Los Angeles County
Department of Regional Planning

Planning for the Challenges Ahead

Amy J. Bodek, AICP
Director

Dennis Slavin
Chief Deputy Director

April 9, 2020

TO: Historical Landmarks and Records Commission
Stephen J. Sass, Chair
Benjamin J. Kahle, Commissioner
Yolanda Duarte–White, Commissioner
Mark F. Lucas, Commissioner
Edward R. Bosley, Commissioner

FROM: Bruce Durbin, Supervising Regional Planner

APRIL 24, 2020 HLRC MEETING
ANDERSON HOUSE HISTORIC LANDMARK
PROJECT NO. 2020-000311-(3)
CASE NO. RPPL2020000535
19974 SISCHO DRIVE, SANTA MONICA MOUNTAINS COASTAL ZONE

For the above referenced case, this memo and the accompanying draft resolution serves as the report of the Director of the County Department of Regional Planning ("DRP") to the Historical Landmarks and Records Commission ("HLRC") pursuant to Los Angeles County Code ("County Code") Section 22.124.090.A.2.

Background

On January 25, 2020, the applicant's consultant, Architectural Resources Group (ARG) submitted a Landmark nomination for the subject property. The nomination narrative is attached. DRP's historic preservation consultant, Sapphos Environmental, Inc. ("Sapphos") prepared the attached memo, dated March 17, 2020, stating the subject property meets the criteria for historic landmark pursuant to County Code Section 22.124.070.A.3.

Recommended Motion

DRP staff concurs with Sapphos' determination that the subject property meets the criteria for landmark designation and recommends the following motion for the HLRC's consideration:

That the Historical Landmarks and Records Commission adopt a resolution recommending that the County Board of Supervisors designate 19974 Sischo Drive, located within the Santa Monica Mountains Coastal Zone a County landmark pursuant to section 22.124 of the County Code, and find the project categorically exempt from the California Environmental Quality Act, pursuant to Section 15331 of the State CEQA Guidelines (Historical Resource Restoration/Rehabilitation – Class 31).

Questions or comments regarding this memo may be directed to Dean Edwards at dedwards@planning.lacounty.gov or (213) 974-0087.

BD:DE

c: Executive Officer-Clerk of the Board of Supervisors

Attachments:

A. Draft Resolution
B. Location Map
C. Site Plan
D. ARG's Nomination Narrative
E. Sapphos' Memo
F. Photos

ATTACHMENT A

DRAFT RESOLUTION

DRAFT RESOLUTION
COUNTY OF LOS ANGELES
HISTORICAL LANDMARKS AND RECORDS COMMISSION
RECOMMENDATION ON THE DESIGNATION OF A PROPERTY AS A
LOS ANGELES COUNTY HISTORIC LANDMARK
ANDERSON HOUSE
PROJECT NO. 2020-000311-(3)
CASE NO. RPPL2020000535

WHEREAS, the Historical Landmarks and Records Commission (hereinafter, the "Commission") of the County of Los Angeles (hereinafter, the "County") conducted a duly noticed public hearing on a nomination application to designate 19974 Sischo Drive, (hereinafter the “subject property” or “Anderson House”) located within the Santa Monica Mountains Coastal Zone, a County Landmark pursuant to Part 28 of Chapter 22.124 of the Los Angeles County Code (hereinafter, the "County Code") on April 24, 2020;

WHEREAS, the Commission duly considered all facts and records presented on the nomination, including a report from the Director of the County Department of Regional Planning (the "Director") and any and all public comment and testimony; and

WHEREAS, the Commission makes the following findings on the nomination:

1. On January 25, 2020, Architectural Resources Group filed the landmark nomination application for the subject property on behalf of the property owner, Beatrice Faverjon.
2. The boundaries of the proposed landmark follow parcel lines of Assessor's Parcel Number 4447-033-025.
3. The approximately .92-acre subject property is located above Topanga Canyon and is developed with a 2,096 square-foot two-story single-family residence and a 130 square-foot utility building.
4. In 1947, the subject property was developed with a single-family residence. In 1959, the existing residence was expanded and remodeled. In 1964, the utility building was constructed. In 1993, the upstairs bathroom was enlarged to include the area under the cantilevered eaves. In 2018, the kitchen was remodeled and the second-story bathroom windows were replaced with period appropriate windows. In 2019, an addition was added to the west side of the utility building.
5. Pursuant to County Code Section 22.124.070.A, the subject property is an historic site that is more than 50 years old, satisfies one or more significance criteria and therefore may be designated as a landmark.
6. Pursuant to County Code Section 22.124.070.A.3, the subject property is eligible for listing as a Los Angeles County Landmark because it embodies the distinctive characteristics of the architectural style, Organic Modernism (or Organic Architecture) which was founded by the architect Frank Lloyd Wright and is generally characterized by its use of natural materials, often left raw or exposed, in combination with modern materials (glass, concrete, and steel) and technologies (prefabricated elements); its careful siting in relation to its natural surroundings; a visual and physical connection to the exterior environment; and sometimes, its application of highly dramatic, biomorphic forms.

7. The National Park Service defines period of significance as "the span of time during which significant events and activities occurred" associated with the historic site. The period of significance of Organic Modernism is generally 1950s to 1970s.
8. Pursuant to County Code Section 22.14.080, character-defining features are defined as "the materials, forms, location, spatial configurations, uses, and cultural associations or meanings that contribute to the historic character of an historic resource that must be retained to preserve that character." Organic Modernism has the following character-defining features:
    - Natural shapes;
    - Utilization of new technologies and building materials but the rejection of them as stylistic inspiration;
    - Utilization of solar heating and natural cooling;
    - Free-flowing floor plans specifically arranged to incorporate views of outdoor gardens; and
    - The integration of indoor and outdoor.
9. The residence's character-defining features are:
    - Horizontal form built into the site;
    - Rectangular footprint;
    - Flat roof with boxed eaves and built up gravel;
    - Redwood channel siding;
    - Recessed wood front door;
    - Cantilevered carport/entrance canopy at northern façade;
    - Wide cantilevered balconies on southern façade;
    - Wood cantilevered deck with tiled hot tub on southern façade;
    - Single light casement and fixed windows;
    - Wood casement doors on the southern façade;
    - One story in height to the west and two stories in height to the east; and
    - Stone flowerbeds embedded with local rock.
10. The utility shop's character defining features are:
    - Flat roof;
    - Poured concrete walls with embedded stone; and
    - Fully glazed wood door with wood canopy cover.
11. The subject property is eligible for listing as a Los Angeles County Landmark because it represents the work of an architect whose work is of significance to the County. Both the

residence and utility shop were designed by master architect W. Earl Wear for George Robert and Jean Anderson who owned the subject property.

12. Historic integrity is commonly defined as the ability of a site to convey its historical significance and is the composite of seven qualities: location, design, setting, materials, workmanship, feeling and association. Although there has been minimal alteration, the Anderson House retains all qualities of integrity.
13. The subject property's period of significance begins in 1958 with the construction of the house and ends in 1964 with the construction of the utility building.
14. Pursuant to County Code Section 22.124.090.A, the property owner is the applicant and thereby consents to the landmark designation.
15. Pursuant to the provision of County Code Section 22.52.3190, the County notified the public of the hearing. Owners of property located within 500 feet of the subject property were notified by US mail of the public hearing. Additionally, a notice of the public hearing was published in the Malibu Times newspaper and posted on the subject property.
16. No comments were received from the public prior to the public hearing regarding the proposed historic landmark designation.

NOW, THEREFORE, BE IT RESOLVED THAT, the Historical Landmarks and Records Commission recommends that the Board of Supervisors of the County of Los Angeles:

1. Find that the designation of the Anderson House as a Historic Landmark is categorically exempt from the provisions of the California Environmental Quality Act (CEQA), pursuant to State CEQA Guidelines Section 15331 (Historical Resource Restoration/Rehabilitation–Class 31) and
2. Adopt a resolution designating the Anderson House within the Santa Monica Mountains Coastal Zone, as a Los Angeles County Historic Landmark.

