DEPARTMENT OF
CITY PLANNING
OFFICE OF HISTORIC RESOURCES
200 N. SPRING STREET, ROOM 620
LOS ANGELES, CA 90012-4801
(213) 978-1200

CULTURAL HERITAGE COMMISSION

RICHARD BARRON
PRESIDENT
ROELLA H. LOUIE
VICE-PRESIDENT

GLEN C. DAKE
MIA M. LEHRER
OZ SCOTT

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

CITY OF LOS ANGELES
CALIFORNIA

ANTONIO R. VILLARAIGOSA
MAYOR

EXECUTIVE OFFICES

S. GAIL GOLDBERG, AICP
DIRECTOR
(213) 978-1271

VINCENT P. BERTONI, AICP
DEPUTY DIRECTOR
(213) 978-1272

JOHN M. DUGAN, AICP
DEPUTY DIRECTOR
(213) 978-1274

EVA YUAN-MCDANIEL
DEPUTY DIRECTOR
(213) 978-1273

FAX: (213) 978-1275

INFORMATION
(213) 978-1270

www.planning.lacity.org

CF 09-1853
CD 4

Date JUL 23 2009

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

ATTENTION: Barbara Greaves, Legislative Assistant
Planning and Land Use Management Committee

CASE NUMBER: **CHC-2009-1307-HCM**
WILSON HOUSE
2090 NORTH REDCLIFF STREET

At the Cultural Heritage Commission meeting of July 16, 2009, the Commission moved to include the above property in the list of Historic-Cultural Monument, subject to adoption by the City Council.

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

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

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

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

Moved: Commissioner Louie
Seconded: Commissioner Scott
Ayes: Commissioners Dake, Lehrer, Barron

Vote: **5-0**

Fely C. Pingol, Commission Executive Assistant
Cultural Heritage Commission

Attachment: Staff Report with Findings

c: Councilmember Tom LaBonge, Fourth Council District
Noah Baylin c/o Baylin Family Limited Partnership

DEPARTMENT OF
CITY PLANNING
OFFICE OF HISTORIC RESOURCES
200 N. SPRING STREET, ROOM 620
LOS ANGELES, CA 90012-4801
(213) 978-1200

CULTURAL HERITAGE COMMISSION

RICHARD BARRON
PRESIDENT
ROELLA H. LOUIE
VICE-PRESIDENT

GLEN C. DAKE
MIA M. LEHRER
OZ SCOTT

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

CITY OF LOS ANGELES
CALIFORNIA

ANTONIO R. VILLARAIGOSA
MAYOR

EXECUTIVE OFFICES

S. GAIL GOLDBERG, AICP
DIRECTOR
(213) 978-1271

VINCENT P. BERTONI, AICP
DEPUTY DIRECTOR
(213) 978-1272

JOHN M. DUGAN, AICP
DEPUTY DIRECTOR
(213) 978-1274

EVA YUAN-MCDANIEL
DEPUTY DIRECTOR
(213) 978-1273

FAX: (213) 978-1275

INFORMATION
(213) 978-1270

www.planning.lacity.org

Date JUL 23 2009

Noah Baylin
c/o Baylin Family Limited Partnership
2090 Redcliff Street
Los Angeles, CA 90039

CERTIFIED MAIL
RETURN RECEIPT REQUESTED

CASE NUMBER: **CHC-2009-1307-HCM**
WILSON HOUSE
2090 N. REDCLIFF STREET

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

In due course, our transmittal will be given a council file number and will be referred to the Council's Planning and Land Use Management Committee for review and recommendation. If you are interested in attending the Council Committee meeting, you should call Barbara Greaves at (213) 978-1068 for information as to the time and place of the Committee and City Council meetings regarding this matter. Please give Ms. Greaves at least one week from the date of this letter to schedule this item on the Committee Agenda before you call her.

Fely C. Pingol, Commission Executive Assistant
Cultural Heritage Commission

/fcp

Attachment: CHC Declaration Letter to Council, Staff Report with Findings, and Additional Finding

C: Notification List
GIS

ITEM 7

Los Angeles Department of City Planning
RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2009-1307-HCM
ENV-2009-1308-CE

HEARING DATE: July 16, 2009
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 2090 N. Redcliff Street
Council District: 4
Community Plan Area: Silver Lake - Echo Park - Elysian Valley
Area Planning Commission: East Los Angeles
Neighborhood Council: Silver Lake
Legal Description: Lot 534 of M B 116-3/20

PROJECT: Historic-Cultural Monument Application for the WILSON HOUSE

REQUEST: Declare the property a Historic-Cultural Monument

APPLICANT/ OWNER: Noah Baylin c/o Baylin Family Limited Partnership
2090 Redcliff Street
Los Angeles, CA 90039

RECOMMENDATION **That the Cultural Heritage Commission:**

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

2. **Adopt** the report findings.

S. GAIL GOLDBERG, AICP
Director of Planning

Ken Bernstein, AICP, Manager
Office of Historic Resources

Prepared by:

Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: February 20, 2009 Historic-Cultural Monument Application

FINDINGS

1. The building "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction" as an example of International Style residential architecture.

2. The building is associated with a master builder, designer, or architect, as a work by the master architect R. M. Schindler (1888-1953).

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS

The Commission hereby recommends that Council find the proposed designation of the Wilson House as a Historic-Cultural Monument to be exempt from further analysis under the California Environmental Quality Act pursuant to Title 14 of the California Code of Regulations, Sections 15308 (Class 8) and 15331 (Class 31).

CRITERIA

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

SUMMARY

Built in 1938 and located in the Silver Lake area, this three-story, single-family residential building exhibits character-defining features of International Style architecture. Built on a steep hillside lot, the irregular shaped home has three floors that project outward over the hillside, with the lower floors receding slightly. The composite roof extends over the east side of the house and features a distinctive reserved-gable roof, forming a "butterfly" shape. The main entrance is set back, with a blind, single-panel door opening onto the street. Particularly distinctive features of the subject building include the reversed-gable roof, irregular volumes, and cantilevered massing. Constructed of wood and clad in stucco, the exterior is characterized by horizontal bands stretching across the main elevation. The subject building features fixed, casement, and horizontal sliding glass windows. Significant interior elements include built-in furniture and cabinetry. Landscaping includes three mature eucalyptus trees.

The subject building was designed by master architect R. M. Schindler (1887-1953). Schindler is internationally recognized for his modern architectural designs that are sensitive to local conditions, and has been the subject of exhibitions at the Museum of Contemporary Art (MOCA) and the MAK Center for Art and Architecture. The Wilson House building represents a significant and influential example of Schindler's later works, and is located near two of the architect's other designs, the Droste and Walker houses. The Wilson House has been featured in significant books and overviews of Schindler's work.

