luftman 2022)



(Luftman 2022)



(Smalley 2022)



(Luftman 2022)



(Luftman 2022)



(Luftman 2022)



Atrium and den. 1335 N. Shadybrook Dr. View northeast. (MLS 2022)



Atrium and den. 1335 N. Shadybrook Dr. View east. (MLS 2022)



Powder room. 1335 N. Shadybrook Dr. View east. (MLS 2022)



Powder room. 1335 N. Shadybrook Dr. View northwest. (MLS 2022)



Master bedroom, 1335 N. Shadybrook Dr. View west. (Luftman 2022)



Master bedroom, view to private patio. 1335 N. Shadybrook Dr. View southwest. (Luftman 2022)



Master bath. 1335 N. Shadybrook Dr. View southwest. (MLS 2022)



Master bath entrance to shower. 1335 N. Shadybrook Dr. View south. (Luftman 2022)



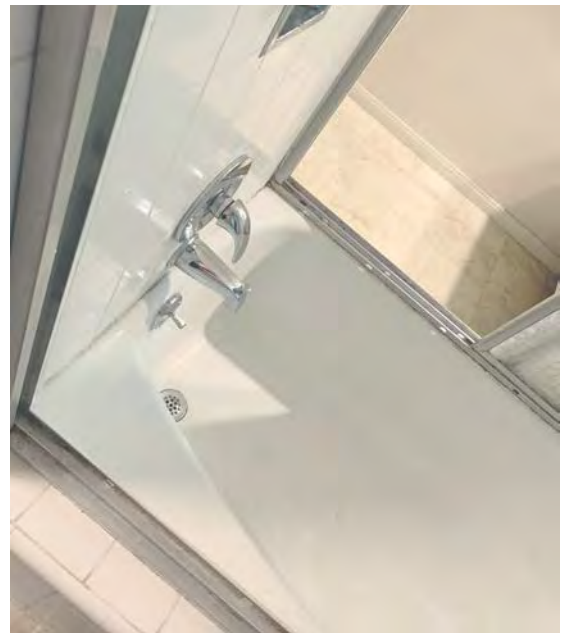
East children's bedroom. 1335 N. Shadybrook Dr. View south. (MLS 2022)



East children's bathroom. 1335 N. Shadybrook Dr. View southwest. (MLS 2022)



Shared children's bathtub. 1335 N. Shadybrook Dr.
View northeast. (Luftman 2022)



West children's bedroom. 1335 N. Shadybrook Dr. View south. (MLS 2022)



West children's bedroom. 1335 N. Shadybrook Dr. View southwest. (MLS 2022)



Exhibit 5f. Historic photograph

(Max Eckert for Architectural Digest 1965)



Exhibit 6. Historic References

Exhibit 6a. Maurice and Doris Verbin Residence

Exhibit 6b. Maurice and Doris Verbin

Exhibit 6c. Norman W. Shapiro, Architectural Designer

Exhibit 6d. Kenneth S. Iwata, Structural Engineer

Exhibit 6a. Maurice and Doris Verbin Residence

Plans Being Prepared

EXTERIOR AREAWAYS AND EXITS (Pasadena)—N D Whitman, Jr., structural engineer, 285 S Los Robles, Pasadena (SYcamore 6-4610), has been commissioned by the Pasadena Board of Education, 351 S Hudson Ave., Pasadena (SYcamore 3-5111), to prepare working drawings for exterior areaways and exits for Arroyo Seco Elementary School in Pasadena.

NEW SCHOOL PLANT (La Puente)—Architect Lee B Kline, 963 W Colorado St., Los Angeles (CLinton 4-2241), has completed working drawings for a new school plant to be built in La Puente for the Rowland Union School District, 18613 Pacato Rd., La Puente (EDgewood 6-2301); project includes 15 classrooms, two kindergartens, administration building and a multi-purpose building.

Bids will be called for in the near future.

NEW OFFICE BUILDING AND ADD TO EXISTING OFFICE BUILDING (West Los Angeles)—Architect John C Lindsay & Associates, 140 Pico Blvd., Santa Monica, are preparing working drawings for construction of a 2-story frame, plaster and concrete block end wall office building and adding to an existing office building in West Los Angeles, for Pardee Constr Co; new office building, 12,000 sq ft in area, addition 2400 sq ft in area, composition roofing, concrete slab and vinyl asbestos floors, acoustic tile ceilings, plumbing, electrical, air conditioning, movable partitions, aluminum mullions, granite veneer.

RESTAURANT AND TAVERN (Canoga Park)—Architect Patrick L Lawless and L J Von Dolien, associate, 1124 S Beverly Dr., Los Angeles, have started working drawings for construction of an English type restaurant and tavern at 6819 Canoga Ave., Canoga Park, for B G S Associates; 4000 sq ft in area, frame, stucco, wood siding, shake roof, concrete slab and carpeted floors, beam ceilings, fireplace, air conditioning, plumbing, electrical, leaded glass, asphalt paving.

***CHURCH EDUCATIONAL BUILDING (San Pedro)**—Architect David Patterson, 672 LaFayette Park Pl., Los Angeles (DUNKirk 2-2525), is preparing working drawings for a frame and stucco church education building to be located at Western and 19th St. in San Pedro for the Ocean View Baptist Church, at lot; 1600 sq ft, composition roofing, metal sash, concrete slab, interior plaster, forced air heating, chalk and tack boards, electrical, plumbing, insulation.

***RECREATION BUILDING (Los Angeles)**—Architect David Patterson, 672 LaFayette Park Pl., Los Angeles (DUNKirk 2-2525), is preparing working drawings for a 2-story, tilt-up concrete boys recreational building to be located at 6957 N Figueroa St., Los Angeles, for the Optimist Home for Boys, Inc; 7200 sq ft, composition roofing, metal sash, patio doors, concrete slab and asphalt tile flooring, interior plaster, acoustical plaster, electrical, plumbing, kitchen facilities, lockers, showers, toilets, metal partitions, forced air heating.

APARTMENT BUILDING (Santa Barbara)—Architect Charles E DuBois, 17057 Ventura Blvd., Encino, is preparing working drawings for construction of a 2-story, 54-unit frame and stucco apartment building in Santa Barbara, for a client; composition roof, aluminum sash, resilient and carpeting flooring, tub enclosures, stone veneer, ceramic tile work, dual and wall furnaces, interior plaster, built-in cooking center units, elevator, asphalt concrete paving, electrical and plumbing, subterranean garage.

Note: Dunas Greene & Swidler Inc, 8303 Melrose, Los Angeles (OLive 3-2270), have been selected as general contractors.

THIRTY ONE DWELLINGS (Tract 23813, Northridge)—Duncan & Conroy, Paul J Duncan, architect, 13310 Moorpark, Sherman Oaks (STAnley 3-3740), are preparing working drawings for construction of thirty-one frame and stucco dwellings at tract 23813, Devonshire and Etiwanda Sts., Northridge, for a client; 1250 to 1500 sq ft each, composition roofing, aluminum and wood sash, patio doors, fireplaces, forced-air heating, concrete slabs, asphalt tile flooring, interior plaster, garbage disposals, gas built-in

ovens and ranges, hoods and fans, 2 baths each, enclosed tubs and showers, ceramic tile work, attached garages.

DWELLING (Van Nuys)—Harry R Durst, 5435 Van Nord, Van Nuys (STate 5-8598), has had plans prepared for self for the construction of a Palos Verdes stone veneer, frame and stucco dwelling at 13266 Cumpston, Van Nuys; 67x40 feet, shake roof, aluminum sash, patio doors, fireplace, forced air heating, oak, linoleum and carpeting, interior plaster, garbage disposal, dishwasher, electric built-in oven and range, hood and fan, 2 baths, tub enclosures, ceiling heaters, ceramic tile work, attached garage; cost \$18,000.

OFFICE AND LABORATORY BUILDING (Lynwood)—Architect Robert L Delves, 11224 Long Beach Blvd., Lynwood, is preparing preliminary plans for construction of a 1-story, concrete block office and laboratory building on Imperial Hwy., Lynwood, for a client; 2000 sq ft in area, composition roofing, plate glass windows, aluminum entrances, concrete slab and vinyl covered floor, interior plaster, glass partitions, air conditioning, restrooms, paved parking area.

DWELLING (El Monte)—Paul Frazier, 5353 La Madera Ave., El Monte (GLiberty 8-4393), has had plans prepared for construction of a 4-room, frame and stucco dwelling at the above address, for himself; 784 sq ft in area, composition roofing, double hung, louver and sliding sash, concrete slab and asphalt tile covered floor, dual wall furnace, attached carport.

RESIDENCE (West Los Angeles)—Norman Shapiro, 1110 S Longwood Pl., Los Angeles (WEBster 9-8586), has completed working drawings for construction of a frame and wood siding residence at 1335 Shadybrook Dr., West Los Angeles, for Maury Verbin, 1380 Ynez, Monterey Park; 4000 sq ft in area, composition and gravel and shake roof, concrete slab, terrazzo, carpet, vinyl and linoleum floors, plaster, wood paneling, aluminum sliding doors, louver windows, 3½ baths, ceramic tile, two fireplaces, forced air heating, dishwasher, garbage disposal, built-in range, oven and refrigerator, laminated plastic counter tops, attached garage.

APARTMENT BUILDING (Newport Beach)—Architect Herbert E Riley, 2610 Avon St., Newport Beach, has prepared preliminary plans for the construction of a 39-unit apartment building at Coast Highway and Bayshore Dr., Newport Beach, for Lyman H Farwell. The project will consist of three buildings totaling 64,000 sq ft and will include a swimming pool.

STORE BUILDING (Reseda)—Architect Robert J Mayer, 4055 Wilshire Blvd., Los Angeles (DUNKirk 5-3345), is completing working drawings for a concrete block store building to be located on Sherman Way in Reseda for Melville Realty Co; 98x88 ft, composition roofing, metal sash, store front construction, concrete slab and resilient tile flooring, interior plaster, electrical, plumbing, insulation; estimated cost, \$61,000.

THREE RESIDENCES (Eagle Rock)—Architect Donald Polsky, 1110 S Robertson, Los Angeles (CREstview 5-1211), is completing working drawings for three frame and stucco residences to be located on Banbury Pl in Eagle Rock for a client; 1100 sq ft each, composition roofing, metal sash, patio doors, conventional flooring, vinyl tile, drywall interiors, acoustical plaster, wood paneling, forced air heating and unit heaters, built-in kitchen equipment, laminated plastic work, two baths each, electric bathroom heaters, insulation.

***MARKET BUILDING (Long Beach)**—Architects Lindsey and Lindsey, 6311 N Figueroa, Los Angeles (CLinton 7-8123), are completing working drawings for a reinforced masonry market building to be located at 3750 E Anaheim in Long Beach to be known as Boys Market No 11, for the Boys Market Co of Los Angeles; 47,000 sq ft, composition roofing, aluminum storefront construction, concrete slab and asphalt tile flooring, suspended ceilings, acoustical treatment, interior plaster, metal doors and frames, laminated wood beams, stainless steel wainscoting, overhead roll-

ing doors, mezzanine, cooler and freezer work, asphaltic paving and parking lights; estimated cost \$400,000 (approx).

***PARKING GARAGE (Beverly Hills)**—Architect Welton Becket and Associates, 5657 Wilshire Blvd., Los Angeles (WEBster 1-1181), have completed working drawings for a reinforced concrete, 7-story parking garage to be located at Rodeo Dr and Brighton Way in Beverly Hills for the City of Beverly Hills, 222,775 sq ft, electrical, plumbing, elevator, aluminum mullions, aluminum grillwork and patterned concrete panels. The structure will contain parking space for approximately 400 cars. Estimated cost \$780,000.

Bids will be called for soon.

***MARKET BUILDING (Riverside)**—Architect Carl Maston and Richard Banta, 922 N La Cienega, Los Angeles (OLympia 2-4110), have completed working drawings for a reinforced masonry and tilt-up market building to be located at Van Buren and Riverside, in Riverside, for Thrift-Mart Inc. of Los Angeles; 31,000 sq ft, tapered steel beams, composition roofing, metal sash, storefront construction, interior plaster, acoustical suspended ceilings, air conditioning, overhead steel doors, automatic store doors, electrical, plumbing, insulation.