I hereby certify that the foregoing Resolution was adopted by a majority of the voting members of the Historical Landmarks and Records Commission on April 24, 2020.

_____

Chair Stephen Sass
Historical Landmarks and Records Commission
County of Los Angeles

APPROVED AS TO FORM:

MARY C. WICKHAM
County Counsel

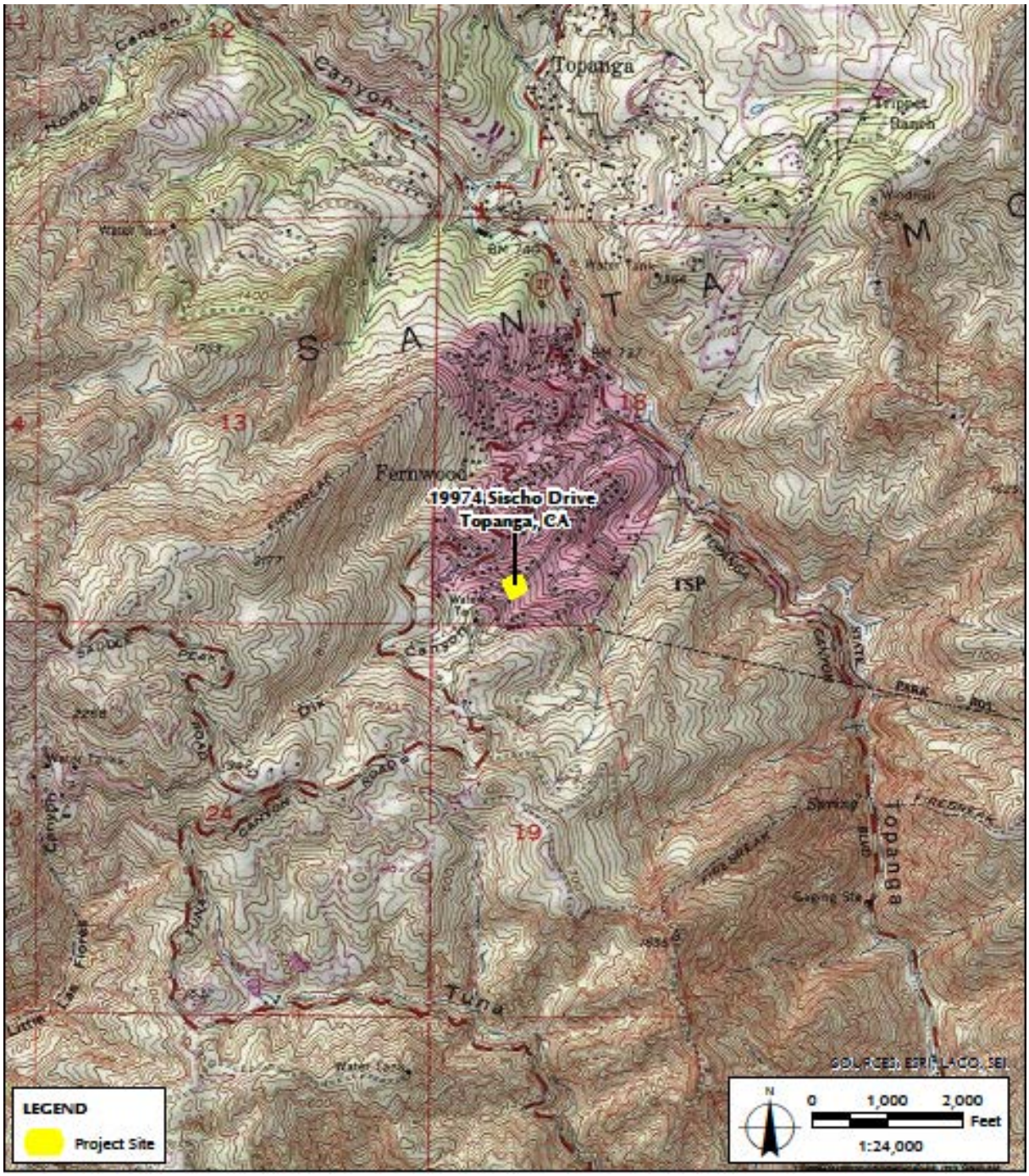
By _____
Deputy County Counsel
Property Division

VOTES
Yes:
No:
Abstain:
Absent:

BD:DE

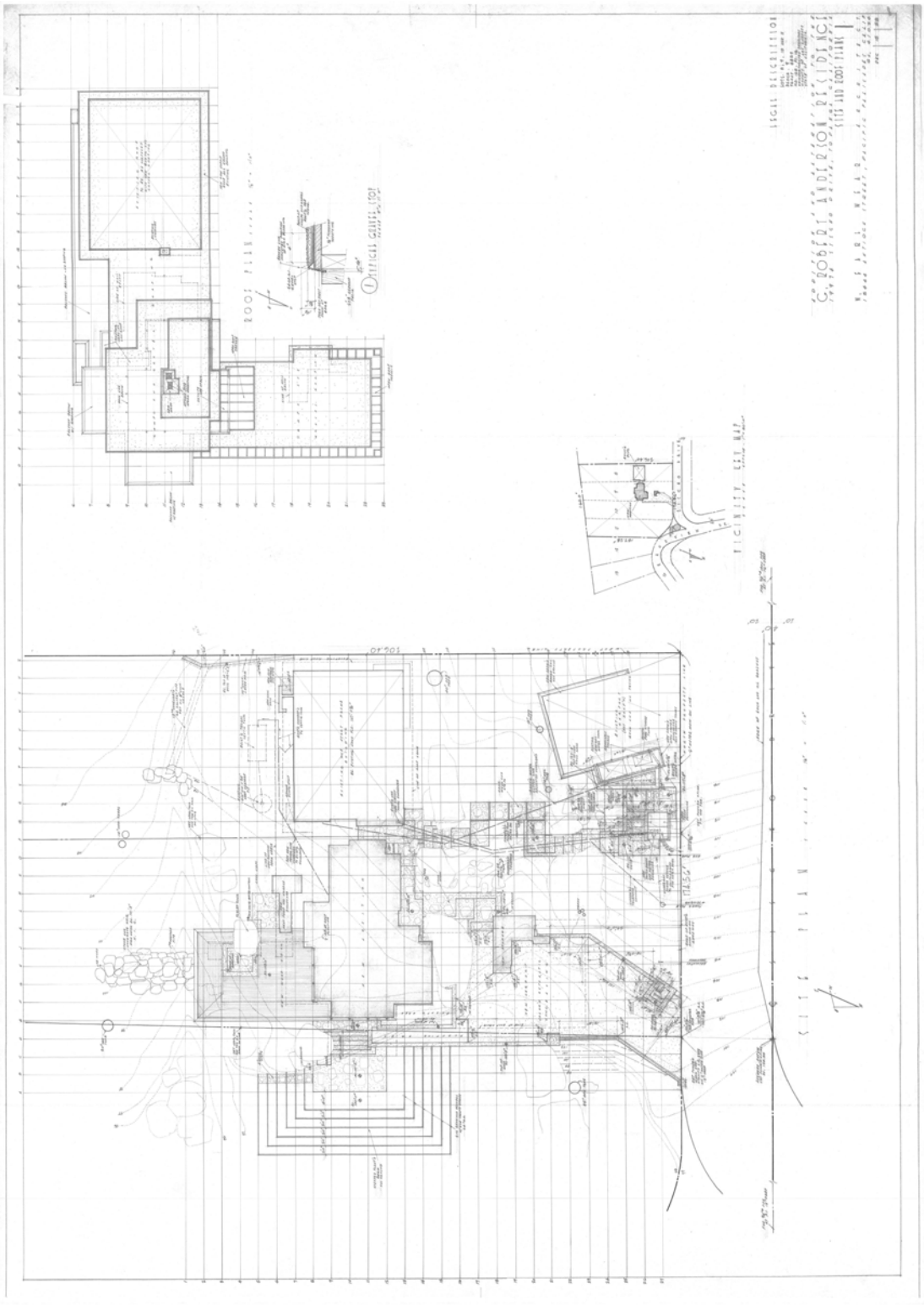
ATTACHMENT B

LOCATION MAP



ATTACHMENT C

SITE PLAN



ATTACHMENT D

ARG'S NOMINATION NARRATIVE

Architectural
Resources Group

360 E. 2nd Street, Suite 225
Los Angeles, California 90012

arg-la.com

Anderson House Los Angeles County Landmark Nomination

A. Property Description

SITE

The property at 19974 Sischo Drive, historically known as the Anderson House, is located in Topanga Canyon, a small unincorporated residential community nestled in the Santa Monica Mountains, in west Los Angeles County. Consistent with the character of the Topanga Canyon area, the topography of the property is steep and sloping, and the area is densely vegetated. The property is surrounded by single-family residences dating from the 1920s through the 1970s.

The property comprises a two-story single-family residence and one-story utility shop (currently used as a pottery studio) on a large irregularly shaped parcel. The utility shop is located to the north and uphill from the house. The site is terraced and slopes downward to the south. Original walkways, steps, retaining walls, and planters made of poured concrete embedded with local stone surround the house and utility shop. Mature shade trees such as oak and myriad low-lying species are planted throughout, and a non-historic stacked stone perimeter wall encloses the property. Non-historic paving and various small stone structures are located to the east and downslope from the house.

The main entrance to the property is through a pair of redwood driveway gates on the south side of Sischo Drive. The driveway is paved with stone, and a poured concrete and stone planter and entrance marker are located to the west of the driveway. To the west of the driveway gates, north of the perimeter wall, is a concrete-paved parking area bounded by a poured concrete and stone retaining wall surmounted by a wall clad in redwood channel siding.

ANDERSON HOUSE

Exterior

The house is roughly rectangular in plan and of wood-frame construction. It is covered with a flat roof with wide boxed eaves and built-up/gravel roofing. Its walls are clad with redwood channel siding. All windows are made of redwood and are single-light.

The building was constructed in two phases. The one-story west half was constructed ca. 1947; its architect is unknown. In 1958-59, the two-story east portion was designed by architect W. Earl Wear for George Robert and Jean Anderson. The two halves were connected by a small vestibule, and the ca. 1947 portion was entirely remodeled to match the 1958-59 addition.

The building's primary façade faces north towards the entrance drive. A large, partially cantilevered carport/entrance canopy extends from the east end of the façade. Near the center of and supporting the canopy is an L-shaped wall constructed of poured concrete embedded with local stone and a small glass-enclosed storage structure. The canopy is connected to the north façade by a series of evenly spaced redwood slats. Between each slat, along the façade, are small square fixed windows. To the west of the canopy is the main entrance to the house. The entrance is unassuming and recessed with a flush redwood door. To the west of the entrance is another recessed niche marking the location where the ca. 1947 and 1958-59 buildings were connected. The niche contains a floor-to-ceiling casement window, two smaller windows, and a built-in wood cabinet. Wood fixed and casement windows are grouped above the main entrance, at the second story, and at the westmost corner of the north façade.

The north end of the east façade, first story contains grouped fixed and casement windows fronted by a deep poured concrete and stone planter; the north end, second story is devoid of fenestration. The south half of the east façade is glazed at both the first and second stories with narrow fixed and casement floor-to-ceiling windows. The casement windows/doors provide access to a wide cantilevered balcony at the second story and a wood patio deck at the first story.

The east end of the south façade is similar to that of the south end of the east façade, with grouped windows/doors at both the first and second stories and a wide balcony cantilevered at the second story. To the west of the second story windows and balcony is a group of replacement windows marking the location of a second story bathroom addition. Additional groupings of fixed and casement windows line the west half of the façade. The south façade is fronted by a two-level wood deck. The lower level at the east end contains a built-in hot tub.

The west façade contains grouped fixed and casement windows at its north and south ends. The center of the façade is devoid of fenestration.

Interior

The east half of the house was constructed between 1958-59. It is generally divided into communal spaces at the first floor and private spaces on the second floor. The first floor, east half contains a kitchen, living room, dining room, and bathroom. The master bedroom, a bathroom,

and study are located on the second floor. The west half of the house was built ca. 1947 as a standalone residence and redesigned by Wear to function as guest quarters. It contains a kitchenette, living room, two bedrooms, and a bathroom.

The front door of the house leads to a narrow hallway in the east portion of the building. The hallway has a redwood channel ceiling and wall finishes and a poured concrete floor embedded with local stone. A square recessed ceiling fixture lights the hallway.

A narrow, flush wood door on the west side of the hallway accesses a quarter bathroom. The bathroom contains a built-in wood cabinet with a sink; it has a redwood channel ceiling and walls and poured concrete and stone flooring. The ceiling contains a square recessed light fixture.

A rectangular opening on the east side of the hallway leads to the living room, which sits five steps below. The living room features a built-in, L-shaped sofa bookended by redwood cabinetry. A concrete and stone fireplace is located in the southwest corner of the living room. The room is finished with a redwood channel ceiling and walls and concrete and stone flooring. Light fixtures are square and recessed in the ceiling.

To the south of the entrance hallway and living room are the kitchen and original dining room. The dining room, which does not currently serve its original function, is open to the living room to the north and to the kitchen to the west. Its south and east walls comprise floor-to-ceiling windows/doors overlooking the yard. It has a redwood channel ceiling and wood strip flooring. A built-in concrete and stone planter is located at the northeast corner of the room. Square, recessed ceiling fixtures providing lighting in the space. According to 1958 drawings of the house, a built-in table may have been removed from the dining room.

Between the dining room and kitchen is a breakfast nook with a built-in, L-shaped seat and wood table top, as well as a built-in workspace consisting of a wood desk and cabinetry. This space is reached via three wood steps from the dining room and sits level with the kitchen.

The kitchen comprises a long wood countertop with built-in cabinets and appliances on the south side and a group of full-height wood doors leading to a pantry on the north side. The kitchen is finished with a redwood channel ceiling and wood strip flooring. Square recessed light fixtures are placed throughout the ceiling.

At the east end of the kitchen, a flight of wood steps with a concrete handrail leads to the second floor. To the south of the stair landing is an open study comprising a narrow built-in wood desk and cabinetry. To the north of the landing is the master bedroom. The bedroom contains a built-

in wood bed bounded by built-in nightstands. Built-in shelving lines the east wall of the bedroom, and a concrete and stone fireplace sits in the southwest corner. The bedroom is finished with a redwood channel ceiling and walls and wood strip flooring; it has square recessed light fixtures in the ceiling.

To the west of the bedroom is a narrow dressing area lined on either side with built-in wood cabinets and drawers. The space provides access to the master bathroom. The bathroom contains a wood vanity and a water closet accessed by a flush wood door. The shower and sink are open to the dressing area. In 1993, the bathroom was slightly enlarged by moving the south wall approximately 30 inches further south and the north clerestory windows slightly further north.[1] Original redwood fixed and casement windows were replaced in kind. The bathroom retains an original redwood channel ceiling with new tile wall and floor finishes and new fixtures.

At the west end of the first floor kitchen, a small vestibule with a wood ceiling and walls and concrete flooring connects the 1958-59 half of the building to the ca. 1947 portion. The vestibule leads to an open living room with a built-in wood sofa, shelving, and cabinets. A concrete and stone fireplace is located on the east wall of the room. A square-shaped soffit with lighting hovers above the living space.