Schindler designed the subject property for Guy C. Wilson, the West Coast head of a prominent manufacturing corporation. Before the house was built, Wilson asked Schindler to enlarge the original design to accommodate his new wife and future family.

Alterations to the subject building include the enclosure of two patios on the north side of the house and the redesign of the kitchen, which included the removal of an interior wall. Additionally, several pieces of built-in furniture were removed and the original living room windows were altered twice.

DISCUSSION

The Wilson House property successfully meets two of the specified Historic-Cultural Monument criteria: 1) "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction," and 2) is associated with a master builder, designer, or architect. As a noteworthy residential building designed by master architect R. M. Schindler in the International Style design, the property qualifies for designation as a Historic-Cultural Monument based on these criteria.

BACKGROUND

At its meeting of May 21, 2009, the Cultural Heritage Commission voted to take the application under consideration. The Cultural Heritage Commission toured the subject property on June 18, 2009.

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") REVIEW

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 Wilson House property as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code ("LAAC") will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of irreplaceable historic structures. The Secretary of the Interior's Standards of Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment

through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

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

Los Angeles Department of City Planning
RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2009-2072-HCM
ENV-2009-1308-CE

HEARING DATE:	May 21, 2009
TIME:	10:00 AM
PLACE:	City Hall, Room 1010 200 N. Spring Street Los Angeles, CA 90012

Location: 2090 N. Redcliff Street
Council District: 4
Community Plan Area: Silver Lake - Echo Park - Elysian Valley
Area Planning Commission: East Los Angeles
Neighborhood Council: Silver Lake
Legal Description: Lot 534 of M B 116-3/20

PROJECT: Historic-Cultural Monument Application for the WILSON HOUSE

REQUEST: Declare the property a Historic-Cultural Monument

APPLICANT/ OWNER: Noah Baylin c/o Baylin Family Limited Partnership
2090 Redcliff Street
Los Angeles, CA 90039

RECOMMENDATION **That the Cultural Heritage Commission:**

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

2. **Adopt** the report findings.

S. GAIL GOLDBERG, AICP
Director of Planning

Ken Bernstein, AICP, Manager
Office of Historic Resources

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:

Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: February 20, 2009 Historic-Cultural Monument Application

SUMMARY

Built in 1938 and located in the Silver Lake area, this three-story, single-family residential building exhibits character-defining features of International Style architecture. Built on a steep hillside lot, the irregular shaped home has three floors that project outward over the hillside, with the lower floors receding slightly. The composite roof extends over the east side of the house and features a distinctive reserved-gable roof, forming a "butterfly" shape. The main entrance is set back, with a blind, single-panel door opening onto the street. Particularly distinctive features of the subject building include the reversed-gable roof, irregular volumes, and cantilevered massing. Constructed of wood and clad in stucco, the exterior is characterized by horizontal bands stretching across the main elevation. The subject building features fixed, casement, and horizontal sliding glass windows. Significant interior elements include built-in furniture and cabinetry. Landscaping includes three mature eucalyptus trees.

The subject building was designed by master architect R. M. Schindler (1887-1953). Schindler is internationally recognized for his modern architectural designs that are sensitive to local conditions, and has been the subject of exhibitions at the Museum of Contemporary Art (MOCA) and the MAK Center for Art and Architecture. The Wilson House building represents a significant and influential example of Schindler's later works, and is located near two of the architect's other designs, the Droste and Walker houses. The Wilson House has been featured in significant books and overviews of Schindler's work.

Schindler designed the subject property for Guy C. Wilson, the West Coast head of a prominent manufacturing corporation. Before the house was built, Wilson asked Schindler to enlarge the original design to accommodate his new wife and future family.

Alterations to the subject building include the enclosure of two patios on the north side of the house and the redesign of the kitchen, which included the removal of an interior wall. Additionally, several pieces of built-in furniture were removed and the original living room windows were altered twice.

CRITERIA

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

FINDINGS

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

HISTORIC-CULTURAL MONUMENT APPLICATION

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT: Wilson House

2. STREET ADDRESS: 2090 Redcliff Street

CITY: Los Angeles ZIP CODE: 90039 COUNCIL DISTRICT: CD 4

3. ASSESSOR'S PARCEL NO.: 5431015009

4. COMPLETE LEGAL DESCRIPTION: TRACT TR8423

BLOCK: ---- LOT(S): 534 ARB. NO.: ----

5. RANGE OF ADDRESSES ON PROPERTY: 2090 Redcliff Street, 2123 N. Kenilworth Ave

6. PRESENT OWNER: Noah Baylin c/o Baylin Family Limited Partnership

STREET ADDRESS: 2090 Redcliff Street E-MAIL ADDRESS: nbaylin@mac.com

CITY: Los Angeles STATE: CA ZIP CODE: 90039 PHONE: (323) 667-1133

OWNERSHIP: PRIVATE: YES PUBLIC:

7. PRESENT USE: Single-family Residential ORIGINAL USE: Single-family Residential

DESCRIPTION

8. ARCHITECTURAL STYLE: California Modern
(SEE STYLE GUIDE)

9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DECRIPTION WORK SHEET. 1 PAGE MAXIMUM)

(see Attachment A)

HISTORIC-CULTURAL MONUMENT APPLICATION

NAME OF PROPOSED MONUMENT Wilson House

10. CONSTRUCTION DATE: 1938 FACTUAL: ☑ ESTIMATED: ☐

11. ARCHITECT, DESIGNER, OR ENGINEER Rudolf Michael Schindler

12. CONTRACTOR OR OTHER BUILDER Rudolf Michael Schindler

13. DATES OF ENCLOSED PHOTOGRAPHS March 13, 2009
(1 8X10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL HERITAGE COMMISSION@LACITY.ORG)

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

15. ALTERATIONS (see Attachment B)

16. THREATS TO SITE: ☑ NONE KNOWN ☐ PRIVATE DEVELOPMENT ☐ VANDALISM ☐ PUBLIC WORKS PROJECT
☐ ZONING ☐ OTHER

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

SIGNIFICANCE

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

(see Attachment C)

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES)

(see Attachment D)

20. DATE FORM PREPARED 02/20/2009 PREPARER'S NAME Noah Baylin

ORGANIZATION ---- STREET ADDRESS 2090 Redcliff Street

CITY Los Angeles STATE CA ZIP CODE 90039 PHONE (323) 667-1133

E-MAIL ADDRESS: nbaylin@mac.com

ATTACHMENT A

9. Present physical description

The Guy C. Wilson House is a three-story, irregular-shaped, single-family residence in the Silver Lake area of Los Angeles. It is sited downslope on a steep hillside lot on the west side of the Silver Lake Reservoir. Though its clean lines and square volumes recall the International or de Stijl styles of twentieth-century modernism, its design – like all of architect R. M. Schindler's designs – clearly departs from these styles and is more accurately described as California modern.