***ALTER CHURCH (West Hollywood)**—Architect David Patterson, 672 LaFayette Park Pl., Los Angeles (DUNKirk 2-2525), is completing working drawings for altering the West Hollywood Baptist Church, 8252 Melrose, West Hollywood; project consists of an 80 by 90 ft addition to existing building, concrete slab and asphalt tile flooring, forced air heating, interior partitions and new front, decorative glass, electricals, plumbing.

ADD TO OFFICE AND STORAGE BUILDING—The Powers Regulator Co, 3200 Temple St., Los Angeles, has had plans prepared for self to add to an office and storage building located at lot; 2146 square feet, composition roof, exterior brick work, folding partitions, metal sash and concrete ramp; cost \$25,000.

ADD TO STORE BUILDING—English Family Trust c/o Margaret Deming, 12407 Ventura Blvd., North Hollywood, has had plans prepared for self to add to a store building located at 2600 Pasadena Ave., Los Angeles; 44x50 feet and 48x90 feet, composition roof, interior stucco and wood panel work, acoustical tile ceilings, concrete, quarry tile, asphalt tile and tile floors, metal sash, wood slab, metal and glass and metal clad wood doors, metal wainscoting and wood stairs and railings; cost \$80,000.

APARTMENT BUILDING (Covina)—Architect Donald Polsky, 1110 S Robertson, Los Angeles (CREstview 5-1211), is completing working drawings for a 12-unit, frame and stucco, masonry veneer apartment building to be located on Barranca in Covina for a client; 9000 sq ft, composition roofing, metal sash, plywood and linoleum flooring, interior plaster, acoustical plaster, built-in kitchen units, wall heaters, insulation.

CONVERT BUILDING TO CLUBHOUSE (Palms Park, Los Angeles)—Architects Caughey and Ternstrom, 8717 W 3rd St., Los Angeles (BRAdshaw 2-4594) were commissioned by Los Angeles City Recreation and Park Commission, Room 305 City Hall, Los Angeles, to prepare plans and specifications for conversion of a structure into a community clubhouse at Palms Park, 2950 Overland Ave., Los Angeles.

***TWO JUNIOR HIGH SCHOOL PLANTS (La Crescenta Area, Glendale)**—Architects Woodford & Bernard, 410 N La Brea Ave., Los Angeles (WEBster 6-1161), have had working drawings approved for construction of two new junior high school plants to be located on New York Ave and on Rosemont Ave, La Crescenta area, Glendale, for the Board of Education of the Glendale Unified School District, 411 E Wilson Ave., Glendale (CLapman 5-7621).

The plants will be on hillside sites and will range from one to two stories with a main two-story building in the center.

Work includes concrete frame with brick filler walls, pan joist, gypsum roof deck-

Residence of
MR. and MRS. MAURICE VERBIN
Beverly Hills, California

INTERIOR DESIGN/ALADDIN INTERIORS
DECORATOR/MURIEL BROWN, N.S.I.D.

PHOTOGRAPHED BY MAX ECKERT

This interesting A-frame residence is located in a ruggedly wooded section of Beverly Hills, California. Having lived in Hawaii, the Verbins endeavored to recreate an atmosphere of island living. Landscaping with volcanic rock and trickling waterfalls among lush foliage lends a tropical aura that continues inside the house as well. Natural materials of wood and stone are used as structural forms. The exposed forms become, at the same time, both the architecture and the decoration. The dramatic roof line, created by the soaring A-frame center-section, is reminiscent of primitive island architecture. Even the choice of site lends itself well to the island flavor the owners were seeking.

Skylights at the ridge of the A-frame and elsewhere provide sunlight that makes it possible to grow native plants inside in the main living areas. Large glass areas throughout, several atriums, and profuse planting give this house the feeling of open air living, typical of some Hawaiian houses.





Artificial planting by PIERRE

These views of the Living Room show the interesting visual effect achieved by the heavy beams of the A-frame construction. The beams and the ceilings — which actually form the walls — are stained a rich warm tone. All the furniture in the room is upholstered in red, of various intensities and textures. The A-shaped window created by the gable of the roof overlooks an Hawaiian garden and swimming pool with the wooded hillside beyond.

INTERIOR DESIGN/ALADDIN INTERIORS

DECORATOR/MURIEL BROWN, N.S.I.D.

PHOTOGRAPHED BY MAX ECKERT



Artificial planting by VIERE

INTERIOR DESIGN/ALADDIN INTERIORS

DECORATOR/MURIEL BROWN, N.S.I.D.

PHOTOGRAPHED BY MAX ECKERT

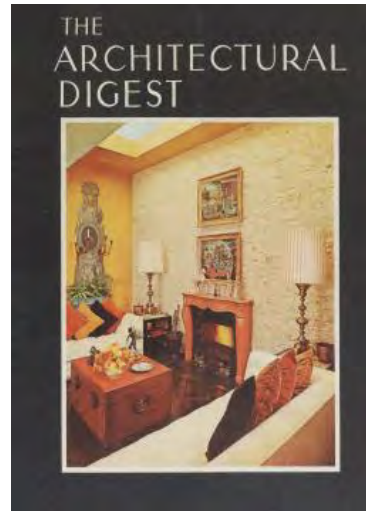
To the left is a view from the Den looking toward the Dining Area. At the far end of the area is a sliding glass wall which opens onto an atrium verdant with tropical plants. The suspended storage wall has sliding doors papered in silver foil with a flocked oriental medallion design. The teakwood furniture rests on a gold colored rug. Dining chairs are upholstered in a tangerine silk brocade. This photograph illustrates the extensive use of indoor planting areas, some with lava rock and the play of water.

The Master Bedroom, below, is decorated with lime green and gold fabrics and gold leafed furniture and accessories.



Architectural Digest

SPRING 1965



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<https://archive.architecturaldigest.com/issue/19650301/print>



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Exhibit 6b. Maurice and Doris Verbin

LATimes 1960-11-11 Display Ad Baverman Bros.

Doris Verbin shortly after the Verbin family moved into 1335 Shadybrook Dr.
The dryer is one of the few appliances that have been replaced.



MRS. M. C. VERBIN
1335 SHADY BROOK DRIVE
BEVERLY HILLS, CALIFORNIA

*"My clothes come out,
so fluffy, dry, and so
fast while the lint re-
mover takes away all
the lint."*



MORRIS KARP
BRAVERMAN BROS.
LOS ANGELES

*"Frigidaire's Flowing
Heat drying system
does a real fast drying
job yet is safe for any
fabric."*

FRIGIDAIRE
NO-VENT DRYER



FRIGIDAIRE
LAUNDERS
WITH
EXTRA CARE

**Flowing Heat
System**

- DRIES FASTER, SAFER THAN
SUNSHINE. BLANKET OF
HOT AIR DRIES EACH LOAD
JUST RIGHT.
- EXCLUSIVE MOISTURE
MINDER REMOVES MOISTURE
FROM AIR AUTOMATICALLY.
NO VENT, NO PLUMBING.

BRAVERMAN BROS.

655 SOUTH LA BREA AVENUE
LOS ANGELES 36, CALIFORNIA

LATimes 1986-07-24 Obituary Verbin Maurice C.

Funeral Announcements

VERBIN, Maurice C. beloved husband of Doris; loving father of Jeffrey Verbin and Pamela (Jeffrey) Balton; loving grandfather of Tracy and Lindsay; devoted son of Fannie Verbin.

Services 2 pm, Thursday at Courts of TaNaCH Chapel, Mount Sinai Memorial Park. **Mount Sinai Mortuary** In lieu of flowers, the family prefers donations to American Heart Assoc.

LATimes 2022-04-15 Obituary Doris Verbin-Pepper

Doris Verbin-Pepper Obituary (1929 - 2022) - Los Angeles, CA - Los Angeles Times

November 9, 1929 - April 13, 2022 Doris Mae Verbin-Pepper (November 9, 1929 - April 13, 2022) Doris was born in Los Angeles, California to Genevieve and Oscar Glick. She was devoted to her family. Doris was predeceased by her first husband Maurice Verbin (1986), her second husband Shelton Pepper (2019), and her beloved brother Cantor Maurice Glick (2019). Doris is survived by her son Jeffrey Verbin and daughter Pamela Balton (Jeffrey). Doris welcomed Shelly's children Kenny, Jon, Steve (deceased 2008) and Pam Fender (Jack) into her family. She is blessed with 6 grandchildren: Tracy Satvat (Ali), Lindsay Balton, Melissa Goble, Erica Pepper, Blake and Evan Pepper-Tunick, as well as 5 great-grandchildren: Sloane and Drew Satvat, Lilah DiMaggio, and Charlotte and Penelope Goble. Doris enjoyed a genuine passion for life; she had an appreciation for music, theater, dining, travel, and spectator sports. She was the life of the party and loved to share stories. She was uniquely loyal in her relationships. Doris had a keen eye for design and chic personal style. She enjoyed playing piano, dancing, and cooking, especially for family holiday gatherings. Doris's family would like to express their deep gratitude for her devoted caregivers Benedict, Shirley, Mellie, Neri, Dolly, and for Skirball Hospice. Funeral services will be held at Mount Sinai Hollywood on Sunday, April 17, 2022 at 12 noon. Donations may be made in her memory to Skirball Cultural Center.

Exhibit 6c. Norman W. Shapiro, Architectural Designer



NORMAN SHAPIRO · 3rd

SOLE PROPRIETOR OF NORMAN SHAPIRO CONSTRUCTION

- NORMAN SHAPIRO CONSTRUCTION
- USC

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NORMAN hasn't posted lately

NORMAN'S recent posts and comments will be displayed here.

[Show all activity →](#)

Experience

SOLE PROPRIETOR

NORMAN SHAPIRO CONSTRUCTION

Jan 1982 - Present · 40 yrs 6 mos

GREATER LOS ANGELES COUNTY SPECIALIZING IN WEST L A/SANTA

MONICA

PRE ANALYZATION OF PRELIM CONSTRUCTION DOCUMENTS FOR THE GREATEST COST EFFECTIVENESS.
BID, CONTRACT AND SUPERVISE ALL CONSTRUCTION, THRU PROJECT COMPLETION



Home



My Network

MOUNTAINGATE DEVELOPMENT
Jun 1979 - Jan 1982 · 2 yrs 8 mos
BRENTWOOD, CA.

REVIEWED NEW ARCHITECTURAL DOCUMENTS TO SIMPLIFY
CONSTRUCTION METHODS AND REDUCED THE BOTTOM LINE BY

DIVISION AND OPERATION MANAGER

TOO MANY TO ITEMIZE
Jan 1962 - Jan 1982 · 20 yrs 1 mo
SO. CAL., CHICAGO, DETROIT

I OCCUPIED EXECUTIVE CORPORATE POSITIONS WITH NATIONAL
RESIDENTIAL CONSTRUCTION COMPANIES.

Education

USC

3 YRS. NO DEGREE, ARCHITECTURE
1955 - 1957

Grade: B (ARCH) C-(LIBERAL ARTS)

Activities and societies: A PROFESSIONAL SCHOOL IS TOO DEMANDING
TO ENGAGE IN ACTIVITIES AS WELL AS SOCIETIES, AT LEAST FOR ME.



University of Southern California

NON DEGREE, ARCHITECTURE
1955 - 1957

Skills

Construction



17 endorsements

Contract Management



 14 endorsements

Construction Management

 10 endorsements

Show all 12 skills →

Recommendations

Received Given



Jim Wiebe · 3rd
Broker CEO at World Peace Realty ePRO, CNE
October 18, 2012, NORMAN was Jim's client

Norman is a consummate professional and in my experience one of the most qualified builders in the Los Angeles area. He is reliable and professional in every way with more experience then he probably could ever explain.

If you have a job that needs to be professionally managed and completed fully, Norman is the guy who will do exactly that.

He is creative and will produce results in any business or professional area he chooses to tackle. He is defintely a multidimensional individual. You will be glad you chose to work with Norman.

Interests

Companies Groups Schools



University of Southern California
566,396 followers

Promoted

...