To the south of the living room is an open area with a wood table and chairs. Presumably originally the dining space, it is now used as a children's play area. To the east of this area is a kitchenette with wood cabinets and a built-in sink and stovetop. The living room, kitchenette, and dining/play area have a redwood channel ceiling and walls. The concrete flooring is embedded with coarse aggregate, different from the large stones in the flooring of the east half of the house.

Two bedrooms and a bathroom are located to the west of the living room. The bedrooms, comprising the westmost end of the house, retain redwood channel ceilings and walls, concrete flooring with coarse aggregate, and closets with flush wood doors. The current owner added new built-in beds and desks where the original built-ins had been removed. Square-shaped soffits with uplighting illuminate the bedrooms.

The bathroom contains built-in shelving and a cabinet with a sink, a walk-in shower, and a toilet. The ceiling and walls are finished with redwood and non-original tile (in the shower), and the flooring is concrete with coarse aggregate. Fixtures are replacements.

[1] Beatrice Faverjon, email correspondence with ARG, January 25, 2020.

UTILITY SHOP

Constructed in 1964, the original utility shop, now a pottery studio, is located uphill from the house, at the northwest corner of the property. The shop is irregular in plan and partially built into the hillside on the north and west sides. It has a flat roof with built-up/gravel roofing, and its walls are primarily made of poured concrete embedded with local stone.

The primary (east) façade is fronted by a concrete and stone patio and steps. The main entrance consists of a fully glazed redwood door and butted glass sidelight sheltered by a wide canopy.

The south façade features a single casement window near its east end. To the west of the window is a group of floor-to-ceiling casement windows/doors marking the location of a 2019 addition. These windows/doors and the concrete block walls comprising the rest of the addition are compatible with the design and materials of the original building.

The north and west sides of the original building and addition are devoid of fenestration.

Character-Defining Features

SITE

- Large, irregularly shaped site that is terraced and slopes downward towards the south
- Dense, mature vegetation, including oak trees and other low-lying plant species
- Walkways, steps, retaining walls, and planters made of poured concrete embedded with local stone
- Concrete, stone, and metal driveway entrance marker and wood driveway gates

ANDERSON HOUSE

Exterior

- Strong horizontal forms, built into the natural terrain of the site
- Roughly rectangular plan with one-story volume to the west and two-story volume to the east
- Flat roof with wide boxed eaves and built-up/gravel roofing

- Redwood channel siding
- Grouped fixed and casement wood windows/doors
- Unassuming recessed flush wood front door
- Wide cantilevered carport/entrance canopy at the north façade
- Wide cantilevered balconies at the south and east façades
- Expansive wood patio deck at the south and east façades

Interior

- Redwood channel ceilings and walls throughout
- Poured concrete flooring with embedded stone or coarse aggregate
- Wood strip flooring in the dining room and kitchen
- Sunken living room in the east half of the house
- Concrete and stone fireplaces in the living rooms and master bedroom
- Built-in redwood furniture, including sofas, desks, seating, shelving, and cabinetry
- Square recessed ceiling light fixtures throughout
- Soffit lighting in the east living room and bedrooms

UTILITY SHOP

- One-story height
- Flat roof
- Exterior walls of poured concrete with embedded stone
- Primary entrance comprising a fully glazed wood door sheltered by a wide wood canopy

Chronology of Development and Use

ca. 1947	Originally subdivided as part of Tract No. 8859, the property was improved with a one-story, single-family residence for Thomas Curtis.
ca. 1957	The property was sold to George Robert and Jean Anderson.
1958	The Andersons hired architect and neighbor, W. Earl Wear, to completely remodel and add onto the 1947 residence. The original building was adjoined to the new construction by a shared roof and vestibule. A new carport was added, attached to the north façade of the residence.
1964	Wear designed a utility shop for the Andersons, located at the northern edge of the property. The building was designed in the same style and with the same materials as the house.
1976	Director William Graham was living at the house.[2]
ca. 1979	Dr. Robert J. Bolander acquired the residence.[3]
1981	Permit pulled by Bolander for electrical work.[4] The Bolander family owned the house into the early 2000s.
1993	The second story bathroom was slightly enlarged by moving the south wall approximately 30 inches further south and the north clerestory windows slightly further north.[5]
2017-2018	Permits pulled by the current owner, Beatrice Faverjon, for kitchen and bathroom remodeling.[6]

[2] Directors Guild of America, "Directory of Members," 1976.
[3] "A Redwood Contemporary in California," *The Wall Street Journal*, accessed January 2020, https://www.wsj.com/articles/SB10000872396390444554704577643592488153950.
[4] County of Los Angeles Building and Safety, Application for Electrical Permit, August 28, 1981.
[5] Beatrice Faverjon, email correspondence with ARG, January 25, 2020.
[6] County of Los Angeles Building and Safety, building and mechanical/electrical/plumbing permits, January 19, 2017.

	Windows at the second story, where the bathroom was expanded, were replaced to match the original in design, profile, and materials. New finishes and fixtures replaced non-original finishes and fixtures in the restrooms, and the kitchen underwent a remodel to remove previous incompatible alterations (i.e. granite countertops)
2019	An addition, sympathetic to the design and materials of the original building, was constructed at the west side of the utility shop. The building is currently used as a pottery studio.

B. Statement of Significance

The Anderson House (19974 Sischo Drive) is eligible under the following Los Angeles County Landmark criteria:

> (A.3) It embodies the distinctive characteristics of a type, architectural style, period, or method of construction, or represents the work of an architect, designer, engineer, or builder whose work is of significance to the nation, State, County, or community, or possesses artistic values of significance to the nation, State, County, or community.

The subject property embodies the distinctive characteristics of postwar organic architecture designed by architect William Earl Wear (more commonly known as Earl Wear). Its strong horizontal emphasis, integration into the natural terrain of the site, use of natural materials (redwood, stone) in combination with modern materials (concrete), and physical and visual connection to the outdoors through its grouped fenestration, patio decks, and cantilevered balconies, make the residence an excellent example of organic modernism. Wear's portfolio of completed works is relatively small, with only about nine known completed residential projects; as one of his first, the subject property is an extraordinarily important component of his canon. It represents Wear's mastery of organic modernism, marking his place in a very small class of master architects who perfected the style during the postwar period.

RESIDENTIAL DEVELOPMENT OF TOPANGA CANYON

Prior to the Spanish arrival in the late 18th century, Topanga and the Santa Monica Mountains were home to the Tongva tribe, a Native American tribe who occupied much of what is now Los Angeles County. The Tongva lived a semi-sedentary lifestyle that relied on seasonally available foods and establishing permanent villages near stable water sources. In 1848, the Treaty of Guadalupe Hidalgo ended the Mexican-American War and established California as a United States territory. However, it was not until 1862 with the passage of the Homestead Act that Topanga Canyon, then public domain, was opened for settlement. In 1878, Jesus Santa Maria, born in Sonora, Mexico to Spanish immigrants, and his wife, Elena Valenzuela, became the first settlers in what is now known as Topanga Canyon.[7]

At the turn of the 20th century, Topanga became home to a number of resort hotels which advertised the mineral springs and natural beauty of the canyon. One of these resorts, the Topanga Tavern, was built around 1909 by the Topanga Development Company which "early saw the possibilities of development in Topanga…"[8] The completion of a road through the canyon in 1917 slowed the growth of these retreat centers, as day and weekend excursions, as opposed to long-term vacations, became the norm.[9]

In 1925, plans for the "widening, straightening and bettering" of Topanga Canyon Avenue (now boulevard/State Route 27) were approved by the Los Angeles City Council and Los Angeles County Board of Supervisors.[10] As described by the Topanga Canyon Improvement Association, the road was "badly in need of repairs and improvement because of the tremendous increase in traffic over the scenic highway."[11] While road construction continued into the 1930s, the proposed improvements began attracting new residents as soon as they were announced. As described in a 1926 *Los Angeles Times* article:

> When it became known that the Coast Highway as it now exists and soon will be upon its completion was to be a reality, there were those of vision who decided that Topanga Canyon would make an ideal place to not only establish a summer home, but one that

[7] Louise Armstrong York, *The Topanga Story* (Topanga, CA: The Topanga Historical Society, 1992), 19, 25-27.
[8] Ibid, 47-48.
[9] Ibid, 51.
[10] "Road Surveys Completed: Work on Straightening and Widening of Topanga Canyon Avenue to be Started Soon," *Los Angeles Times*, November 29, 1925, E6.
[11] "Survey for Scenic Road Work Begun: Topanga Highway Held Badly in Need of Repairs and Improvement," *Los Angeles Times*, January 8, 1926, A5.