As with Schindler's other hillside homes, the Wilson House is masterfully sited to take full advantage of the view. The view from the Wilson House is particularly spectacular because of the siting and the home's position high on the hillside. Similar to Schindler's nearby Van Patten House (1934-35), the Wilson House is sited at an angle on the lot (with the exception of the attached garage, which pivots from the house to sit flush with the lot line). The house overlooks other works by Schindler from the same period, including the Walker (1935-36) and Droste (1940) Houses.

The 2,300-square-foot house is of wood-frame construction with a stucco finish. Its composite roof features an unusual reversed-gable design. Also integral to the design are the many east-facing glass windows of several styles, including fixed, casement, and horizontal sliding. The entry features a recessed, blind single-panel door. Additional character-defining elements include terraces to the north and south of the upper level and expansive walls of glass on the east façade.

The house's most distinctive structural elements are its inverted gable roof, complex combination of volumes, and cantilevered massing. The reversed gable roof forms a butterfly shape. The three main volumes on the home's eastern façade (facing the reservoir) are each accentuated by smaller, interlocking shapes, including planters and wing-like borders along the north and south terraces on the upper level. The house telescopes outward from the hillside, with the middle and upper volumes extending beyond the one below. The roof extends again over the upper volume, narrowing from beneath to form a pointed edge. The combination of these upward, outward elements, plus the wing-like articulation of the upper terraces, forms an overall impression of the house as taking flight from the hillside. Lush landscaping includes three mature eucalyptus trees.

Similar to Schindler's Walker House just below, the Wilson House has a modest street façade and is oriented toward the view in back. The street (upper) level of the house contains the garage, main entrance, living room, dining room, kitchen, half bath, and two terraces flanking the living room. As in other homes by Schindler (and his mentor Frank Lloyd Wright), a small, dark entrance opens up to an expansive living room bathed in natural light and with spectacular views of the reservoir, hillside, and mountains beyond. The dining room and kitchen are open to, but stepped up from, the living room.

The middle level contains three bedrooms, two bathrooms, and an office that was formed by enclosing the original pergola. The master bedroom has a small adjacent room that might have served as a nursery at some point. A particularly large interior clerestory window over the master bedroom brings natural light deep into the hallway. The lower level contains a former maid's room (now a laundry room), a bathroom, a workroom with what was built as a "photo lab" (darkroom) for the original owner, and a small room formed by enclosing the original sun porch.

Compared to other Schindler homes, the Wilson House is notable for its particularly complex interior spaces. The interior clearly exemplifies Schindler's fundamental approach of "space architecture," in which he manipulated simple materials (such as wood, stucco, and concrete) and natural light toward an ultimate goal of creating and shaping space. Geometric forms appear everywhere – from angled picture windows, cutouts, and ceilings, to rectangular clerestory windows and recessed lighting, and more. The staircase pivots at an angle from the upper level. Built-in cabinetry forms yet more space forms.

Much of the built-in cabinetry is original to the house, including the shelves and cabinets on the north side of the living room. The master bedroom dressing area is filled with original closets and drawers of teak-covered, tiger-grain plywood, with Schindler's hallmark undercut drawer pulls. Unique original touches include a built-in closet hat rack and a secret compartment in one of the cabinets.

All of these elements define the home's unique character. They are highly significant, quintessential examples of Schindler's work, particularly his "plaster skin design" developed in the 1930s.

ATTACHMENT B

15. Alterations

The Wilson House is largely intact, the main alterations being the redesign of the kitchen and the enclosure of two patios on the north side of the house. Schindler himself designed other alterations. To accommodate the need for the Wilson children's play space, he extended the north terrace in 1943. This is likely when he also added the slatted wood fencing along the street façade and expanded the kitchen by enclosing a small porch. A small shed off the north terrace was later integrated into the fence and is not attributed to Schindler. Shortly before his death in 1953, Schindler added a 4x6-foot half-bath on the upper level (at the request of Mrs. Guy Wilson, who had tired of following her two young children up and down the stairs to the original bathrooms). This half-bath was reportedly later used as a closet and returned to its original use in the 1980s, with new tilework and flooring. The bottom-floor patio was enclosed before 1979;the middle-level patio was enclosed in the 1980s. Also in the 1980s, the bottom-floor "maid's room" was converted into a laundry room, wood-plank flooring was removed from the north terrace and vertical wood-slat fencing was added to the same terrace, and the metal railing was added to the inside stairs. At some point (date unknown), built-in drawers were added in the master bedroom, loosely in the style of Schindler.

The kitchen and dining area were redesigned in two stages during the 1980s and 1990s. They were originally two distinct rooms separated by a wall, with a pentagonal-shaped dining area with built-in cabinetry and clerestory windows. A small laundry area was behind the kitchen. The western wall was altered to enlarge and straighten the space, and the wall between the kitchen and dining areas was removed. It appears that most (if not all) of the kitchen was replaced. The built-in living room sofa and adjacent cabinetry were removed before 1972; the current replica dates from the mid-1990s. The nine upper windows on the east side of the living room were added in 1994, replacing louvered windows that had themselves replaced original rectangular picture windows. Major structural repair was completed between 1997 and 2005, including significant repair and replacement of deteriorated wood and stucco, refinishing of the original wood floors and stairs, rebuilding of the north terrace wall (now stucco), and the addition (or enlargement) of the large picture window in the middle-level office. New landscaping behind the house was also completed in the same period.

Despite these alterations, the Wilson House clearly retains its historic integrity, from Schindler's complex space forms to a wealth of original elements such as recessed lighting, built-in cabinetry, and other elements described herein.

ATTACHMENT C

18. Significance

The Wilson House meets the designation criteria of the Cultural Heritage Ordinance because of its connection with a master architect, the high quality of its design, and its reflection of a unique and important period in the development of residential architecture in Los Angeles. The house is a significant example of the work of R. M. Schindler, particularly his "plaster skin design" of the 1930s. As the work of a man so completely devoted to creating architecture that was uniquely Californian, the Wilson House is a prime example of the adaptation of modern architecture to the unique climate and sensibility of Southern California. Beyond its connection with Schindler, the Wilson House has a rich history as the home of two influential Southern California architects and a site of planning for nearby Silvertop, designed by John Lautner.