Discover more with
AARP



Tap into proven
talent

Exhibit 6d. Kenneth S. Iwata, Structural Engineer

J SUBTLY JAPANESE

TREASURES BROUGHT from the Orient and a deep appreciation of Japanese art and design and way of life inspired the pattern for this handsome country home in Palm Springs, owned by Mr. and Mrs. Ernest Alschuler.

The architectural design was adapted by Lapham and Iwata to the warm, dry climate of the desert. Handmade concrete shingles, for example, were used in place of wood shingles; reed-covered garage doors are aluminum; exterior wood is hand-adzed. The interior design by Arthur Elrod, AID, has the subtlety and restraint of fine Japanese homes. Terrazzo floors are left uncovered for the most part.

The floor plan is well designed for entertaining, with a guest room, play room, kitchen and bar in one wing and master bedroom, main kitchen and dining-living areas in the other. Air conditioned and equipped with the finest appliances, this is a carefree home with complete facilities for enjoyable living.

by Barbara Lenox



Rear garden has picturesque pool designed with native stone coping and bordered with grass. Deck on left adjoins guest house, is one of several outdoor areas



Patterned after country homes in Japan, front exterior shows roof of handmade concrete shingles designed like Oriental shingles. The aluminum garage doors are reed-covered; the olive trees are shaped in an Oriental design

Owners
Designers-Engineers
Decorator
Landscaping

Mr. and Mrs. Ernest Alschuler
Lapham and Iwata
Arthur Elrod AID
Zareh Kiragh ASLA



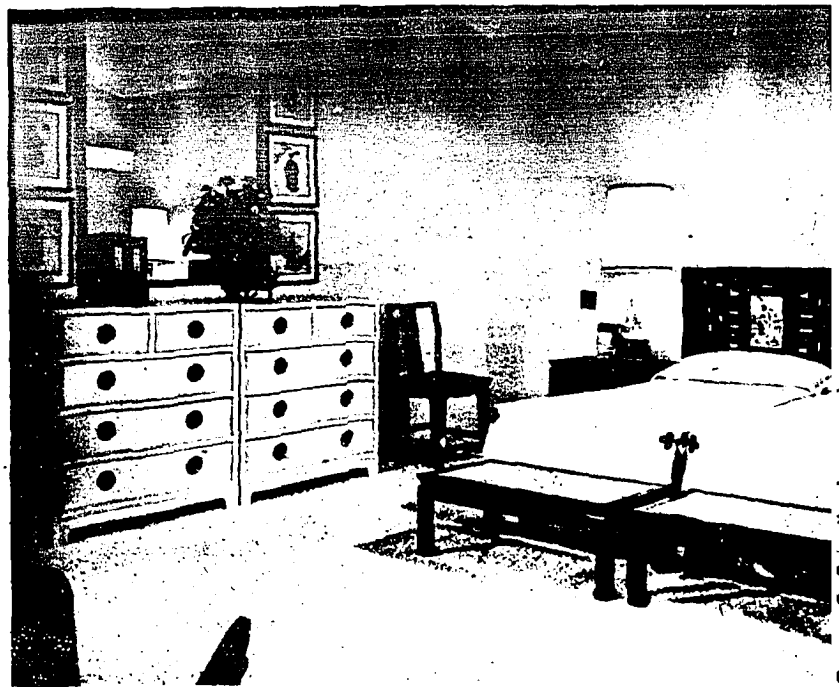
Entrance garden through reed gate at left has sun-control screen overhead. This diffuses light pleasantly in garden and in the interior areas. Note aggregate pavement, flagstone on garden floor.



Living room has fireplace made of native stone, terrazzo flooring. Scrolls, table, lamp bases were brought from Japan by owners and co-ordinated into the handsome interior by Arthur Elrod, AID

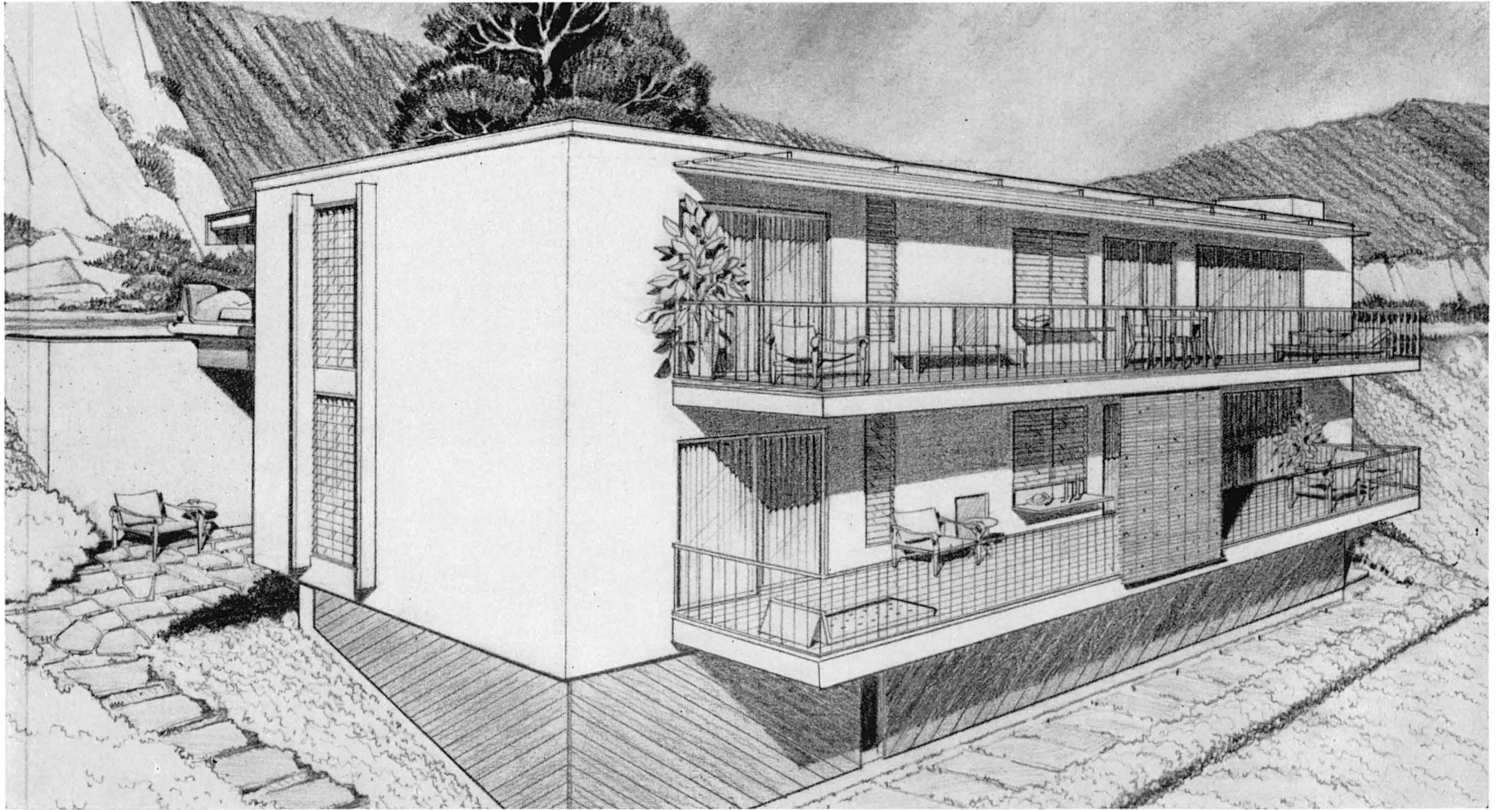


View from living room shows pleasing effect of entrance garden. Sliding panels close off area when needed



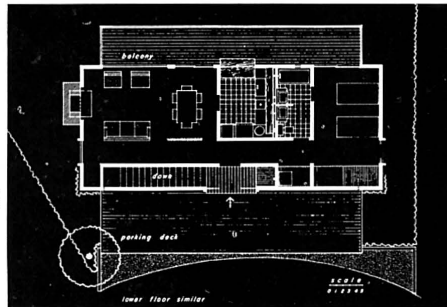
Master bedroom has fine antique carved wood made into headboard and rare prints around mirror. Area opposite bed has a private patio

George R. Szanik photographs



HILLSIDE HOUSE BY JAMES DURDEN

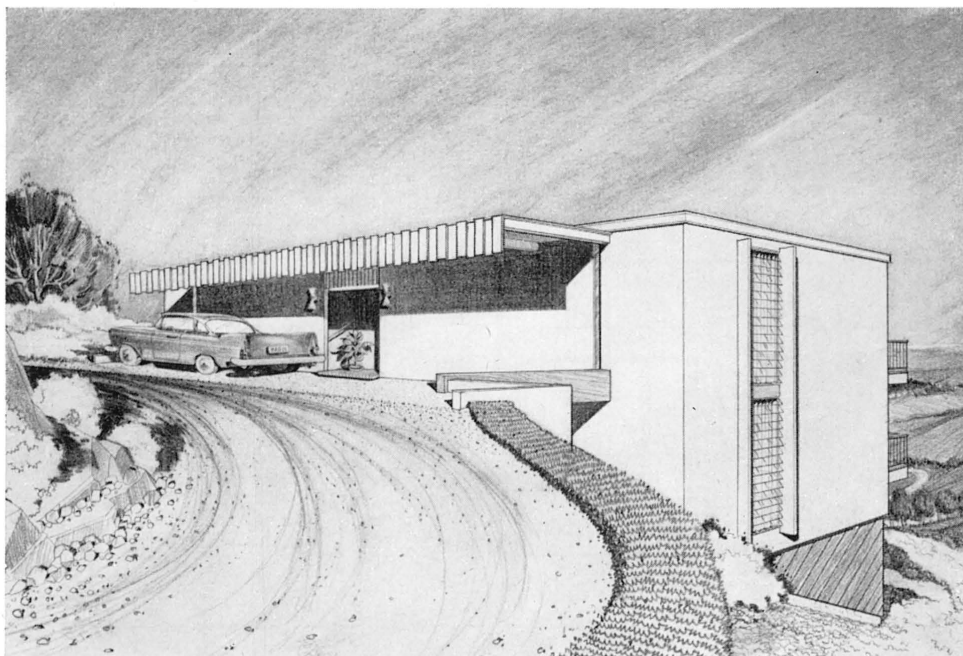
IWATA AND JENKINS: STRUCTURAL ENGINEERS



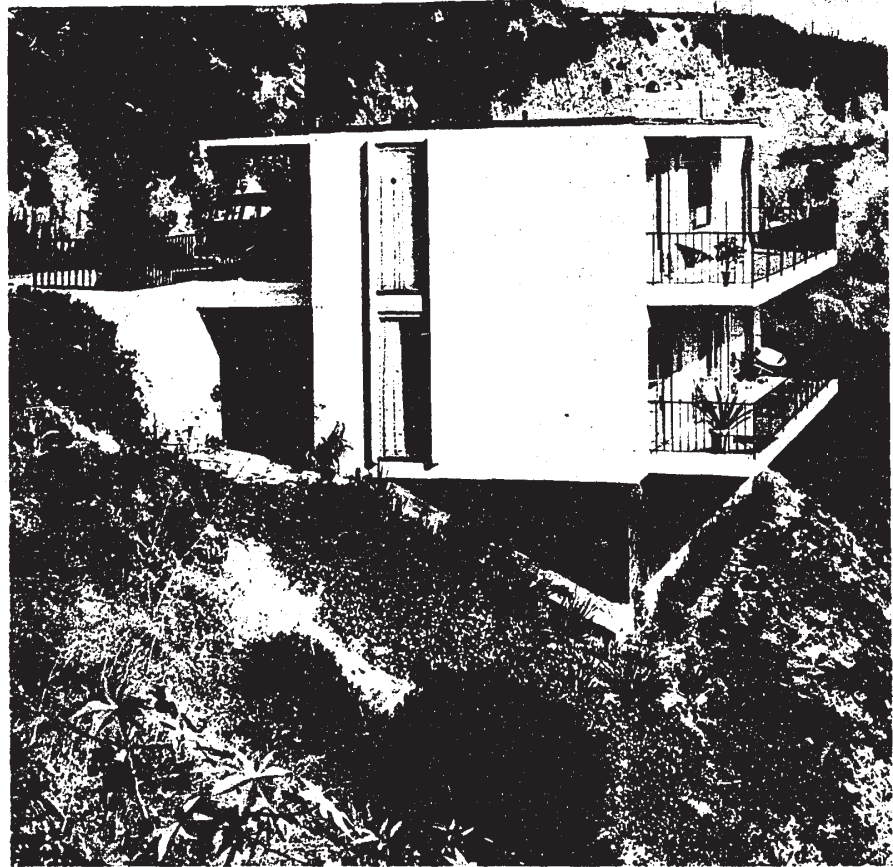
The site is a piece of land dropping sharply away from the curving road. There is a commanding view of city and ocean. By restricting parking to a sheltered deck, 10 x 40 feet, parallel to the house, it was possible to make all rooms face the best of the view without increasing the size of the foundations or the height of the subfloor. Since the grade was very steep, with considerable fill at one side, the footing wall was poured around the perimeter as a continuous concrete beam, supported by concrete caissons at the upper and lower walls. The sub-floor walls were then braced by diagonal wood sheathing and the lower and upper floors were framed so that balconies and canopies could be cantilevered.