> could be enjoyed throughout the year…Lots laid out by the enterprising subdivider were disposed of and cabins were replaced with more substantial and pretentious dwellings.[12]

Several subdivisions were made in the canyon during the mid- to late 1920s. Though some, such as the Topanga Del Mar, a 240-acre development subdivided by the John A. Vaughan Corporation in 1928, were improved and sold by private developers, title companies handled the majority of the real-estate transactions in Los Angeles County, including Tract No. 8859 in which the subject property is located.[13]

As with much of Southern California, Topanga experienced a population boom in the years leading up to and following World War II. Defense workers inundated Southern California during the war, and extreme housing shortages in more convenient locals led some to take up residence in the canyon. In the postwar period, "The trickle of writers, musicians, artists and craftsmen who had long been attracted by Topanga's ambiance (and cheap housing) became a steady stream."[14] Those seeking a more alternative lifestyle also sought refuge in the canyon due to its "closeness to nature, the community's traditional attitude of tolerance, cheap rents, absentee landlords and lack of law enforcement."[15] Major improvements to the area's utilities, in addition to a stable water source following the community's vote to join the Metropolitan Water District in 1954, improved livability in the canyon.[16]

By the 1960s, Topanga faced an increasing number of proposed developments such as an 11,300-acre planned community designed by noted architecture firm William Pereira and Associates as well as smaller 75- to 300-acre residential tracts. The massive Pereira-designed community plan was never realized due to opposition by the Santa Monica Regional Park Association and Topanga residents and the geology of the steep hillsides which proved unsuitable for such dense growth. However, pressures to increase development persisted, spurring Topanga residents into action. In 1963, the Topanga Association for a Scenic Community (TASC) was formed in opposition to the Los Angeles Regional Planning Commission's proposed Topanga Canyon Master Plan. Written by architect Bob Bates, the TASC's by-laws stated: "The purpose of this organization is to endeavor to maintain an orderly development of Topanga in keeping with the natural terrain and intrinsic

[12] "Topanga Has Changed," *Los Angeles Times*, August 15, 1926, G14.
[13] "Topanga Land Purchased: Canyon Acreage to be Placed on Market Near Ocean Next Sunday," *Los Angeles Times*, April 29, 1929, E7; "January Tract Openings Cited," *Los Angeles Times*, February 3, 1929, E3.
[14] York, 77.
[15] York, 86.
[16] Ibid, 77.

beauty."[17] Architect W. Earl Wear was elected chairman and Dr. Charles Ackerman served as vice-chairman.[18]

The TASC produced the following principles for new development, which were generally incorporated into a modified master plan:

> …the grading must follow the natural contours of the terrain, water courses must be retained in their natural state, groves of trees and rock formations must be preserved, land should be developed for single-family residential use only except for necessary cluster-type shopping centers, public parks should be planned and preserved for future use, specific area and density lot size should be a specific function of both natural slope and the above requirements.[19]

Though development pressures continued through the 1990s, Topanga residents and the TASC deterred many large-scale development efforts and have managed to maintain the canyon's "small-town" feel.

OWNERSHIP/OCCUPANT HISTORY

The first known occupants of the subject property were Mr. and Mrs. Thomas Curtis, who owned and lived in the ca. 1947 residence upon its completion. Research did not produce substantial information about the Curtis family, other than that Mr. Curtis worked as a teaching assistant in the School of Engineering at the University of Southern California.[20] The family lived in the house until at least 1954.[21]

Around 1957, the property was sold to George Robert and Dr. Jean Anderson, who commissioned Wear to greatly expand the existing dwelling on site. George Anderson was the inventor of a clamping device, filed with the United States Patent Office in 1962, and Jean Anderson may have worked as a psychologist.[22] No additional information was found on the Andersons.

---

[17] Ibid, 90.
[18] Ibid, 90.
[19] Ibid, 92.
[20] University of Southern California, "USC Register," Los Angeles, CA, 1950.
[21] Index to Register of Voters, Topanga Precinct No. 2, Los Angeles County, California, 1954.
[22] United States Patent Office, *Official Gazette of the United States Patent Office*, vol. 782 (Washington, D.C.: United States Government Printing Office, 1962).

By 1976, the house was occupied by director William A. Graham. Born in New York in 1926, Graham served in the U.S. Navy and attended Yale University before beginning his career as a director of television and movies in the mid-1950s. Graham started directing segments of television anthologies such as *Kraft Theater* and *Omnibus* before taking on larger projects for TV series including *Breaking Point*, *The X-Files*, and *Batman*. Throughout his nearly 50-year career, he directed dozens of small films, including *Where the Lilies Bloom* (1974), *Billy the Kid* (1989), and *Return to the Blue Lagoon* (1991). He is often cited for changing Elvis' hair style for his role in the motion picture *Change of Habit*.[23] Research did not indicate the extent of Graham's ownership of the property; however, by 1979, Dr. Robert J. Bolander, an anesthesiologist, owned the house.[24] The Bolander family owned the house into the early 2000s.

The Curtises, Andersons, and Bolanders do not appear to have been persons important to local, state, or national history. Though Mr. Graham is potentially significant for his contributions to the television and film industry, research did not indicate the extent of his occupation of the property, and there is insufficient evidence linking the property to his contributions to the industry.

ORIGINS AND DEVELOPMENT OF ORGANIC ARCHITECTURE

Defining Organic Architecture

While concepts of "organic" have been described by many architects and theorists before and after Frank Lloyd Wright, the term is indelibly associated with him as "the North Star of Organic architecture."[25] This is in large part owing to his outsized influence over the broader development of the architectural profession in the United States. While best defined as a philosophy rather than a style, organic architecture constitutes a sort of naturalistic Tao in that it does not adhere to a strict set of dogmas or orthodoxies. Wright's various writings and lectures are themselves rather oblique when it comes to defining what organic architecture is and is not, and it is generally assumed that his built work would stand as the strongest means of support for his arguments.[26] Rather, organic architecture implies a flexible set of values that, when

[23] "William A. Graham Biography," *IMDb*, accessed January 9, 2020, https://www.imdb.com/name/nm0334353/bio?ref_=nm_ov_bio_sm.
[24] "A Redwood Contemporary in California," *The Wall Street Journal*.
[25] Alan Hess, *Frank Lloyd Wright: The Houses* (New York, NY: Rizzoli, 2005), 234; Alan Hess, *Organic Architecture: The Other Modernism* (Salt Lake City, UT: Gibbs Smith, 2006), 8.
[26] Adapted from "Wright – Organic Architecture," *Frank Lloyd Wright Trust*, last modified 2015, http://www.flwright.org/ckfinder/userfiles/files/Wright-Organic-Architecture.pdf.

architecturally expressed, should work to successfully respond to nature. Moreover, resultant designs should seek to grow from, and integrate with, nature and place itself.