An émigré from Vienna, Rudolf Michael Schindler (1887-1953) was one of the early modern master architects who helped shape the twentieth-century residential landscape of Los Angeles. Schindler trained in art and architecture in Vienna in Vienna, highly influenced by pioneering modern architects Otto Wagner and Adolph Loos. He came to the United States in 1914 seeking to work with Frank Lloyd Wright, whose Wasmuth portfolio of drawings Schindler had seen in Vienna. Schindler was particularly drawn to Wright's free, organic, and regional approach to architecture that related strongly to site and nature. After landing a job working for Wright in his Oak Park studio, Schindler came to Los Angeles in 1920 to supervise construction of Wright's Hollyhock House. He never left. Enthralled by the region's climate, terrain, and remarkable qualities of light, he opened his own practice in Los Angeles and quickly distinguished himself with designs for his own home and studio on Kings Road in West Hollywood (1921-22) and the Lovell Beach House (1922-26).

Over the next three decades, Schindler developed a style at once distinctly modern and uniquely responsive to local cultural, technological, and climatic conditions. An architect who did most of the structural calculations for his projects, Schindler constantly experimented with materials, construction techniques, and the composition of space. "Rudolph Schindler and Los Angeles are one and inseparable," wrote David Gebhard, as they both embodied "complexity, ambiguity, and contradiction."[1]

Schindler had an intensely personal approach to architecture that sharply distinguished him from his contemporaries. Described by Wright as an "incorrigible bohemian," Schindler was a visionary architect of uncompromising originality. He maintained a staunch independence and refused to align himself with any particular style. Though widely published in the 1920s, Schindler was later excluded from two seminal events: the 1932 International Style exhibition at New York's Museum of Modern Art and the Case Study House program launched in 1945 by John Entenza, publisher of *Arts and*

[1] Gebhard, David. *Schindler*. Peregrine Smith, Inc., 1980, p. 9.

Architecture magazine. This hindered his recognition in the U.S. and abroad, solidifying Schindler's reputation as an architect outside the mainstream.

Rudolf Schindler ultimately designed around 500 projects, 150 of which were built. After his death from cancer in 1953, architectural historian Talbot Hamlin called him "the least understood and the least appreciated of the American pioneers of Modern architecture." Legendary architect Philip Johnson, one of the people who excluded Schindler from the International Style exhibition, changed his position many years later, calling Schindler "the most important architect in California of his day." Schindler now has his rightful place in the pantheon of Los Angeles architecture, thanks to the efforts of prominent architects and historians including David Gebhard, Esther McCoy, Lionel March, Judith Sheine, and Elizabeth Smith, culminating in a major retrospective at the Museum of Contemporary Art in 2001.

In 1935, Schindler was at around the midpoint of his career in Los Angeles. His practice was firmly established, and he was highly prolific. Schindler had long sought to express his designs through modest and new materials such as concrete and plywood. During the Great Depression, he sought even more economical methods that would still allow for constant experimentation with form. He developed a new technique, "plaster skin design," that completely covered a building's structural skeleton (typically, wood frame) with "a plaster coating that then speaks its own form vocabulary." [2]

At the same time, Schindler had become friends with Guy Childers Wilson (1899-1968), a businessman with an artistic temperament. Wilson was then the head of West Coast operations for Harnischfeger Corporation, the prominent Milwaukee-based manufacturer of P&H cranes and earth-moving equipment (including the equipment used to build Hoover Dam). Wilson had traveled the world, served in World War I, and come to Los Angeles from San Francisco. In 1936, Wilson asked his friend Schindler to design a modest bachelor's house for him in Silver Lake, on a lot he'd bought that was considered unbuildable.

As Schindler was designing the house, Wilson met Elisabeth S. Jacobsen (1911-2000). Born in Denmark, Elisabeth had moved to the U.S. with her family, settling in Seattle. She enrolled at the University of Washington intending to become an architect, only to find that—as a woman—she could only earn a two-year degree in interior design. She moved to Los Angeles, worked briefly for renowned designer Paul Frankl, and studied with highly influential designer/architect KEM Weber at the Art Center School, now Art Center College of Design. While working in the interior design department at Robinson's Department Store, Elisabeth met Guy Wilson. When they decided to marry, Wilson asked Schindler to "add another room" to his house design to accommodate a family. Schindler ultimately did far more than add a room.

---

[2] R. M. Schindler, "Terminology," USC questionnaire (1949). From Sheine, Judith. *R. M. Schindler*. Phaidon, 2001, p. 147.

The redesigned house was built in 1938 with more bedrooms, a maid's room, and a playroom on the lower level. Schindler designed a number of furniture pieces for the house, including a dining room set, cocktail table, and ottoman. He also designed a sofa and an easy chair, possibly in collaboration with Elisabeth Wilson. Schindler later adapted the easy chair to include a concealed pipe rack, to keep Wilson's pipes away from his son. An avid amateur photographer, Wilson had a photo lab (darkroom) built adjacent to the playroom. He ended up using the playroom space as a workshop, where he built, among other things, some of the Schindler-designed furniture for the house, including the dining room set. The furniture is still in the family.

The Wilsons welcomed son Richard in 1940 and daughter Ellen in 1942. In 1943, Wilson asked Schindler to return and expand the north terrace to provide more play space for the children. Schindler also extended the kitchen by enclosing a small porch. Guy Wilson eventually decided to leave Harnischfeger Corp. and buy into a business in Riverside; the Wilsons moved there in 1946.

The Wilson House was firmly ensconced in the thriving social circle of avant-garde architects and designers. Schindler came around often, and neighbors included John Lautner and Harwell Hamilton Harris. The Wilsons were friends with Conrad Buff III, Don Hensman (who would later own the home), and Ken Reiner (another of the home's owners and the original owner of Lautner's Silvertop), as well as fellow neighbors and Schindler clients the Olivers, Walkers, and Van Pattens.

After the Wilsons left, the house went through a succession of owners, several of them renowned. Kenneth Reiner likely was the second owner, having purchased the house after it fell out of escrow with legendary singer Jo Stafford. An accomplished inventor, Reiner owned the house for over a decade. He attributes the Wilson House to igniting his interest in modern architecture, which led him to commission John Lautner to design a home just up the street—the masterpiece now known as Silvertop. Reiner and Lautner held a number of design and planning meetings for Silvertop at the (Wilson) house.