The house was planned as a single family residence with the future possibility of being converted into two separate and private units. Both floors are similar in plan: living and dining space, guest room and bath occupying the upper level; a studio and workshop, master bedroom and bath on the lower level. A sheltered space beneath the parking deck is open at both ends as a breezeway and is protected from harsh sun and strong wind, and will be used as a garden room and service area.

Sliding aluminum doors open to the balcony from the dining area and the bedroom. There was no natural gas in the immediate area. All appliances are electric. A radiant electric heating system, "Ceil-Heat," was installed in the plaster ceilings. All plumbing is along one wall, with an automatic laundry and linen storage in a closet across the hall from the bath. The place is concrete block; wood frame construction is used throughout the house. Except for exposed wood sheathing at the subfloor, all exterior walls are stucco. Interior walls and ceilings are plaster with the exception of the outside perimeter of the kitchen and bath unit which are to be paneled in wood.



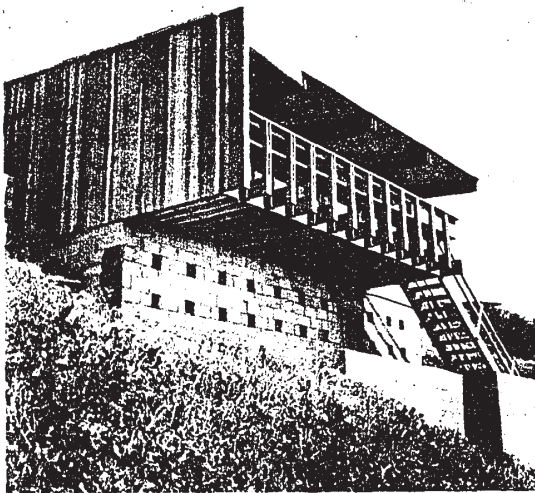
Problem: to create a look of lightness



Douglas Ebersole

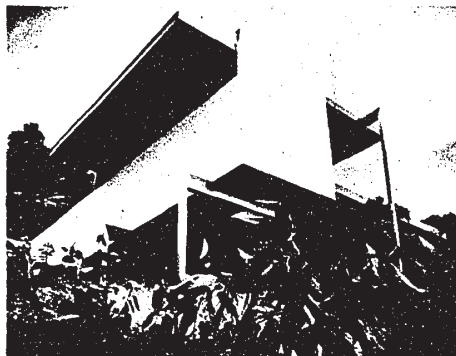
For the hillside house, which always presents esthetic problems, James Durden finds an excellent solution. Concrete caissons were poured, with a continuous concrete beam above grade at perimeter. **Engineers, Iwata & Associates**

John Hartley

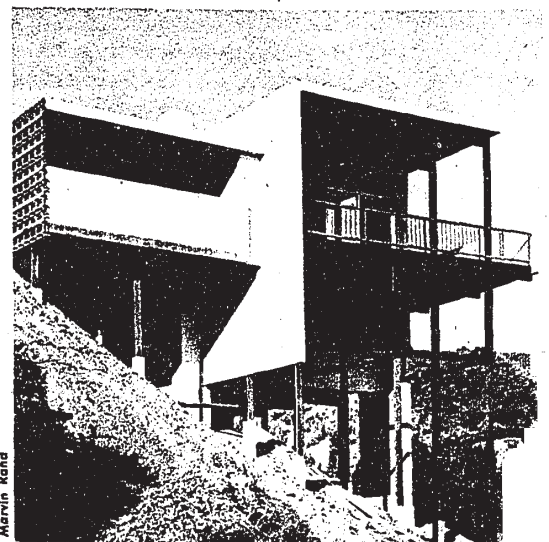


On slope varying from 35 to 50 deg., Chapman, McCorkell & Associates use 4x8 and 6x8 wood columns, some 25 feet in length, as at right

Above, Architect Kemper Nomland Jr. cantilevers a house on three sides from the masonry mass




Julius Shulman



Marvin Rand

In house on a 1½ to 1 slope, Richard J. Neutra encases posts and beams in stainless steel as left

Rafu-Shimpo 1956-10-17 Medical bldg features comfort with comtemporary (sic) design.



RAFUXSHIMPO

345 SO. SAN PEDRO STREET
LOS ANGELES 12, CALIF.
MADISON 4-2221

ESTABLISHED 1903
WEDNESDAY, OCTOBER 17, 1956
NO. 15,945

Medical bldg. features comfort with comtemporary design

An unusual design quality, re-
sulting in dramatic architecture, is
exhibited in a medical building
completed this week for Dr. Ir-
ving Schuman, M.D. by the archi-
tectural firm of Alexander,
Leary and Yarnow, AIA. The
two-story, single story structure
located at 1004 Washington Blvd.,
Culver City, is completely air-con-
ditioned.

One of the two stories is used
as a dental office in Dr. Harold
S. Harada, D.D.S.

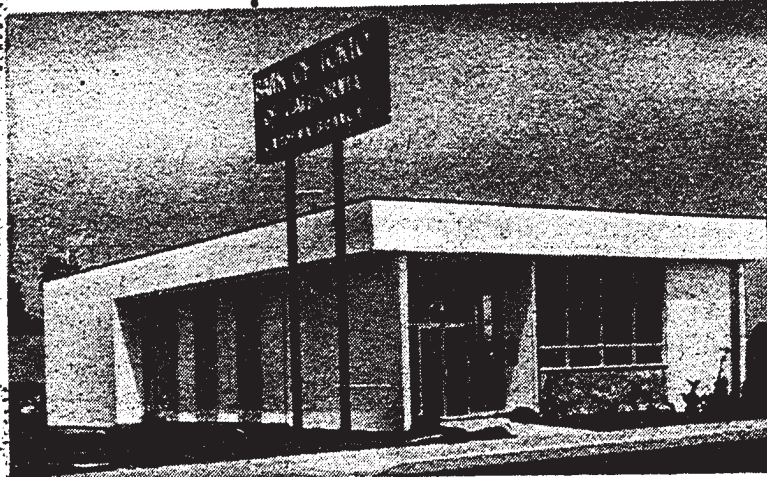
The 1538 sq. ft. building is of
frame and stone construction. A
typical Californian atmosphere
is created through the use of red-

wood siding. A crushed rock roof
lends color and texture, contribut-
ing to the general charm of these
medical units. The client's request
to create a comfortable atmos-
phere and to avoid the cold, clini-
cal quality of many medical build-
ings was admirably achieved by
the architects.

Offstreet parking has been pro-
vided for the patients. The build-
ing was designed for future ex-
pansion. Total cost of land and
structure was \$40,000. General
contractor was Clements-Holst
Co. Mechanical engineers were
Loyne and McClure. Structural
engineers were **Edmund J. Davis**
and Jenkins.

GARDENA BRANCH BANK BUILDING COMPLETED

Los Angeles Times (1923-1995); Aug 12, 1956; ProQuest Historical Newspapers: Los Angeles Times
pg. E18



GARDENA BANK—Newly completed building for branch of Bank of Tokyo in Gardena, is shown above. Structure was designed by Absmeier, O'Leary & Terasawa, architects, and was built by Oltmans Construction Co. Structural engineers were Iwata & Jenkins. Cost of project, including land and equipment, \$100,000.

GARDENA BRANCH BANK BUILDING COMPLETED

Construction of new quarters for the Gardena branch of the Bank of Tokyo of California have been completed, it was announced by Tatsuchi Shibata, president of the Japanese-American banking firm of San Francisco and Los Angeles.

The new building, designed by the Los Angeles architectural firm of Absmeier, O'Leary & Terasawa, represents an investment of \$100,000, which includes site acquisition, equipment and furnishings.

According to Kiyoshi Umekawa, manager of the Gardena branch, the single-story building, containing 3226 square feet of space, was developed by the architects in a utilitarian manner to meet the needs of the bank.

Functional Design

The design reflects the simplicity of Japanese provincial buildings of several centuries ago featuring balanced roof overhangs and white plastered exterior.

Wall construction is of wood and plaster and the wood roof is supported by clear span tapered steel beams, covered by a reflective aluminum-impregnated

cap sheet to aid in temperature control. Roof girders were engineered to allow for future expansion.

Underfloor ducts were used for electric and telephone outlets and interior furnishings reflect the simplicity of the architectural design.

United States, War Relocation Authority centers, final accountability rosters, 1942-1946.