Organic architecture owes much to romanticism in that it not only centers the individual, but also prizes their capacity to respond to – and be inspired by – the environment. Within an architectural context, the designer, builder, or practitioner's own intuition is a principle source of value and meaning in the work produced. Because of this, organic architecture is often difficult to reduce to any sort of formal orthodoxy. The resulting openness to interpretation ultimately lays the groundwork for a flexibility that has helped to make organic architecture a critical, if subaltern, component of modern architecture in the U.S. In the words of architect and historian Alan Hess, "Organic architecture is a style wide ranging enough to defy easy definition, yet vivid enough for people to know it when they see it."[27]

Post-World War II Organic Architecture/Organic Modernism

Mirroring Frank Lloyd Wright's career and reputation, organic architecture was largely cast aside and marginalized in the years following the First World War. Having met with little success in the building boom of the 1920s, Wright would go on to found the Taliesin fellowship following the onset of the Great Depression. While this endeavor was a practical means of financial survival during a period when building commissions had ground to a halt nationwide, it was also a means of creative renewal for Wright and organic architecture.[28] Wright's projects built during this period, culminating in the Kauffman residence (Fallingwater) in 1938, set the stage for a comeback. The renewed media exposure and critical attention that Wright's proposals received in this period is credited as a source for disseminating notions of organic architecture nationwide. Additionally, it was during this time that Wright founded Taliesin West in the Arizona desert, where he developed an organic style more in tune with the climate and materials of the western U.S. and inspired younger generations of emerging architects who would go on to establish careers in the more active and prosperous postwar economy.

Many mainstream postwar buildings – from small-scale residential to larger commercial and institutional projects – began to incorporate aspects of organic design. At the same time, works considered to be organic architecture in their design and conception continued to evolve beyond the conformist tendencies of the postwar period to embody what some have referred to as organic modernism.[29] At the professional level, this stylistic evolution of organic architecture

[27] Hess, *Organic Architecture*, 6.
[28] Hess, Organic Architecture, 60.
[29] Virginia McAlester, *A Field guide to American Houses* (New York NY: Alfred A. Knopf, 2013), 660.

resulted from prominent practitioners, led by Taliesin alumni and others like John Lautner and Bruce Goff, respectively, coming into their own and honing their work beyond the formal example of Frank Lloyd Wright. At the broader level of culture and society, the exuberant and expressive tendencies of this new period of organic architecture was tied to a growing interest in the space age, which reflected the influence of science fiction and is evident in Lautner's work.

Organic modernism is generally characterized by its use of natural materials, often left raw or exposed, in combination with modern materials (glass, concrete, and steel) and technologies (prefabricated elements); its careful siting in relation to its natural surroundings; a visual and physical connection to the exterior environment; and sometimes, its application of highly dramatic, biomorphic forms.

WILLIAM EARL WEAR, ARCHITECT

William Earl Wear was born in Windsor, Ontario in 1925. During World War II, Wear served as a bombardier navigator in the Royal Canadian Air Force. Upon returning home, he took an aptitude test provided by the military, which indicated his potential in the architectural profession. After graduating from the University of Toronto, Wear moved to Boston and gained employment with the architecture firm of Coolidge, Shepley, Bulfinch & Abbott and worked on the restoration of H.H. Richardson's Trinity Church, among other projects. In 1952, he moved to Long Beach, California, where his mother then lived. Two years later, he began renting a small house in Topanga.[30] During his time in Topanga, Wear became an impassioned proponent for the environment. In 1963, he helped found the Topanga Association for a Scenic Community (TASC), an organization that advocated for the preservation of Topanga's natural scenery. Wear served as the TASC's first chairman.

It was during his studies at the University of Toronto that Wear became acquainted with the work of Frank Lloyd Wright and the principles of organic architecture, which largely guided his own residential work. Wear's interest in organic design may have led to his connection with Los Angeles architect and former Frank Lloyd Wright apprentice, John Lautner, with whom he purportedly worked before establishing his own practice. Wear designed approximately nine houses throughout his 30-year career. A meticulous person, Wear was deeply involved with the construction of all his projects and gave no less attention to interior finishes and details than he did to those of the exterior. He customized a concrete mixture made of local materials and

[30] "William Earl Wear (1925-2011)," *U.S. Modernist*, accessed January 9, 2020, https://www.usmodernist.org/wear.htm; Andrew Romano, interview with Hannah Wear, October 2019.

designed built-in furniture and cabinetry that were tailored to the homeowner.[31] It is perhaps due to this incredible attention to each commission that his body of work is relatively small. Following the principles of organic design, he utilized natural materials such as redwood, cedar, and local stone to create architectural forms that seamlessly integrated with, even seeming to grow out of, the surrounding landscape.

In 1986, Wear retired from his practice and moved to Aptos, CA near Santa Cruz. He died at his home on March 26, 2011.[32]

ANDERSON HOUSE

In 1954, Wear completed a remodel of an existing house in Topanga for Harold G. and Joan B. Ware. However, one of his first major commissions (involving substantial new construction) came four years later, when Wear was hired by George Robert Anderson and Dr. Jean Anderson to design a new two-story residence and extensively remodel their modest one-story dwelling at 19974 Sischo Drive.[33] As described by Wear's daughter, Hannah, also an architect, the Anderson House "put [her] dad on the map."[34] Wear designed a handful of other houses in Southern California, including the Dr. Fong Q. Jing Residence in Mt. Washington (1958), the Shubin Residence in Malibu (1980), a single-family residence in Calabasas (1979), the Goldberg Residence in Canoga Park (1981), and his own house in Topanga (1963).[35]

Most of the houses that Wear designed have been altered through extensive interior remodeling and/or the construction of small additions, as indicated in the table below.[36]

[31] Andrew Romano, interview with Hannah Wear, October 2019.
[32] "William Earl Wear (1925-2011)," *U.S. Modernist*.
[33] Research indicates Wear's work on the Dr. Fong Q. Jing Residence occurred concurrently with work on the subject property.
[34] Andrew Romano, interview with Hannah Wear, October 2019.
[35] Though real estate listings indicate Wear built the Calabasas home for himself, a *Los Angeles Times* article notes the house was up for sale shortly after construction was completed. "Organic Architecture Used in New Calabasas Home," *Los Angeles Times*, February 23, 1980; "William Earl Wear (1925-2011)," *U.S. Modernist*.
[36] The following table includes the location, year built, and condition for seven of Wear's commissions. The location/condition of the approximately two other houses is unknown.

Property	Year Built	Alterations
Ware Residence, 20015 Sischo Drive, Topanga Canyon	1954	Small addition and interior remodeling in 2013 (building permits)
Anderson House (subject property), 19974 Sischo Drive, Topanga Canyon	1958	Slight expansion of second story bathroom, new tile/fixtures in kitchen and bathroom (building permits; correspondence with owner)
Dr. Fong Q. Jing Residence, 4144 Palmero Drive, Mt. Washington	1958	Re-roof, wood siding repair, historic restoration in 2016 (building permits)
Wear Residence, 2440 Minard Road, Topanga Canyon	1963	Substantial interior remodel and new hardscape in the early 2000s (building permits and photographs from ca. 2018 real estate listing)
3555 Locust Drive, Calabasas	1979	Interior remodel, including new tile flooring in multiple rooms (photographs from ca. 2015 real estate listing)
Shubin Residence, 6670 Wildlife Road, Malibu	1980	Substantial interior remodel, including demolition of interior walls and room conversion, and new hardscape and garage in 2001-2003 (building permits)
Goldberg Residence, 8637 Valley Circle Boulevard, Canoga Park	1981	New addition in 2020 (correspondence with owner)

In addition to being one of his first major commissions, the subject property is one of the most intact, and best remaining representations of Earl Wear's work.[37] As indicated in the Integrity

[37] The Dr. Fong Q. Jing Residence, which underwent an extensive historic restoration in 2016, is also largely intact from its original construction.

section below, the house retains all of its exterior and the majority of its interior character-defining features, including redwood ceiling and wall finishes, concrete floors with embedded stone, and built-in furniture and cabinetry. These features convey Wear's deft craftsmanship and original design intent.