Donald C. Hensman, FAIA (1924-2002) lived in the house between 1962 and 1964. Hensman was one of the most influential architects of postwar Southern California modernism. With longtime partners Conrad Buff and later, Calvin Straub, he designed two Case Study Houses (Nos. 20 and 28) among hundreds of other innovative works. Hensman graduated from and taught at the USC School of Architecture, and he was a key member of what architect and writer Esther McCoy termed "the Pasadena School"—a generation of architects who sought innovative approaches to design that reflected the unique qualities of Southern California, as well as elegant, quality affordable housing after World War II.

Bernard Zimmerman, FAIA owned the home from 1972 to 1977. An influential architect, educator, and activist, Zimmerman taught for thirty years at Cal Poly Pomona, was a close colleague of Ray Kappe and helped to conceive the Southern California Institute of Architecture (SCI-Arc), conceived the Architecture + Design (A+D) Museum, and co-founded the Los Angeles Institute of Architecture and Design.

Between 1997 and 2005, owners Cornelia Butler and David Schafer—both art-world professionals, then at the Museum of Contemporary Art—completed significant repairs to the house. Another former owner was a sound and music professional; the current owner is a creative writer.

Guy Wilson and Rudolf Schindler remained friends. Schindler had designed an unbuilt beach house for the family in 1942, and in 1951, Wilson asked the architect to design him another house. Schindler replied that as much as he appreciated the request, he wasn't well—having begun his battle with cancer, which he would lose two years later. The Wilson House stands as a testament to Schindler's genius, Wilson's patronage, and seventy years of creative expression and influence that are unique to Los Angeles.

ATTACHMENT D

19. Sources

The Architecture of R. M. Schindler. Exhibition catalog with essays by Michael Darling, Kurt G. F. Helfrich, Elizabeth A. T. Smith, Robert Sweeney, and Richard Guy Wilson. Los Angeles: Museum of Contemporary Art (in association with Harry N. Abrams, Inc., Publishers), 2001.

Baylin, Noah, and Cindy Olnick. Interview with Richard Guy Wilson (son of original owner), February 7, 2009.

Baylin and Olnick, interview with Kenneth Reiner, February 14, 2009.

Baylin and Olnick, interview with Judith Sheine, January 25, 2009.

Baylin, interview with Warren Dewey (former owner), February 2009.

Baylin, interview with Thomas Baldwin (former owner) February 2009.

Baylin, correspondence with Eric Zimmerman (son of former owner Bernard Zimmerman), February 2009.

City of Los Angeles Criss Cross Directories from 1956, 1960, 1961, 1962, 1963, 1964, 1965, 1967, 1968, 1969, 1973, 1975, 1987.

Cooper, Sarah. "Interview with Donald C. Hensman, AIA." Pasadena: Pasadena Heritage Oral History Project, 2002.

Dillon, Mark (Joan Hacker, ed.). "The LA 12 Revisited: Interview with Bernard Zimmerman," www.volume5.com.

Gebhard, David. *Schindler*. Peregrine Smith, Inc., 1980.

Los Angeles Conservancy. *The Architecture of R. M. Schindler* (two tour booklets in conjunction with Museum of Contemporary Art retrospective). Los Angeles Conservancy/Museum of Contemporary Art, 2001.

March, Lionel and Judith Sheine, eds. *R. M. Schindler: Composition and Construction*. London: Academy Editions, 1993.

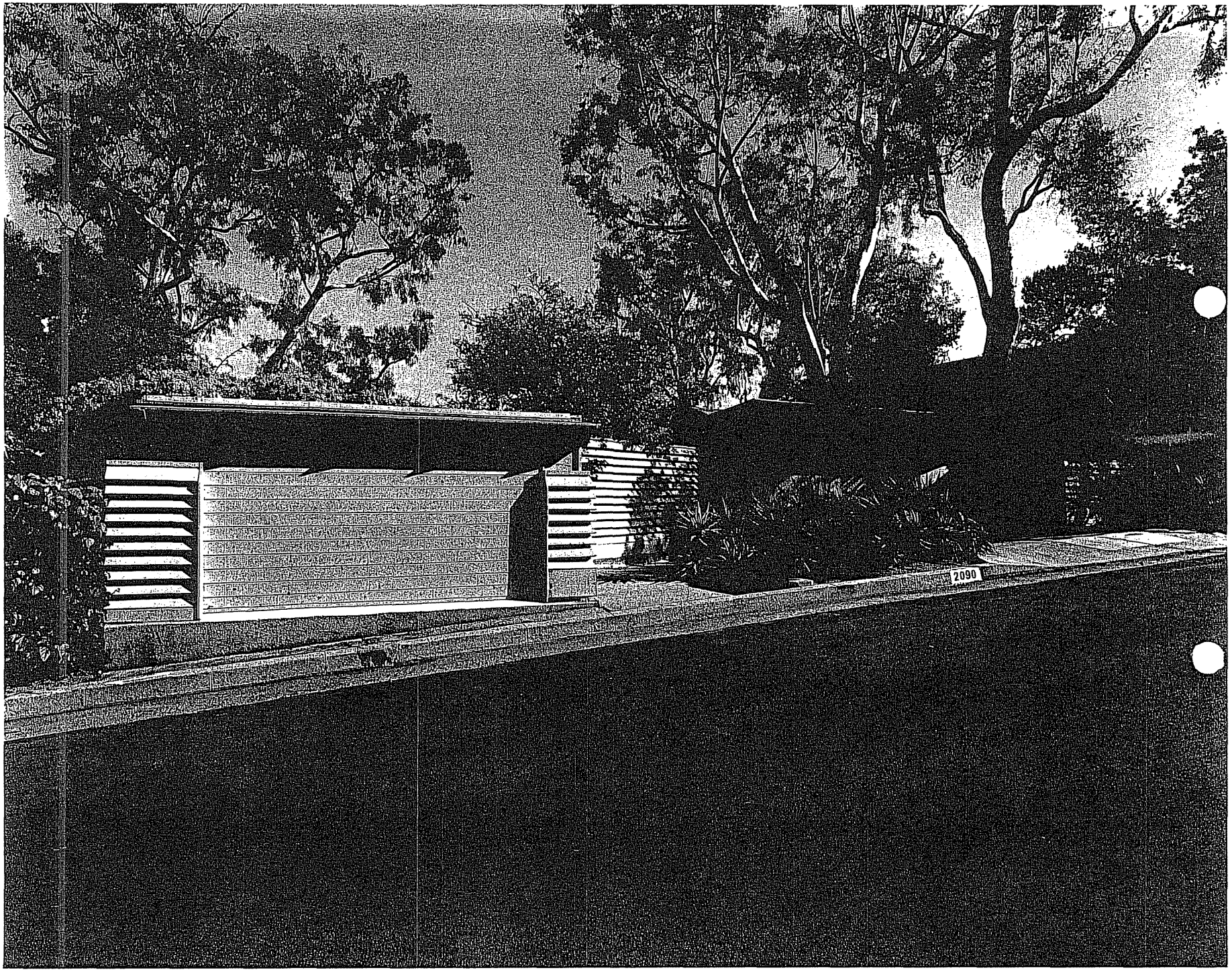
McCoy, Esther. *Five California Architects*. New York: Reinhold, 1960 (reprinted by Hennessey + Ingalls, Inc., 1987).