NO.	NAME	OTHER NAME	FAMILY NUMBER	SEX	DATE OF BIRTH	NATLTY	QTY. UNITS	TYPE OF ORIGINAL ENTRY	DATE OF ORIGINAL ENTRY	PRE-DEPORTATION ADDRESS	CURR. ADDRESS	TYPE OF FINAL DEPART. NO.	DATE OF FINAL DEPART. NO.	DESTINATION OF FINAL DEPART. NO.
2317.	INABADA	Sumaru	18269	M	1/10/11	J	---	SAAC	9/30/42	Los Angeles, Calif.	76-111	Term-w g	3/11/45	San Louis Obispo, Calif.
2318.		Sumiko	"	F	2/21/16	J	---	SAAC	9/30/42	Los Angeles, Calif.	76-111	Term-w g	10/6/45	Los Angeles, Calif.
2319.		Shinichi	"	M	8/11/36	J	---	SAAC	9/30/42	Los Angeles, Calif.	76-111	Term-w g	10/6/45	Los Angeles, Calif.
2320.		Shinichi	"	M	12/1/37	J	---	SAAC	9/30/42	Los Angeles, Calif.	76-111	Term-w g	10/6/45	Los Angeles, Calif.
2321.		Shuji	"	M	7/31/39	J	---	SAAC	9/30/42	Los Angeles, Calif.	76-111	Term-w g	10/6/45	Los Angeles, Calif.
2322.		Naomi	"	F	2/6/43	J	---	---	2/6/43	Los Angeles, Calif.	76-111	Term-w g	10/6/45	Los Angeles, Calif.
2323.		Yoshitaka	"	M	6/25/44	J	---	---	6/25/44	Los Angeles, Calif.	76-111	Term-w g	10/6/45	Los Angeles, Calif.
2324.	INABADA	Toruhiro	20341	M	3/19/79	J	A	5603337	9/16/42	Yuba City, Calif.	126-11B	Term-w g	6/18/45	Crowley, Colo.
2325.		Koto	"	F	10/12/98	J	A	5795131	9/16/42	Yuba City, Calif.	126-11B	Term-w g	6/18/45	Crowley, Colo.
2326.		Sam	"	M	2/9/22	J	---	SAAC	9/16/42	Yuba City, Calif.	Ind-Expl	3/2/44	Larabee, Wyo.	
2327.		James	Yukio	M	10/30/21	J	---	SAAC	9/16/42	Yuba City, Calif.	Ind-Ex	9/13/44	Fort Logan, Colo.	
2328.		Alcio	"	M	1/15/29	J	---	SAAC	9/16/42	Yuba City, Calif.	126-11B	Term-w g	5/23/45	Denver, Colo.
2329.	INABA	Sam	17800	M	2/10/98	J	A	5021437	9/30/42	Los Angeles, Calif.	U		1/7/44	
2330.		Elmer	Takashi	M	11/30/10	J	---	SAAC	9/30/42	Los Angeles, Calif.	Ind	5/18/44	Tule Lake, Calif.	
2331.	INABA	Roy	17888	M	7/18/21	J	---	SAAC	9/30/42	Los Angeles, Calif.	T-8	5/18/44	Tule Lake, Calif.	
2332.		Shiro	"	M	5/31/21	J	---	SAAC	9/30/42	Los Angeles, Calif.	T-8	5/18/44	Tule Lake, Calif.	
2333.		Shiro	"	M	4/5/43	J	---	---	8/5/43	Los Angeles, Calif.	T-8	5/18/44	Tule Lake, Calif.	
2334.	INABA	Yoshiyuki	8101	M	9/19/67	J	A	1166386	9/16/42	Livingston, Calif.	110-108	Term-w g	10/6/45	Turlock, Calif.
2335.		Shi	"	F	1/16/89	J	A	1114338	9/16/42	Livingston, Calif.	110-108	Term-w g	10/6/45	Turlock, Calif.
2336.	INABA	Frederic	10000	M	10/10/09	J	A	5653110	9/30/42	San Diego, Calif.	126-21	Term-w g	10/9/45	Honolulu, Hawaii
2337.	INABAKI	Yasuo	18000	M	12/1/12	J	---	SAAC	1/11/42	Los Angeles, Calif.	67-1A	Term-w g	3/27/45	Denver, Colorado
2338.		Yasuo	"	M	7/11/18	J	---	SAAC	3/6/43	Los Angeles, Calif.	67-1A	Term-w g	3/27/45	Denver, Colorado
2339.	INABAKI	Shoji	18089	M	4/25/11	J	---	SAAC	9/27/42	Los Angeles, Calif.	Ind-Expl	5/5/43	Wagette, Idaho	
2340.	INABA	Shiro	18145	M	10/11/75	J	A	1183333	9/27/42	Los Angeles, Calif.	126-11A	Term-w g	10/6/45	Los Angeles, Calif.
2341.		Ken	"	M	9/12/08	J	A	3999082	9/27/42	Los Angeles, Calif.	126-11A	Term-w g	10/6/45	Los Angeles, Calif.
2342.	INABA	Saitaro	1873	M	12/10/79	J	A	3980911	9/16/42	Turlock, Calif.	70-4D	Term-w g	10/2/45	Cortez, Calif.
2343.		Ueno	"	F	5/26/11	J	A	3378781	9/16/42	Turlock, Calif.	70-4D	Term-w g	10/6/45	Turlock, Calif.
2344.		Buddy	Tanaka	M	6/9/18	J	---	SAAC	9/16/42	Turlock, Calif.	Ind-Expl	1/7/43	Boulder, Colo.	
2345.		Pauline	"	F	2/29/24	J	---	SAAC	9/16/42	Turlock, Calif.	Ind-Expl	1/7/43	Larabee, Wyo.	
2346.		Naama	"	F	1/11/26	J	---	SAAC	6/27/42	Turlock, Calif.	Ind-Expl	8/26/44	Boulder, Colo.	
2347.		Hideo	"	M	8/28/29	J	---	SAAC	9/16/42	Turlock, Calif.	70-4D	Term-w g	9/20/45	Cortez, Calif.
2348.		Ken	"	M	12/21/22	J	---	SAAC	8/1/42	Turlock, Calif.	Ind-Invit	1/2/42	St. Louis, Mo.	
2349.	INABA	Tokuo	20582	M	1/18/77	J	A	1636129	9/20/42	Kingburg, Calif.	81-12D	Term-w g	9/22/45	Kingburg, Calif.
2350.		Shiro	"	M	2/1/91	J	A	1650882	9/20/42	Kingburg, Calif.	81-12D	Term-w g	9/22/45	Kingburg, Calif.
2351.	INABA	Shoji	18554	M	11/23/18	J	---	SAAC	6/20/44	Los Angeles, Calif.	68-8A	Term-w/o g	5/21/45	Chicago, Ill.
2352.	INABASHI	Kazuo	8611	M	12/7/06	J	A	3673333	6/20/44	Elk Grove, Calif.	126-8B	Term-w g	9/1/45	Elk Grove, Calif.
2353.		Tokuo	"	M	10/19/99	J	A	3940311	6/20/44	Elk Grove, Calif.	126-8B	Term-w g	9/1/45	Elk Grove, Calif.
2354.		John	"	M	10/5/20	J	---	SAAC	6/20/44	Elk Grove, Calif.	Ind-Invit	7/13/44	Chicago, Ill.	
2355.		Tommy	"	M	6/11/23	J	---	SAAC	6/20/44	Elk Grove, Calif.	126-8B	Term-w g	6/16/45	Chicago, Ill.
2356.		Shiro	"	M	11/27/29	J	---	SAAC	6/20/44	Elk Grove, Calif.	126-8B	Term-w g	9/1/45	Elk Grove, Calif.
2357.		Shiro	"	M	12/5/30	J	---	SAAC	6/20/44	Elk Grove, Calif.	126-8B	Term-w g	9/1/45	Elk Grove, Calif.
2358.	INABASHI	Reid	1826	M	1/5/88	J	A	3887314	9/21/42	Los Angeles, Calif.	110-10	Term-w g	10/2/45	Los Angeles, Calif.
2359.	INABASHI	Yoshi	18413	M	12/17/22	J	---	SAAC	9/30/42	Compton, Calif.	Ind-Expl	11/6/44	Phoenix, Ariz.	
2360.	INABASHI	Charles	1859	M	1/21/00	J	---	SAAC	9/21/42	Los Angeles, Calif.	Ind-Expl	10/5/42	Phoenix, Ariz.	
2361.		Walter	"	M	5/5/00	J	---	SAAC	9/21/42	Los Angeles, Calif.	Ind-Expl	12/23/42	Phoenix, Ariz.	
2362.		Louis	"	M	1/1/32	J	---	SAAC	9/21/42	Los Angeles, Calif.	Ind-Expl	12/23/42	Phoenix, Ariz.	
2363.		Lucille	"	F	7/25/35	J	---	SAAC	9/21/42	Los Angeles, Calif.	Ind-Expl	12/23/42	Phoenix, Ariz.	
2364.	INABASHI	Naomichi	26627	M	12/18/07	J	---	SAAC	9/8/42	Los Angeles, Calif.	Ind-Expl	6/26/44	Phoenix, Ariz.	
2365.		Shiro	"	M	5/13/18	J	---	SAAC	9/8/42	Los Angeles, Calif.	Ind-Expl	9/16/45	Detroit, Mich.	
2366.		James	"	M	10/5/28	J	---	SAAC	9/8/42	Los Angeles, Calif.	Ind-Expl	9/29/45	Detroit, Mich.	
2367.	INABASHI	Joe, Sr.	18192	M	2/1/36	J	A	5206386	9/27/42	Los Angeles, Calif.	126-3A	Term-w g	9/12/45	Los Angeles, Calif.
2368.		Joe	"	M	8/22/13	J	A	4331178	9/27/42	Los Angeles, Calif.	Ind-Expl	11/11/44	Chicago, Ill.	
2369.		Joe	"	M	3/13/13	J	---	SAAC	9/27/42	Los Angeles, Calif.	Ind-Invit	5/30/43	Garden City, Kansas	
2370.		Robert	"	M	8/23/39	J	---	SAAC	9/27/42	Los Angeles, Calif.	Ind-Expl	11/11/44	Chicago, Ill.	
2371.	INABASHI	Na	"	M	5/25/22	J	---	SAAC	9/27/42	Los Angeles, Calif.	Ind-Expl	11/11/44	Chicago, Ill.	

Rafu-Shimpo 1954-06-16 Commencement Issue-85 collegians earn degrees at Trojan, Bruin institutions

85 collegians earn degrees at Trojan, Bruin institutions

USC

Alumni Park facing DeLong Memorial library on the University of Southern California campus was the site of the 71st annual commencement exercises for some 3087 Trojans, Saturday, June 12.

Among those receiving their diplomas were some 51 students of Japanese ancestry.

Master of Science
Civil Engineering—Kenneth S.

Mechanical Engineering — Kenneth S. Iwata and William Hideo Morita

Pacific Citizen 1960-11-18 Cortez JACL
fishing derby fisherman from L.A. drowns. 3

Cortez JACL fishing derby fisherman from L.A. drowns

TURLOCK.—The body of Kenneth Setsuo Iwata, 38, of Los Angeles who drowned while fishing last Sunday in the annual Cortez JACL bass derby, was found late Monday morning by Contra Costa sheriff deputies dragging the turbulent waters of Suisun Straits near Bethel Island.

Iwata and three Livingston men had been thrown from their boat as strong winds and rough waters greeted the fishermen. Rescued from the water were Al Mesa, 31, Art Shoji, 33, and Kaz Takahashi by a passing boatman Lee Fredericks of Bethel Harbor. The three, despite heavy clothing, managed to cling to the rolling, tossing boat.

Iwata, a brother of 1000 Club life member Buddy Iwata, manager of the Livingston Farmers Association, disappeared under the choppy surface almost immediately.

Members of the Livingston Farmers Association and the Cortez Growers Association went to the scene to assist in the rescue operations. Dragging operators found Iwata's body at 11:40 a.m.

Structural Engineer

A native of Turlock, Iwata lived here until entering the Univ. of California in 1939. He entered the army in 1943. Following military service he attended Washington University graduating in 1946. He received his masters degree at the Univ. of Southern California in 1950.

Iwata was a member of the West Adams Christian Church of Los Angeles, the Optimists Club and the Structural Engineers Association of Southern California.

He leaves his widow, Eiko, and a daughter, Susan, both of Los Angeles; his parents, Mr. and Mrs. Saitaro Iwata of Turlock; a brother, Buddy Iwata of Livingston and three sisters, Fumie Yahiro of Covina, Charlotte Masae Yamaguchi of Arcadia, and Mitsue Takahashi of Livingston.

Eiko and Kenneth Iwata (1949)



LATimes 1960-11-17 Obituary

-Ken Iwata.

TURLOCK, directors.
IWATA, Kenneth S., beloved husband of Eiko, father of Susan, son of Mr. and Mrs. S. Iwata of Turlock, brother of Buddy J., Mmes. Fumie Yahiro, Charlotte Yamaguchi and Mitsue Takahashi.
 Memorial services 8 p.m. November 19th at the West Adams Christian Church, 3625 West Adams Boulevard.
 Fukui Mortuary, directors.

Exhibit 7. Historic Resource Surveys

Exhibit 7a. SurveyLA; Historic Resources Survey Report
Bel Air—Beverly Crest Community Plan Area

Exhibit 7b. SurveyLA Los Angeles Citywide Historic
Context Statement; Architecture and Engineering:
Sub-Context: L.A. Modernism

**Exhibit 7a. SurveyLA; Historic Resources Survey Report
Bel Air—Beverly Crest Community Plan Area**



Address: 1340 N SEPULVEDA BLVD
 Name: Temple Beth Aaron
 Year built: 1962
 Architectural style: Unknown/not visible

Context 1:

Context:	Other Context, 1850-1980
Sub context:	No Sub-context
Theme:	Design/Construction, 1850-1980
Sub theme:	No SubTheme
Property type:	Institutional
Property sub type:	No Sub-Type
Criteria:	C/3/3
Status code:	QQQ
Reason:	Research indicates that this temple was designed by Victor Gruen and Associates. However, it is located deep on its parcel behind a large parking lot and is difficult to see from the public right-of-way. Therefore, it could not be evaluated. The Other context was used, as the style of the temple is unknown.



Address: 1335 N SHADYBROOK DR
 Name:
 Year built: 1959
 Architectural style: Modern, Mid-Century; Tiki/Polynesian

Context 1:

Context:	Architecture and Engineering, 1850-1980
Sub context:	L.A. Modernism, 1919-1980
Theme:	Post-War Modernism, 1946-1976
Sub theme:	A-Frame Houses, 1950-1975
Property type:	Residential
Property sub type:	Single-Family Residence
Criteria:	C/3/3
Status code:	3S;3CS;5S3
Reason:	An excellent example of a Mid-Century Modern residence with an A-frame structure and distinctive Polynesian influences. The most notable example of the style and type in the area.