Period of Significance

The subject property's period of significance begins in 1958 with the construction of the house (designed by Wear) and ends in 1964 with the construction of the utility shop.

Integrity

In addition to meeting County Landmark Criterion A.3, the Anderson House retains sufficient integrity to express its historic significance. 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."[38] The aspects of integrity, as defined by the National Park Service, are location, design, setting, materials, workmanship, feeling, and association.

- Location: The subject property remains on its original site and therefore retains integrity of location.
- Design: The property has experienced few alterations to its original design, including the slight expansion of the second story, in-kind replacement of some secondary windows, replacement of some interior fixtures/finishes and built-in furniture, and an addition to the utility shop. However, the property's essential character-defining features, including its horizontal form, integrated with the natural terrain of the site; flat roof with wide eaves; redwood channel siding; poured concrete and natural stone flooring, walls, and landscape features; grouped, fixed windows and casement windows/doors; and wide cantilevered balconies and carport canopy, still remain. The property is still able to convey its original design intent and thus retains this element of integrity.
- Setting: Though some changes have occurred to its immediate surroundings, including the addition of new paved walkways and other stone elements east and downslope from the house, the property generally retains its heavily vegetated, naturalistic setting.

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

Additionally, the property's surrounding residential setting in Topanga Canyon is still intact. Thus, it retains this aspect of integrity.

- Materials: Though a few materials, including some wood windows and some interior finishes and features, have been altered or replaced, most original materials (redwood cladding and fenestration and poured concrete with embedded stone) remain. The subject property retains this element of integrity.
- Workmanship: The subject property's original craftsmanship is conveyed through its redwood channel cladding and grouped redwood fenestration, poured concrete elements embedded with local stone, and much of its original built-in furniture and cabinetry. It retains its physical features from the time period it was constructed. Thus, the property retains integrity of workmanship.
- Feeling: The property retains its essential character-defining features and appearance from its historic period. It therefore retains integrity of feeling.
- Association: Because the subject property retains integrity of design, materials, and workmanship, it is still able to convey its historic character as an excellent example of postwar organic architecture. Thus, it retains integrity of association.

Bibliography

"A Redwood Contemporary in California." *The Wall Street Journal*. Accessed January 2020. https://www.wsj.com/articles/SB10000872396390444554704577643592488153950.

County of Los Angeles Department of Building and Safety. Permit File, 19974 Sischo Drive.

Directors Guild of America. "Directory of Members," 1976.

Hess, Alan. *Frank Lloyd Wright: The Houses*. New York, NY: Rizzoli, 2005.

--------. *Organic Architecture: The Other Modernism*. Salt Lake City, UT: Gibbs Smith, 2006.

Index to Register of Voters, Topanga Precinct No. 2, Los Angeles County, California, 1954.

Los Angeles County Tract Maps. Accessed January 2020. http://dpw.lacounty.gov/sur/surveyrecord/tractMain.cfm.

Los Angeles Times. Various dates (as noted in footnotes).

McAlester, Virginia. *A Field guide to American Houses*. New York NY: Alfred A. Knopf, 2013.

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

Romano, Andrew. Interview with Hannah Wear, October 2019.

United States Patent Office. *Official Gazette of the United States Patent Office*. Volume 782. Washington, D.C.: United States Government Printing Office, 1962.

University of Southern California. "USC Register." 1950.

"W. Earl Wear Obituary." *Santa Cruz Sentinel*, April 8, 2011. Accessed January 2020. https://www.legacy.com/obituaries/santacruzsentinel/obituary.aspx?n=w-earl-wear&pid=150085627.

"William A. Graham Biography." *IMDb*. Accessed January 9, 2020. https://www.imdb.com/name/nm0334353/bio?ref_=nm_ov_bio_sm.

"William Earl Wear (1925-2011)." *U.S. Modernist*. Accessed January 9, 2020. https://www.usmodernist.org/wear.htm.

"Wright – Organic Architecture." *Frank Lloyd Wright Trust*. Last modified 2015. https://www.flwright.org/ckfinder/userfiles/files/Wright-Organic-Architecture.pdf.

York, Louise Armstrong. *The Topanga Story*. Topanga, CA: The Topanga Historical Society, 1992.

ATTACHMENT E

SAPPHOS' MEMO

Sapphos
environmental inc.

March 17, 2020
Project No. 1005-016
Peer Review of Anderson House Landmark Nomination

MEMORANDUM FOR THE RECORD
2.6 1005-016.M01

TO: Los Angeles County Department of Regional Planning
(Mr. Dean Edwards)
320 W. Temple Street Room 1346
Los Angeles, CA 90012
(213) 974-0087 x278

FROM: Sapphos Environmental, Inc.
(Ms. Kasey Conley)

SUBJECT: Peer Review of Anderson House Landmark Nomination

ATTACHMENT: 1. Location Map

EXECUTIVE SUMMARY

This Memorandum for the Record (MFR) recounts the peer review of the Los Angeles County Landmark nomination submitted for the subject property. Architectural Resources Group completed the Los Angeles County Landmark nomination for the property located at 19974 Sischo Drive, historically known as the Anderson House, in January 2020. Sapphos Environmental, Inc. (Ms. Kasey Conley and Ms. Carrie Chasteen) was retained by the County of Los Angeles Department of Regional Planning to complete the peer review. Methods included inspecting building permits from the County of Los Angeles, completing online research using archives and newspaper repositories, and completing a site visit to the property on February 13, 2020. Sapphos Environmental, Inc. also completed preliminary background research to inform a timeline of the Anderson House's development and use history.

From this research, Sapphos Environmental, Inc. confirms the Architectural Resources Group findings that the Anderson House is eligible for listing as a Los Angeles County Landmark under Criterion A.3.

Corporate Office:
430 North Halstead Street
Pasadena, CA 91107
TEL 626.683.3547
FAX 626.628.1745

Billing Address:
P.O. Box 655
Sierra Madre, CA 91025
Web site:
www.sapphosenvironmental.com

INTRODUCTION

This Memorandum for the Record (MFR) recounts the peer review of the Los Angeles County Landmark nomination submitted for the subject property. Architectural Resources Group completed the Los Angeles County Landmark nomination for the property located at 19974 Sischo Drive, historically known as the Anderson House, in January 2020. The nomination found the property significant under Los Angeles County Criteria A.3 as a significant example of Organic architecture and as the work of a master architect, W. Earl Wear (known more commonly as Earl Wear). Sapphos Environmental, Inc. (Ms. Kasey Conley and Ms. Carrie Chasteen) was retained by the County of Los Angeles Department of Regional Planning to peer review the nomination. Ms. Kasey Conley and Ms. Carrie Chasteen meet the Secretary of the Interior's *Professional Qualifications Standards* in the field of Architectural History and History. A site visit was completed on February 13, 2020, where the condition of the building and the site was ascertained. Additionally, research was conducted to verify the information provided by Architectural Resources Group in the Landmark nomination.

REGULATORY FRAMEWORK

County of Los Angeles Historic Preservation Ordinance *(Title 22 – Planning and Zoning of the Los Angeles County Code, Part 29 of Chapter 22.52)*

22.52.3010 Purpose

The County of Los Angeles Historic Preservation Ordinance has seven established basic purposes:

A. Enhance and preserve the distinctive historic, architectural, and landscape characteristics which represent the County's cultural, social, economic, political, and architectural history.
B. Foster community pride in the beauty and noble accomplishments of the past as represented by the County's historic resources.
C. Stabilize and improve property values, and enhance the aesthetic and visual character and environmental amenities of the County's historic resources.
D. Recognize the County's historic resources as economic assets.
E. Encourage and promote the adaptive reuse of the County's historic resources.
F. Promote the County as a destination for tourists and as a desirable location for businesses.
G. Specify significance criteria and procedures for the designation of landmarks and Historic Districts, and provide for the ongoing preservation and maintenance of landmarks and Historic Districts.