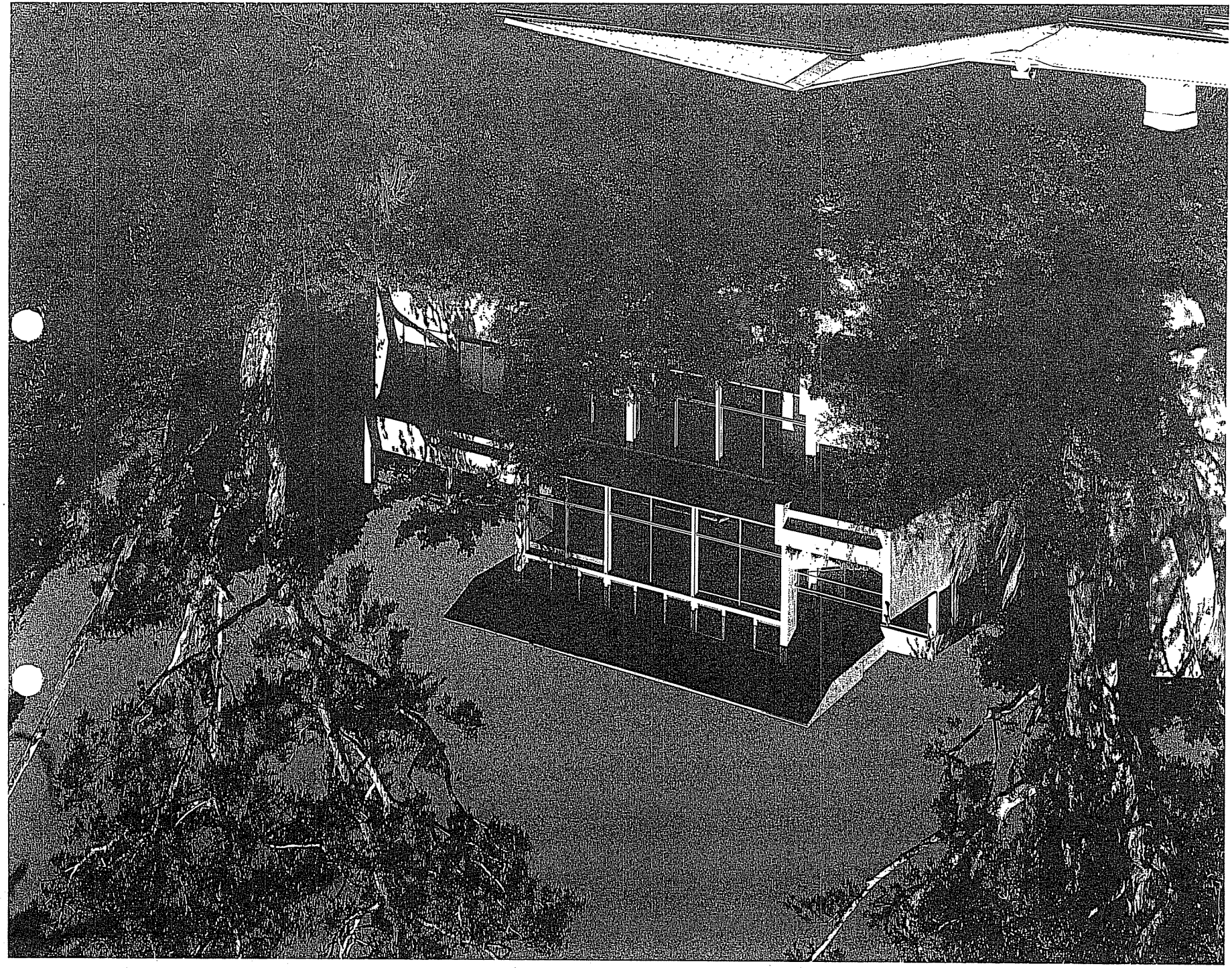
Noever, Peter, ed. *MAK Center for Art and Architecture: R. M. Schindler*. Munich: Prestel-Verlag, 1995.