**Exhibit 7b. SurveyLA Los Angeles Citywide Historic Context
Statement; Architecture and Engineering:
Sub-Context: L.A. Modernism, 1919-1980**

A-frame buildings also represented how some progressive-minded architects were able to take the fundamental tenants of Modernism and meld them into new idioms that were highly efficient and highly expressive. Defined as “a triangular structure with a series of rafters or trusses that are joined at the peak and descent outward to a main floor level, with no intervening walls,” A-frame buildings fit well within the Modern lexicon because they were inexpensive to construct, remarkably efficient, and incorporated the dramatic rooflines and bold geometric building forms that became a defining feature of the postwar modern movement.²³⁷ The archetypal A-frame was expressed in the form of the custom single-family house and ecclesiastical properties like churches; it also became inextricably linked to the corporate image of businesses including Der Wienerschnitzel, Whataburger, and Tastee Freez, which like Google style businesses leveraged the A-frame’s dramatic form to attract the attention of passersby.



*Left: 1335 N Shadybrook Drive; Right: Wienerschnitzel, 5135 N Laurel Canyon Boulevard
(HistoricPlacesLA)*

The sense of creativity associated with postwar Modernism also encouraged and facilitated innovations in construction, and engineering. Across Los Angeles, architects began to experiment with new construction methods that allowed them to erect new dwellings on challenging hillside lots that had previously been brushed aside as unbuildable. In many hillside communities, houses were literally hoisted up on structural stilts and were suspended over the canyons and hillsides below. John Lautner’s iconic Chemosphere House (1960, L.A. Historic-Cultural Monument No. 785) in the hills above Studio City utilized equally revolutionary technology; the house is perched atop a five-foot-wide concrete pole and is accessed by a funicular.²³⁸ The unconventional house stands as a testament to innovation, and was “built to demonstrate the effectiveness of new plastic and chemical adhesives and sealants” as applied to residential design.²³⁹

As Modernism assumed a more dominant role in architecture and the built environment, some architects began reacting against the rigid orthodoxy of the Modern movement. New iterations of Modern architecture emerged that did not reject historical precedents as staunchly as the International style had, but rather loosely embraced some of the forms, methods, and materials associated with

²³⁷ Chad Randl, *A-Frame* (New York: Princeton Architectural Press, 2004), 11.

²³⁸ “Fourth Floor Home – With Three Floors Missing,” *Popular Mechanics* 116:4 (October 1961): 165.

²³⁹ *Ibid.*

A-frame buildings bore a strong association with recreation, leisure, and the natural environment, so given Los Angeles's urbanized character, the A-frame was never a particularly prolific architectural style in the city. However, the style's unconventional composition and geometric volumes dovetailed with the tenets of the Modern architectural movement that was swiftly reshaping the city and its built environment. Occasionally it was incorporated into the design of new single-family houses that were commissioned by progressive-minded clients and located in areas of the city, such as Brentwood, Bel Air, and the hillside communities of the San Fernando Valley that are more naturalistic in setting.



Left: 2401 Silver Ridge Avenue; Right: 4026 Elderbank Drive (HistoricPlacesLA)

On occasion these A-frame houses were architect-designed such as the Sid and Jan Stebel Residence at 1963 N Mandeville Canyon Road in Brentwood (1962, extant), which was designed by notable architect Harry Gesner. However, given their relative simplicity they were more often than not designed and constructed by contractors or even sometimes by the property owners themselves, some of whom were aided by the prefabricated kits and pattern books from which these houses were often derived.

By the early 1960s, A-frame buildings were still perceived as something of an oddity but on the whole had become more widely accepted by the American public, due largely to their promotion in architectural pattern books and popular magazines. As the A-frame became increasingly familiar, its aesthetic made its way into the design of tract housing and other types of development that were more accessible to the general public than the private, custom A-frame houses that were tucked far back in hillside neighborhoods. Seminal California developer Joseph Eichler notably incorporated the A-frame's dramatic



1335 Shadybrook Drive (Historic PlacesLA)

Exhibit 4. Building Permits

Exhibit 4a. List of all Building Permits 1959-2022

Exhibit 4b. Original Building Permits 1959-1960

Exhibit 4a. List of all Building Permits 1959-2022



Search Online Building Records

Result of Document Search by Address

Home

Print

Help

Contact Us

Address: 1335 SHADYBROOK

1. To print a summary overview, check mark the column for the desired record, then click here for [printer friendly format](#).
2. To obtain the summary of the document, click on any of the result records below, (i.e. Document Type, ... Doc number).
3. To view the digital document, click on the digital icon ()
If image is not available, please come visit us at our [Records Counter Office](#).

Sort By

Then By

Then By

Then By

Doc Number

Ascending

Sub Type

Ascending

Doc Date

Ascending

Doc Number

Ascending

Sort

Pre-selected addresses:

All

<input type="checkbox"/> All	Document Type	Sub Type	Doc Date	User Doc Number	Digital Image
<input type="checkbox"/>	BUILDING PERMIT	GRADING	6/23/1959	1959WL25793	
<input type="checkbox"/>	BUILDING PERMIT	BLDG-NEW	6/25/1959	1959WL28984	
<input type="checkbox"/>	BUILDING PERMIT	NONBLDG-NEW	6/25/1959	1959WL28984	
<input type="checkbox"/>	CERTIFICATE OF OCCUPANCY		9/27/1960	1959WL28985	
<input type="checkbox"/>	CERTIFICATE OF OCCUPANCY		9/27/1960	1959WL29144	
<input type="checkbox"/>	BUILDING PERMIT	BLDG-NEW	7/8/1959	1959WL29144	
<input type="checkbox"/>	BUILDING PERMIT	SWIMMING-POOL/SPA	7/8/1959	1959WL29144	
<input type="checkbox"/>	BUILDING PERMIT	GRADING	5/8/1970	1970WL81453	
<input type="checkbox"/>	BUILDING PERMIT	GRADING	5/10/1970	1970WL81453	
<input type="checkbox"/>	AFFIDAVIT	MISCELLANEOUS	7/11/1959	AFF 25605	
<input type="checkbox"/>	CERTIFICATE OF COMPLIANCE	RE-ROOFING	4/18/1998	R-01070	

Browser Compatibility.
IE 10 and above.

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Exhibit 4b. Original Building Permits 1959-1960

APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

Form B-1

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

87293

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

1. LEGAL LOT 10	BLK. -	TRACT 21429	DIST. MAP 7149
JOB ADDRESS 1385 SHADYBROOK DRIVE	APPROVED [Signature]		ZONE R-1
2. BETWEEN CROSS STREETS CIRLO DRIVE AND TERNALINDA			FIRE DIST.
3. PURPOSE OF BUILDING 1 Fam. Dwell. w Att. Car.			INSIDE KEY
4. OWNER Maury Verbin	PHONE GRA 34066	COR. LOT REV. COR. LOT SIZE	
5. OWNER'S ADDRESS 1380 Ynez	P.O. Conterey Park	ZONE	AREA
6. CERT. ARCH.	STATE LICENSE	PHONE	
7. LIC. ENGR. Ken Iwata	STATE LICENSE 756	PHONE WE 32436	REAR ALLEY SIDE ALLEY BLDG. LINE
8. CONTRACTOR GEORGE BULIN	STATE LICENSE	PHONE	
9. CONTRACTOR'S ADDRESS 16323 HADDON RIDGE EUGENIA	P.O.	ZONE	AFFIDAVITS
10. SIZE OF NEW BLDG. STORIES HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE		

11. MATERIAL EXT. WALLS: <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE	ROOF CONST. <input type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> CONC <input type="checkbox"/> OTHER	ROOFING	SPRINKLERS RATED SPECIFIED BLDG. AREA
12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 40,000.00	SEP 27 1968		
<p>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.</p> <p><i>Norman Shapiro</i> SIGNED</p>	VALUATION APPROVED <i>Keader</i>	DWELL. UNITS	
	APPLICATION CHECKED <i>Weegan</i>	PARKING SPACES 10	
	PLANS CHECKED <i>Keader</i>	GUEST ROOMS	
	CORRECTIONS VERIFIED	FILE WITH	
	PLANS APPROVED	CONT. INSP.	
APPLICATION APPROVED		INSPECTOR	

TYPE	GROUP	MAX. OCC.	P.C.	S.P.C.	S.P.	I.E.	O.S.	C/O
			3000	3000	80			
<p>VALIDATION WA PC 22956 4-30-59 5000 WA S.P.C. #23539-25.00 6-25-59 WA Bldg. #2898 159.80-GRADING</p>								

DATE	CONDITION OF WORK	Job Order	Inspector
8-29-60	CORRECTION ON EARTH TO WOOD SEPARATION -		
	SEE B-72		
9-19-60	TANK READY FOR		
SEP 27 1960	Care of Occupancy		
	COMPLETED AND O.K.		Inspector

Permit No. WLA 28985	Date 6-25-59	TYPE BUILDING CARD #2			Inspection District
LOCATION 1335 SHADY BROOK		PLANS FILED WITH			
PURPOSE					
OWNER					
ADDRESS					
ARCH'T					
CONT'R					
ADDRESS					
Val.	Stories	Rooms	Apts.	Size	
Zone	Fire Dist.	Building Line	Street Widening		
Deputy Inspector	Sprinkler: Specified Valuation Not Included Stand- Required Included Pipes			City of Los Angeles DEPT. OF BUILDING & SAFETY Building Inspector's Report Card	

DATE	CONDITION OF WORK	Job Order	inspr.
2-24-59	Keelch job for fin made at 270 seems OK		Man
8-31-59	W.C. FOR FOOTINGS + VARS OK		Shub
9-16-59	NO GROUND WORK CHS		Shub
9-22-59	SLAB MESH OK		Shub
10-8-59	FRONT NOT STARTED		Shub
10-27-59	FRAMING PLATTERS. CHECKED		Shub
11-30-59	CORRECTIONS ON ROOF DECK & CHIMNEY		Shub
12-60	FRAMING OKS. BUT TO FINISH ROOF & BOARDING + DRINKING TUBS & TRUCKS		
	WATER FROM POOL		Shub
1-29-60	NOT DONE		Shub
1-24-60	GRADER ON JOB WATER BEING PUMPED FROM POOL		Shub
1-22-60	WATER SUBJECT TO DITTO		Shub
2-1-60	Talked to trim foreman about the diseng on finish grade Contractor will call for info		Man
2-13-60	ELECTRICAL FINAL HELD UNTIL OK FROM BUILDING DIV.		Shub
2-21-60	CORRECTION ON 6' SEPARATION-B-72		Shub

OK'S REQUIRED

COMPLETED AND O.K.