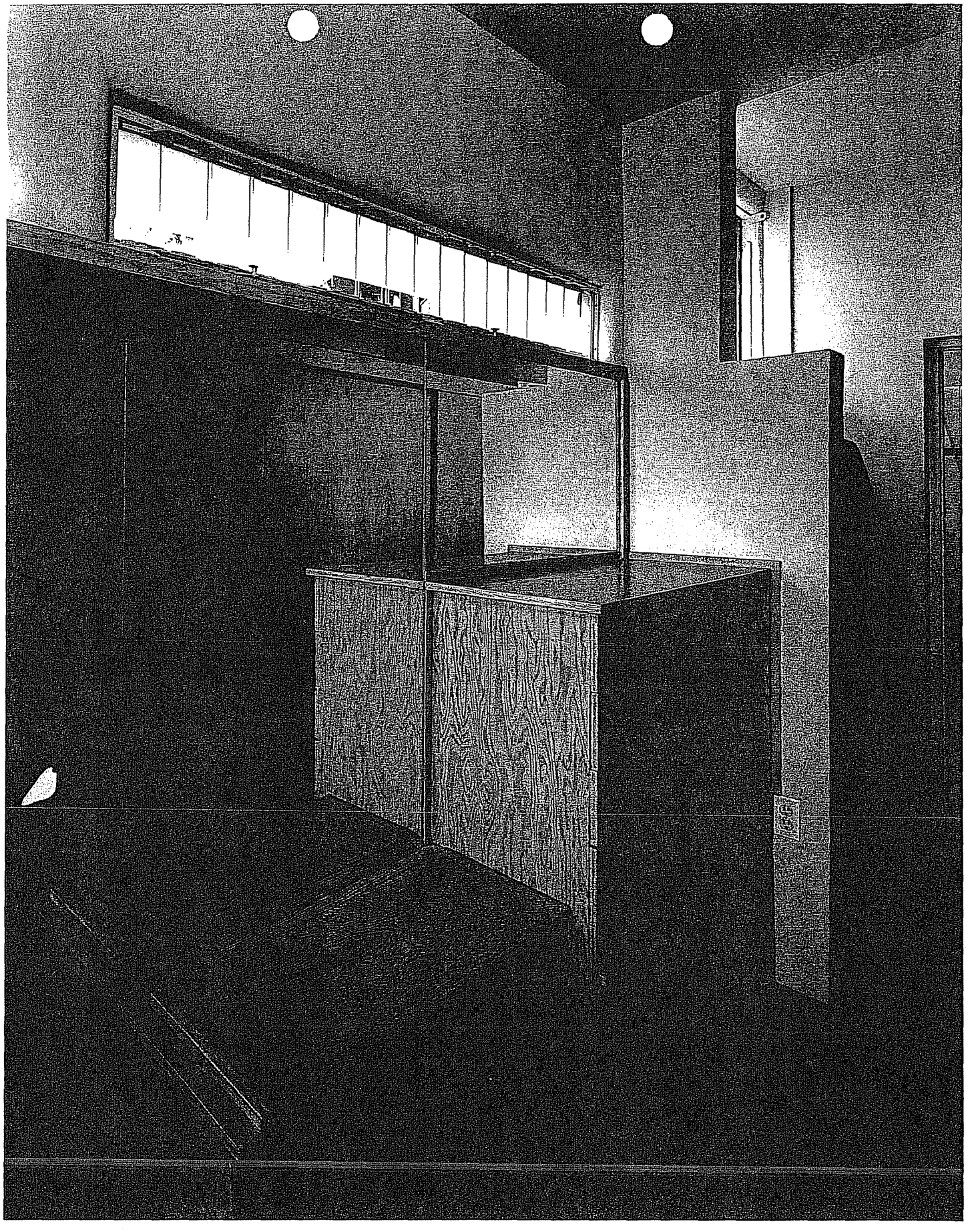
Sheine, Judith. *R. M. Schindler*. Phaidon, 2001.

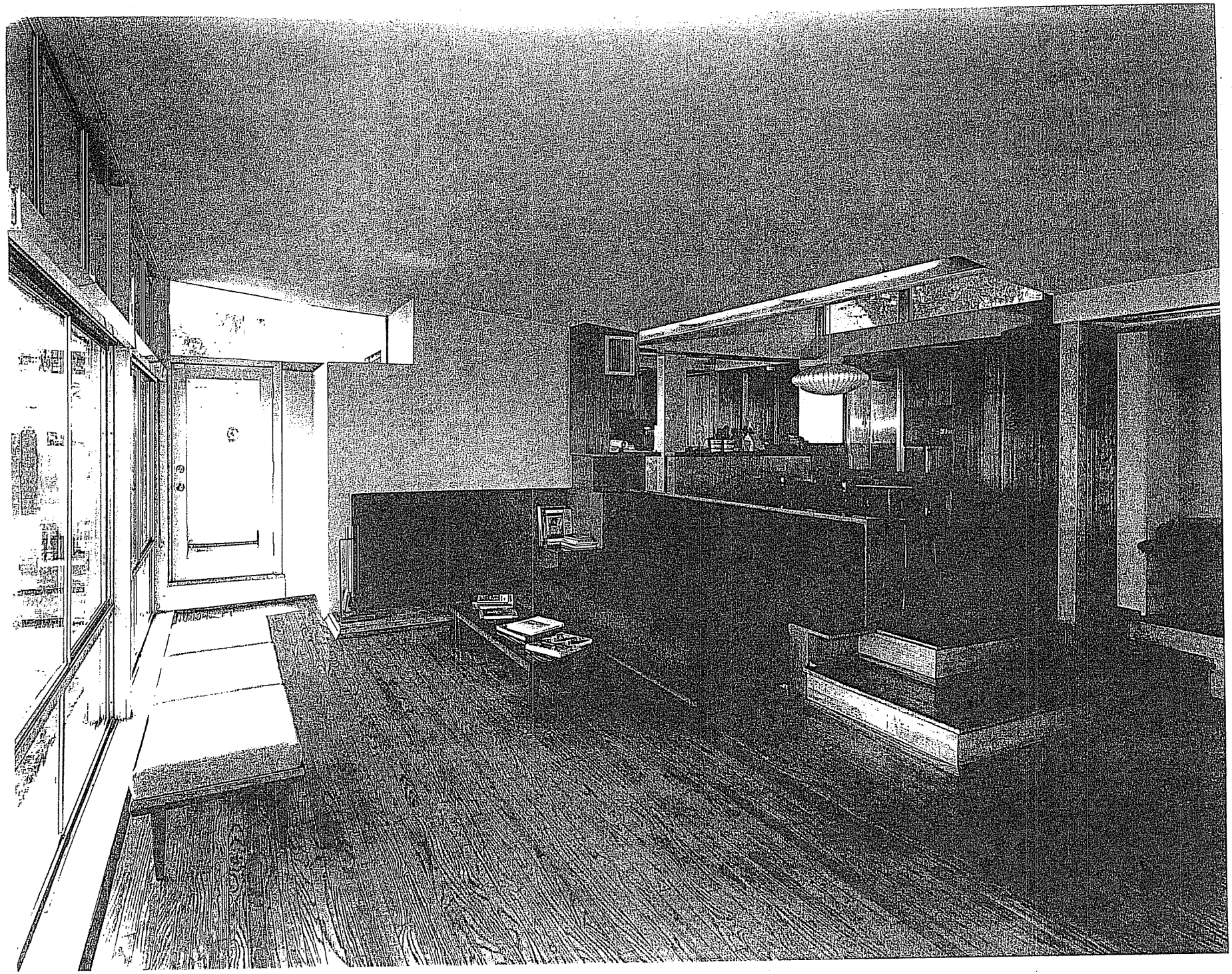
Sloane, Barry. "City of Angles: Buildings of architect Rudolph Schinder in Los Angeles." *ArtForum*, May 2001.

Steele, James. *R. M. Schindler*. Benedikt Taschen Verlag, 1999.