VENT.		REFR.		SPRK.	
ELEC.		PLMB.		HEAT.	Inspector

1

APPLICATION TO CONSTRUCT NEW BUILDING
AND FOR CERTIFICATE OF OCCUPANCY

Form B-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 LOT 10	BLK.	TRACT 21429	DIST. MAP 7148
JOB ADDRESS 1335 Shadybrook Drive		APPROVED	ZONE R-1
2. BETWEEN CROSS STREETS Cielo Drive		AND Terminus	FIRE DIST.
3. PURPOSE OF BUILDING Retaining Wall		INSIDE XXXX KEY	
4. OWNER Maury Verbin	PHONE RA 34066	COR. LOT REV. COR.	
5. OWNER'S ADDRESS 1380 Ynez	P.O. Monterey Park	ZONE	LOT SIZE Irreg.
6. CERT. ARCH.	STATE LICENSE	PHONE	
7. LIC. ENGR. Ken Iwata	STATE LICENSE 756	PHONE WE 82436	REAR ALLEY SIDE ALLEY
8. CONTRACTOR	STATE LICENSE	PHONE	BLDG. LINE Hills
9. CONTRACTOR'S ADDRESS	P.O.	ZONE	AFFIDAVITS
10. SIZE OF NEW BLDG. STORIES HEIGHT 40' Long 6' High		NO. OF EXISTING BUILDINGS ON LOT AND USE	

1

1335 Shadybrook Drive

1959

DISTRICT OFFICE

WLA

11. MATERIAL EXT. WALLS: <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE	ROOF CONST. <input type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> CONC. <input type="checkbox"/> OTHER	ROOFING	SPRINKLERS REQ'D. SPECIFIED
12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 350.00		VALUATION APPROVED <i>Read</i>	DWELL. UNITS
<p>NO CERTIFICATE REQUIRED</p> <p>I certify that in doing the work authorized hereon, I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.</p> <p><i>Norman Shapiro</i> SIGNED</p> <p>This Form When Properly Validated is a Permit to Do the Work Described.</p>		APPLICATION CHECKED <i>Weeger</i>	PARKING SPACES
		PLANS CHECKED <i>Read</i>	GUEST ROOMS
		CORRECTIONS VERIFIED	FILE WITH
		PLANS APPROVE	CONT. INSP.
		APPLICATION APPROVED <i>Read</i>	INSPECTOR <i>Shenker</i>

TYPE RET. WALL	GROUP	MAX. OCC. 11/50	S.P.C. 300	I.F.	O.S.	C/O
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VALIDATION	CASHIER'S USE ONLY
WLA O.C. # 23588-1/10-25-59	
WLA-Bldg. # 28984-3.00-6-25-59	

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

SEE DWELLING APPLIC
FOR PLOT PLAN

1 B 7816

APPLICATION TO CONSTRUCT NEW BUILDING
AND FOR CERTIFICATE OF OCCUPANCY

Form B-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 LOT 10	BLK.	TRACT 21429	DIST. MAP 7148
JOB ADDRESS 1335 Shadybrook Drive		APPROVED WNA	ZONE R-1
2. BETWEEN CROSS STREETS Cielo AND terminus		FIRE DIST. C	
3. PURPOSE OF BUILDING private swim pool		INSIDE XXX KEY	
4. OWNER Mr. & Mrs. M.C. Verbin	PHONE RA. 34066	COR. LOT REV. COR.	
5. OWNER'S ADDRESS 1335 Shadybrook Dr.	P.O. Los Angeles	ZONE	LOT SIZE
6. CERT. ARCH.	STATE LICENSE	PHONE	Irreg
7. LIC. ENGR. Mackintosh & Mackintosh	STATE LICENSE SE-487	PHONE No. 21194	REAR ALLEY SIDE ALLEY
8. CONTRACTOR Anthony Bous, Inc.	STATE LICENSE 117013	PHONE Sp. 32210	BLDG. LINE Hills
9. CONTRACTOR'S ADDRESS 5871 Firestone Blvd.	P.O. South Gate	ZONE	AFFIDAVITS
10. SIZE OF NEW BLDG. STORIES HEIGHT		NO. OF EXISTING BUILDINGS ON LOT AND USE	
1		1 dwell & 1 garage	

1. 1335 Shadybrook Drive	1959	DISTRICT OFFICE WLA
11. MATERIAL EXT. WALLS: <input type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONG. BLOCK <input type="checkbox"/> ROOF <input type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> SPRINKLERS <input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input checked="" type="checkbox"/> CONCRETE <input type="checkbox"/> CONST. <input type="checkbox"/> CONG. <input type="checkbox"/> OTHER	ROOFING	REQ'D. SPECIFIED
12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ 3600.00	BLDG. AREA

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.

M. C. Nickle

SIGNED

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

VALUATION APPROVED WNA	DWELL. UNITS
APPLICATION CHECKED Thruston	PARKING SPACES
PLANS CHECKED WNA	GUEST ROOMS
CORRECTIONS VERIFIED Thruston	FILE WITH
PLANS APPROVED Thruston	CONT. USE
APPLICATION APPROVED Thruston	INSPECTOR

TYPE RCC	GROUP Misc	MAX. OCC. —	P.C. 820	S.P.C. —	B.P. 1640	I.F. —	O.S. GR2520	C/O
-------------	---------------	----------------	-------------	-------------	--------------	-----------	----------------	-----

VALIDATION

CASHIER'S USE ONLY

WNA-P.C. #23576-8.20-6-30-V
WNA-P.C. #1-3-500-7-8-59
WNA-P.C. #29144-16.40-7-8-59

G**APPLICATION FOR GRADING PERMIT
AND FOR GRADING CERTIFICATE**

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

DIST. MAP 7148	1. LEGAL LOT 10	BLK. 	TRACT 21429
ZONE R-1	2. LOCATION OF LOT 1335 Shadybrook Drive		
INSIDE XXXX	3. BETWEEN CROSS STS. Cielo Drive AND Terminus		APPROVED
KEY COR. LOT	4. PURPOSE EXCAVATION, FILL, OR SUPERVISED GRADING (SEE ITEM 7) 1. FILL DRAINAGE W/RET. WALL GRADG. FOR RET. WALL		
REV. COR. LOT SIZE	5. OWNER Maury Verbin		
REAR ALLEY	6. OWNER'S ADDRESS 1380 Ynez Monterey Park		
SIDE ALLEY BLDG. LINE	7. SUPERVISING ENGINEER SUPERVISED GRADING ONLY		STATE LICENSE NUMBER
CONT. INSP.	8. CONTOURS BY LIC'D. SURVEYOR OR CIVIL ENG.		STATE LICENSE NUMBER
	9. CONTRACTOR		STATE LICENSE NUMBER
	10. ANGLE OF 1:1 CUT SLOPES NATURAL SURFACES FILLED SLOPES		
	11. TOTAL VERT. DEPTH OF CUT SLOPE 4.5 FEET 6 FEET		TOTAL VERT. DEPTH OF FILL SLOPE FEET

G

1335 Shadybrook Drive

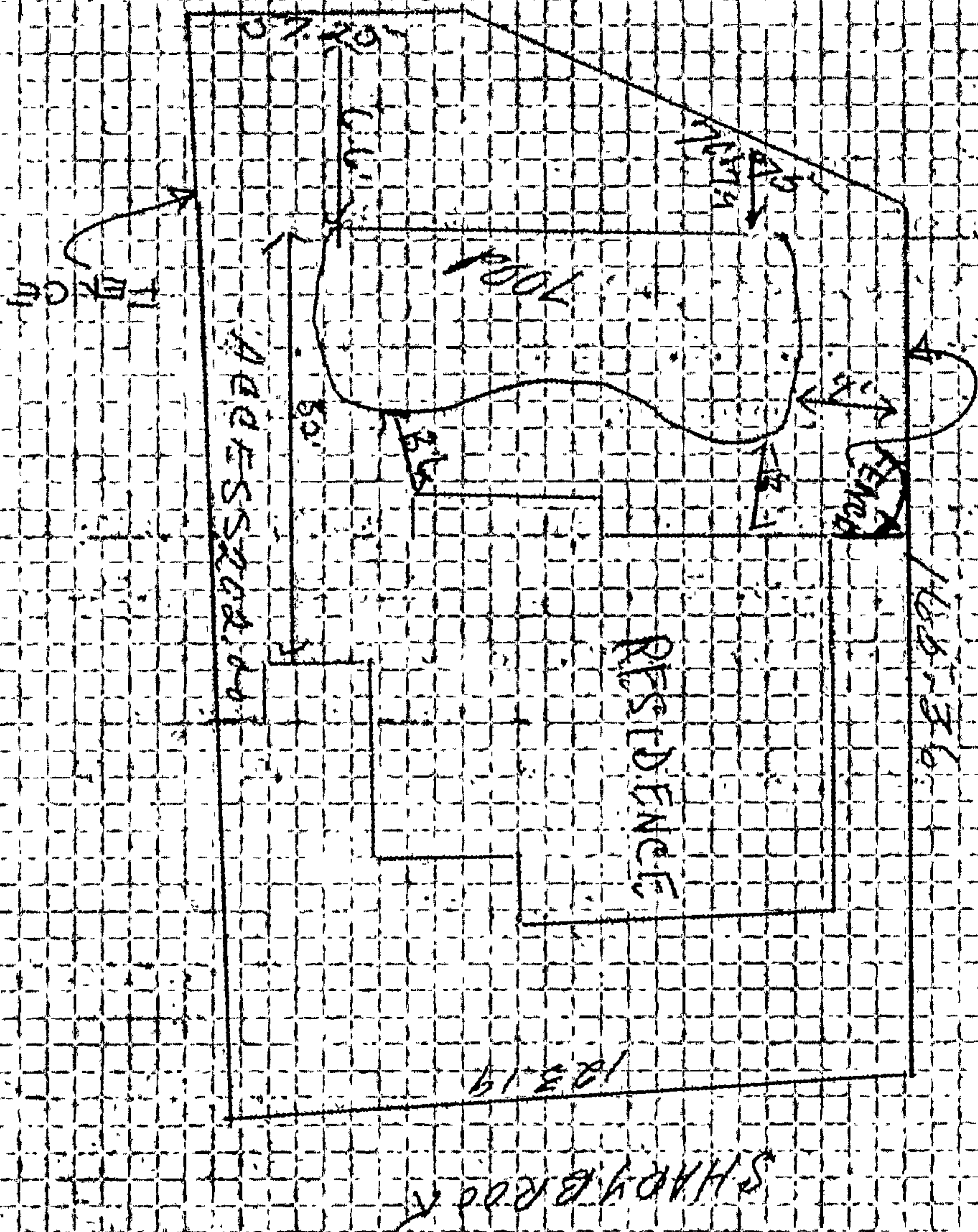
1959

VALIDATION WHA-25793	Bldg. #5100-6-2-59
DIST. OFFICE	
G. C. ISSUED	P.C. NONE G.P. \$5.00

12. NUMBER CUBIC YARDS CUT 20 FILL 0 TOTAL 20	VALUATION APPROVED Keader
13. TYPE OF NATURAL SOIL	TYPE OF FILL MATERIAL
14. COMPACTED FILLS <input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	APPROVED SOIL TESTING AGENCY
COMPACTION PROCEDURE: 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. Norman Shapiro	
SIGNED	
This form when properly validated is a permit to do the work described.	
CORRECTIONS VERIFIED	
PLANS CHECKED Kecger	
PLANS APPROVED	
APPLICATION APPROVED Keader	

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

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



G**APPLICATION FOR GRADING PERMIT
AND FOR GRADING CERTIFICATE**

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

DIST. MAP 7148	1. LEGAL LOT 10	BLK. 	TRACT 21429
ZONE R-1	2. LOCATION OF LOT 1335 Shadybrook Drive		
INSIDE XXXX	3. BETWEEN CROSS STS. Cielo Drive AND Terminus		APPROVED
KEY COR. LOT	4. PURPOSE EXCAVATION, FILL, OR SUPERVISED GRADING (SEE ITEM 7) 1. FILL DRAINAGE W/RET. WALL GRADG. FOR RET. WALL		
REV. COR. LOT SIZE	5. OWNER Maury Verbin		
REAR ALLEY	6. OWNER'S ADDRESS 1380 Ynez Monterey Park		
SIDE ALLEY BLDG. LINE	7. SUPERVISING ENGINEER SUPERVISED GRADING ONLY		STATE LICENSE NUMBER
CONT. INSP.	8. CONTOURS BY LIC'D. SURVEYOR OR CIVIL ENG.		STATE LICENSE NUMBER
	9. CONTRACTOR		STATE LICENSE NUMBER
	10. ANGLE OF 1:1 CUT SLOPES NATURAL SURFACES FILLED SLOPES		
	11. TOTAL VERT. DEPTH OF CUT SLOPE 4.5 FEET 6 FEET		TOTAL VERT. DEPTH OF FILL SLOPE FEET

G

1335 Shadybrook Drive

1959

VALIDATION WHA-25793	Bldg. #5100-6-2-59
DIST. OFFICE	
G. C. ISSUED	P.C. NONE G.P. \$5.00

12. NUMBER CUBIC YARDS CUT 20 FILL 0 TOTAL 20	VALUATION APPROVED Keader
13. TYPE OF NATURAL SOIL	TYPE OF FILL MATERIAL
14. COMPACTED FILLS <input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	APPROVED SOIL TESTING AGENCY
COMPACTION PROCEDURE: 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. Norman Shapiro	
SIGNED	
This form when properly validated is a permit to do the work described.	
CORRECTIONS VERIFIED	
PLANS CHECKED Kecger	
PLANS APPROVED	
APPLICATION APPROVED Keader	

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

LEGAL DESCRIPTION

SEE DWELLING
APPLIC FOR
PLOT PLAN

Address of
Building

1335 Shadybrook Drive

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

9-27-60

Permit No. and Year

WLA 28985-1959

1 Story, Type V, Dwelling and
Attached Garage, R Occupancy

Owner

Owner's
Address

Maury Verbin
1335 Shadybrook Dr.
Beverly Hills, Calif.

W.E. Ruth:np

Address of
Building

1335 Shadybrook Drive

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

9-27-60

Permit No. and Year

WLA 29144-1959

19' X 38' Private Swimming Pool - Enclosure
provided.

Owner

Owner's
Address

Mr & Mrs M.C. Verbin
1335 Shadybrook Dr.
Beverly Hills, Calif.

W.E. Ruth:np



City of Los Angeles Department of City Planning

9/23/2022 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

1335 N SHADYBROOK DR

ZIP CODES

90210

RECENT ACTIVITY

ENV-2022-6900-CE

CHC-2022-6899-HCM

CASE NUMBERS

CPC-2022-3712-ZC

CPC-2022-3413-CA

CPC-2016-4087-ZC

CPC-2016-4085-CA

CPC-1965-18760

ORD-184828

ORD-184827

ORD-183497

ORD-132416

ORD-129279

ORD-128730

ENV-2022-3414-CE

ENV-2016-4086-ND

AFF-25605

Address/Legal Information

PIN Number	147B157 487
Lot/Parcel Area (Calculated)	23,339.2 (sq ft)
Thomas Brothers Grid	PAGE 592 - GRID C5
Assessor Parcel No. (APN)	4357007010
Tract	TR 21429
Map Reference	M B 577-45/46
Block	None
Lot	10
Arb (Lot Cut Reference)	None
Map Sheet	147B157

Jurisdictional Information

Community Plan Area	Bel Air - Beverly Crest
Area Planning Commission	West Los Angeles
Neighborhood Council	Bel Air-Beverly Crest
Council District	CD 5 - Paul Koretz
Census Tract #	2612.00
LADBS District Office	West Los Angeles

Permitting and Zoning Compliance Information

Administrative Review	None
-----------------------	------

Planning and Zoning Information

Special Notes	None
Zoning	RE15-1-H-HCR
Zoning Information (ZI)	ZI-2467 Hillside Construction Regulation District: Bel Air-Beverly Crest ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations
General Plan Land Use	Very 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
RBP: Restaurant Beverage Program Eligible Area	None
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	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.

SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	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)	4357007010
Ownership (Assessor)	
Owner1	VERBIN PEPPER,DORIS TR DORIS VERBIN PEPPER
Address	1335 SHADYBROOK DR BEVERLY HILLS CA 90210
Ownership (Bureau of Engineering, Land Records)	
Owner	BALTON, JEFFREY DORIS VERBIN PEPPER LIVING TRUST
Address	709 DEVON AVE LOS ANGELES CA 90024
APN Area (Co. Public Works)*	0.536 (ac)
Use Code	0101 - Residential - Single Family Residence - Pool
Assessed Land Val.	\$119,914
Assessed Improvement Val.	\$235,388
Last Owner Change	07/01/2002
Last Sale Amount	\$0
Tax Rate Area	67
Deed Ref No. (City Clerk)	1489452 1449441 0748249 0748133
Building 1	
Year Built	1959
Building Class	D95C
Number of Units	1
Number of Bedrooms	4
Number of Bathrooms	5
Building Square Footage	3,995.0 (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: 4357007010]
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

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

Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
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	Yes
Liquefaction	Yes
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	None
Hubzone	Not Qualified
Jobs and Economic Development Incentive Zone (JEDI)	None
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: 4357007010]
Ellis Act Property	No
AB 1482: Tenant Protection Act	See Notes
Assessor Parcel No. (APN)	4357007010
Address	1335 SHADYBROOK DR
Year Built	1959
Use Code	0101 - Residential - Single Family Residence - Pool
Notes	The property is subject to AB 1482 if the owner is a corporation, limited liability company with a corporate member, or real estate trust. Does not apply to owner-occupied duplexes & government-subsidized housing.
Housing Crisis Act Replacement Review	No

Public Safety

Police Information

Bureau	West
Division / Station	West Los Angeles
Reporting District	807

Fire Information

Bureau	West
Battalion	9

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

District / Fire Station	71
Red Flag Restricted Parking	No

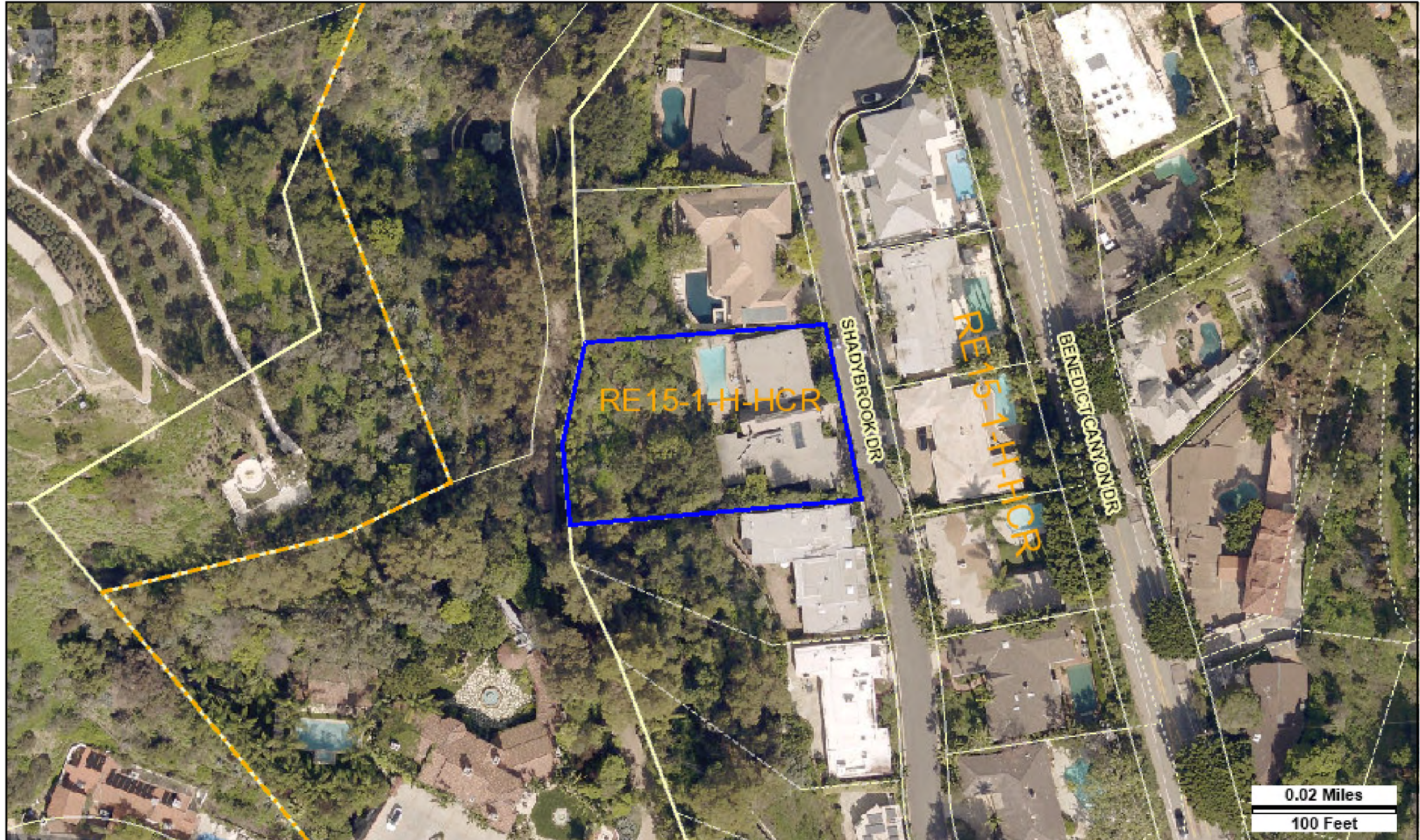
CASE SUMMARIES

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

Case Number:	CPC-2022-3712-ZC
Required Action(s):	ZC-ZONE CHANGE
Project Descriptions(s):	A PROPOSED NEW SUPPLEMENTAL USE DISTRICT ADDED TO 12.04 TO ESTABLISH THE WILDLIFE ORDINANCE (WLD) SUD. A ZONE CHANGE ORDINANCE TO APPLY THE WILDLIFE SUD TO EXISTING ZONING OVER PORTIONS OF BEL AIR-BEVERLY CREST, HOLLYWOOD, SHERMAN OAKS-STUDIO CITY-TOLUCA LAKE-CAHUENGA PASS.
Case Number:	CPC-2022-3413-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	A PROPOSED NEW SUPPLEMENTAL USE DISTRICT ADDED TO 12.04 TO ESTABLISH THE WILDLIFE ORDINANCE (WLD) SUD. A ZONE CHANGE ORDINANCE TO APPLY THE WILDLIFE SUD TO EXISTING ZONING OVER PORTIONS OF BEL AIR-BEVERLY CREST, HOLLYWOOD, SHERMAN OAKS-STUDIO CITY-TOLUCA LAKE-CAHUENGA PASS.
Case Number:	CPC-2016-4087-ZC
Required Action(s):	ZC-ZONE CHANGE
Project Descriptions(s):	THE ESTABLISHMENT OF A HILLSIDE CONSTRUCTION REGULATION ("HCR")SUPPLEMENTAL USE DISTRICT. THE HCR DISTRICT WILL ESTABLISH DEVELOPMENT STANDARDS REGULATING RESIDENTIAL FLOOR AREA, HEIGHT, AND GRADING LIMITS. THE HCR DISTRICT REGULATIONS WILL REQUIRE SINGLE-FAMILY HOME DEVELOPMENT PROJECTS TO GO THROUGH A REVIEW PROCESS AND WILL MANDATE STANDARD HAULING OPERATIONS AS CONDITIONS OF PROJECT APPROVAL.
Case Number:	CPC-2016-4085-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	THE ESTABLISHMENT OF A HILLSIDE CONSTRUCTION REGULATION ("HCR")SUPPLEMENTAL USE DISTRICT. THE HCR DISTRICT WILL ESTABLISH DEVELOPMENT STANDARDS REGULATING RESIDENTIAL FLOOR AREA, HEIGHT, AND GRADING LIMITS. THE HCR DISTRICT REGULATIONS WILL REQUIRE SINGLE-FAMILY HOME DEVELOPMENT PROJECTS TO GO THROUGH A REVIEW PROCESS AND WILL MANDATE STANDARD HAULING OPERATIONS AS CONDITIONS OF PROJECT APPROVAL.
Case Number:	CPC-1965-18760
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	ENV-2022-3414-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	A PROPOSED NEW SUPPLEMENTAL USE DISTRICT ADDED TO 12.04 TO ESTABLISH THE WILDLIFE ORDINANCE (WLD) SUD. A ZONE CHANGE ORDINANCE TO APPLY THE WILDLIFE SUD TO EXISTING ZONING OVER PORTIONS OF BEL AIR-BEVERLY CREST, HOLLYWOOD, SHERMAN OAKS-STUDIO CITY-TOLUCA LAKE-CAHUENGA PASS.
Case Number:	ENV-2016-4086-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	THE ESTABLISHMENT OF A HILLSIDE CONSTRUCTION REGULATION ("HCR")SUPPLEMENTAL USE DISTRICT. THE HCR DISTRICT WILL ESTABLISH DEVELOPMENT STANDARDS REGULATING RESIDENTIAL FLOOR AREA, HEIGHT, AND GRADING LIMITS. THE HCR DISTRICT REGULATIONS WILL REQUIRE SINGLE-FAMILY HOME DEVELOPMENT PROJECTS TO GO THROUGH A REVIEW PROCESS AND WILL MANDATE STANDARD HAULING OPERATIONS AS CONDITIONS OF PROJECT APPROVAL.

DATA NOT AVAILABLE

ORD-184828
ORD-184827
ORD-183497
ORD-132416
ORD-129279
ORD-128730
AFF-25605



Address: 1335 N SHADYBROOK DR

APN: 4357007010

PIN #: 147B157 487

Tract: TR 21429

Block: None

Lot: 10

Arb: None

Zoning: RE15-1-H-HCR

General Plan: Very Low II Residential