2090







City of Los Angeles
Department of City Planning

05/07/2009

PARCEL PROFILE REPORT

PROPERTY ADDRESSES
2090 N REDCLIFF ST
2123 N KENILWORTH AVE

ZIP CODES
90039

RECENT ACTIVITY
None

CASE NUMBERS
CPC-1986-255
ORD-165167-SA760

Address/Legal Information

PIN Number:	147A205 171
Lot Area (Calculated):	6,338.9 (sq ft)
Thomas Brothers Grid:	PAGE 015 - GRID 4C PAGE 015 - GRID 4D
Assessor Parcel No. (APN):	5431015009
Tract:	TR 8423
Map Reference:	M B 116-3/20
Block:	None
Lot:	534
Arb (Lot Cut Reference):	None
Map Sheet:	147A205

Jurisdictional Information

Community Plan Area:	Silver Lake - Echo Park - Elysian Valley
Area Planning Commission:	East Los Angeles
Neighborhood Council:	Silver Lake
Council District:	CD 4 - Tom LaBonge
Census Tract #:	1951.00
LADBS District Office:	Los Angeles Metro

Planning and Zoning Information

Special Notes:	None
Zoning:	R1-1VL
Zoning Information (ZI):	None
General Plan Land Use:	Low Residential
Plan Footnote - Site Req.:	See Plan Footnotes
Additional Plan Footnotes:	Silver Lake
Specific Plan Area:	None
Design Review Board:	No
Historic Preservation Review:	No
Historic Preservation Overlay Zone:	None
Other Historic Designations:	None
Other Historic Survey Information:	None
Mills Act Contract:	None
POD - Pedestrian Oriented Districts:	None
CDO - Community Design Overlay:	None
NSO - Neighborhood Stabilization Overlay:	No
Streetscape:	No
Sign District:	No
Adaptive Reuse Incentive Area:	None
CRA - Community Redevelopment Agency:	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):	5431015009
Ownership (Assessor) :	BERTRAND AND DOROTHY L BAYLIN 219 UPPER TER SAN FRANCISCO CA 94117
Ownership (City Clerk):	BERTRAND & DOROTHY L BAYLIN FAMILY LP 219 UPPER TER SAN FRANCISCO CA 94117
APN Area (Co. Public Works)*:	0.140 (ac)

The contents of this report are bound by the User Agreement as described in the Terms and Conditions of this website. For more details, please refer to the Terms & Conditions link located at http://zimas.lacity.org.
(*) - APN Area: LA County Assessor's Office is not the data provider for this item. The data source is from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Use Code:	0100 - Single Residence
Assessed Land Val.:	$1,549,363
Assessed Improvement Val.:	$424,483
Last Owner Change:	01/27/06
Last Sale Amount:	$0
Tax Rate Area:	13
Deed Ref No. (City Clerk):	9-897 708252-53 690613 652067 309561 205376 1332478
Building 1:	
1. Year Built:	1938
1. Building Class:	D75B
1. Number of Units:	1
1. Number of Bedrooms:	3
1. Number of Bathrooms:	3
1. Building Square Footage:	2,337.0 (sq ft)
Building 2:	
2. Year Built:	Not Available
2. Building Class:	Not Available
2. Number of Units:	0
2. Number of Bedrooms:	0
2. Number of Bathrooms:	0
2. Building Square Footage:	0.0 (sq ft)
Building 3:	
3. Year Built:	Not Available
3. Building Class:	Not Available
3. Number of Units:	0
3. Number of Bedrooms:	0
3. Number of Bathrooms:	0
3. Building Square Footage:	0.0 (sq ft)
Building 4:	
4. Year Built:	Not Available
4. Building Class:	Not Available
4. Number of Units:	0
4. Number of Bedrooms:	0
4. Number of Bathrooms:	0
4. Building Square Footage:	None
Building 5:	
5. Year Built:	Not Available
5. Building Class:	Not Available
5. Number of Units:	0
5. Number of Bedrooms:	0
5. Number of Bathrooms:	0
5. Building Square Footage:	0.0 (sq ft)

Additional Information

Airport Hazard:	None
Coastal Zone:	None
Farmland:	Area not Mapped
Very High Fire Hazard Severity Zone:	Yes
Fire District No. 1:	No
Fire District No. 2:	No
Flood Zone:	None
Hazardous Waste / Border Zone Properties:	No
Methane Hazard Site:	None
High Wind Velocity Areas:	No
Hillside Grading:	Yes
Oil Wells:	None
Alquist-Priolo Fault Zone:	No
Distance to Nearest Fault:	Within Fault Zone
Landslide:	Yes
Liquefaction:	No

Economic Development Areas

Business Improvement District:	None

The contents of this report are bound by the User Agreement as described in the Terms and Conditions of this website. For more details, please refer to the Terms & Conditions link located at http://zimas.lacity.org.
(*) - APN Area: LA County Assessor's Office is not the data provider for this item. The data source is from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Federal Empowerment Zone:	None
Renewal Community:	No
Revitalization Zone:	None
State Enterprise Zone:	None
Targeted Neighborhood Initiative:	None

Public Safety

Police Information:	
Bureau:	Central
Division / Station:	Northeast
Report District:	1144
Fire Information:	
District / Fire Station:	56
Batallion:	2
Division:	1
Red Flag Restricted Parking:	No

The contents of this report are bound by the User Agreement as described in the Terms and Conditions of this website. For more details, please refer to the Terms & Conditions link located at http://zimas.lacity.org.
(*) - APN Area: LA County Assessor's Office is not the data provider for this item. The data source is from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

CASE SUMMARIES

Note: Information for Case Summaries is Retrieved from the Planning Department's Plan Case Tracking System (PCTS) Database.

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

DATA NOT AVAILABLE

ORD-165167-SA760

The contents of this report are bound by the User Agreement as described in the Terms and Conditions of this website. For more details, please refer to the Terms & Conditions link located at http://zimas.lacity.org.
(*) - APN Area: LA County Assessor's Office is not the data provider for this item. The data source is from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

OFFICE OF
HISTORIC RESOURCES

CULTURAL HERITAGE
COMMISSION

HISTORIC-CULTURAL MONUMENT APPLICATION

LOS ANGELES CITY
PLANNING
DEPARTMENT

Impression antibourrage et à séchage rapide
Utilisez le gabarit 5160®

www.avery.com
1-800-GO-AVERY

AVERY® 5160®

Case Number:
CHC-2009-1307-HCM
Declaration Letter Mailing
MAILING DATE: **Jul 23, 2009**

Noah Baylin
c/o Baylin Family LLP
2090 Redcliff St.
Los Angeles, CA 90039

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

CRA/LA
Attn: Cynthia Foronda
cforonda@cra.lacity.org

Council District 4
City Hall, Room 480
Mail Stop 206