22.52.3060 Criteria for Designation of Landmarks and Historic Districts

A. Property which is more than 50 years of age may be designated as a landmark if it satisfies one or more of the following criteria:

    1. It is associated with events that have made a significant contribution to the broad patterns of the history of the nation, State, County, or community.
    2. It is associated with the lives of persons who are significant in the history of the nation, State, County, or community.
    3. It embodies the distinctive characteristics of a type, architectural style, period, or method of construction; or represents the work of an architect, designer,

engineer, or builder whose work is of significance to the nation, State, County, or community; or possesses artistic values of significance to the nation, State, County, or community.

4. It has yielded, or may be likely to yield, information important locally in prehistory or history.
5. It is listed or has been formally determined eligible by the National Park Service for listing on the National Register of Historic Places, or is listed or has been determined eligible by the State Historical Resources Commission for listing on the California Register of Historical Resources.
6. It is one of the largest or oldest trees of the species located in the County.
7. It is a tree, plant, landscape, or other natural land feature having historical significance due to an association with a historic event, person, site, street, or structure, or because it is a defining or significant outstanding feature of a neighborhood.

B. Property less than 50 years of age may be designated as a landmark if it meets one or more of the criteria set forth in Section 22.52.3060.A, above, and exhibits exceptional importance.

C. The interior space of a property, or other space held open to the general public, including but not limited to a lobby, may itself be designated as a landmark or included in the landmark designation of a property if the space is more than 50 years of age and satisfies one or more of the criteria set forth in Subsection A, above, or if the space is less than 50 years of age and satisfies the requirements of Section 22.52.3060.B, above.

19974 SISCHO DRIVE

Property History

The subject property is in Tract #8859, which was subdivided in 1926 for owners Title Insurance and Trust Company.[1] Thomas Curtis and his wife Jean owned the original single-family one-story residence, which was constructed ca. 1948 by an unknown architect. The original building permit was not available, but a newspaper article from 1948 in the *Valley Times* welcomed "Mr. and Mrs. Thomas Curtis to 19974 Sischo Dr., Topanga Canyon, Nov 21, and son."[2] The eastern two-story half of the residence was designed and constructed in 1958–1959 for then-owners George Robert and Jean Anderson by architect Earl Wear. The western portion, the original residence, was remodeled to match the new construction, and a vestibule was added between and connecting the two halves. The home is currently owned by ceramicist and designer Beatrice Faverjon and architectural preservationist, consultant, and designer Ryan Soniat.

[1] County of Los Angeles Department of Public Works. May 1926. Land Records Information. Tract Map No. 126-001. Available at: https://pw.lacounty.gov/sur/nas/landrecords/tract/MB0126/TR0126-001.pdf

[2] "Our New Citizens." November 25, 1948. Valley Times (North Hollywood, California), p. 19.

Property Description and Integrity

Site

The Anderson House is in Topanga Canyon within a small community of winding roads situated in the Santa Monica Mountains (Attachment 1, *Location Map*). The setting surrounding the property is filled with heavy vegetation, and the site slopes steeply towards the south from Sischo Drive. The driveway is covered by a redwood gate and a stone and concrete retaining wall extended north and south on either side of the driveway.

Exterior

The Anderson House is rectangular in plan and is situated within the hillside that slopes south from Sischo Drive. The building is a wood frame construction with redwood channel siding, a flat gravel roof, and wide boxed eaves. The primary façade faces north. A driveway leading from Sischo Drive allows access to the property. Prominently set on the primary façade is a partially cantilevered carport/entrance canopy that extends from the eastern edge of the façade and is connected to the building with wood beams. Other features of the exterior of the property include single light wood casement and fixed windows, poured concrete walls and planters with embedded local stone, a second-story cantilevered balcony on the southern facade, and a multilevel wood deck with a built-in hot tub on the southern façade.

Interior

The residence at the eastern end is split into communal space on the first floor and private space on the second floor. The first floor consists of a dining room, kitchen, living room, and bathroom; and the second floor consists of a master bedroom, bathroom, and study. The western end contains a kitchenette, a living room, two bedrooms, and a bathroom. Features of the interior of the property include red wood channel ceilings and walls, poured concrete and wood strip flooring, built-in furniture and fixtures, full-length casement doors (nonfunctioning) at the southern end of the dining room overlooking the rear yard, concrete and stone fireplaces in the living rooms and master bedroom, and concrete planters.

Utility Shop

The utility shop was constructed after the residence (1964) and is located at the northwest corner of the parcel, north of the residence. The shop is partially built into the hillside. It has a flat gravel roof and poured concrete walls with embedded local stone. The primary entrance faces east, and it is currently used as a pottery studio.

Character-Defining Features: *Exterior*

Feature	Ranking
Horizontal form built into the site	**MS**
Rectangular footprint	**S**
Flat roof with boxed eaves and built up gravel	**MS**
Redwood channel siding	**MS**
Recessed wood front door	**S**
Cantilevered carport/entrance canopy at northern façade	**MS**
Wide cantilevered balconies on southern façade	**MS**
Wood cantilevered deck with tiled hot tub on southern façade	**MS**
Single light casement and fixed windows	**S**
Wood casement doors on the southern façade	**S**
One story in height to the west and two stories in height to the east	**S**
Stone flowerbeds embedded with local rock	**S**

Character-Defining Features: *Interior*

Feature	Ranking
Redwood channel ceilings and walls	**MS**
Poured concrete floors	**MS**
Wood strip flooring	**MS**
Sunken living room	**MS**
Concrete and stone fireplaces in living room and master bedroom	**MS**
Built in furniture including sofas, desks, seating, shelving, and cabinetry	**MS**

Character-Defining Features: *Utility Shop*

Feature	Ranking
Flat roof	**MS**
Poured concrete walls with embedded stone	**MS**
Fully glazed wood door with wood canopy cover	**MS**

KEY: MS = Most Significant; S = Significant; C = Common and Significant; NS = Not Significant; NHNS = Not Historic; Not Significant.

Construction History

The original building permits for the construction of the property were not available. According to the Los Angeles County of the Assessor, Lot 8, the western portion, was improved in 1949 by then-owner Thomas Curtis. In 1958, Lot 9, the eastern portion of the lot, was improved for then-owners George Robert and Jean Anderson. Architectural Resources Group reviewed drawings completed by Earl Wear for the Anderson House prior to the beginning of construction in 1958. The two lots were combined in 1961.

Ownership History

Based on a review of the Los Angeles County Assessor's parcel data, the property changed ownership multiple times between 1910 and 2019 (Table 1, *Assessor Data, 19974 Sischo Drive*).

TABLE 1
ASSESSOR DATA, 19974 SISCHO DRIVE

Book	Page	Years	Names
799	42	1948–1952	**Lot 8:** Ward M. Millar Thomas G. Curtis Jean E. McCalley
799	42	1953–1957	**Lot 8:** Thomas G. Curtis Jean Curtis **Lot 9:** James DeMichele
4447	33	1958–1962	**Lot 8:** Thomas G. Curtis Jean Curtis George Robert Anderson Jean Anderson **Lot 9:** James DeMichele Jean Curtis Jean Anderson
		1979*	Robert J. Bolander
		1987*	Vivian J. Kanter

* Denotes information obtained from the Los Angeles County Assessor public counter.

No information was found to suggest any of the previous owners were people of significance to the nation, state, county, or community history.

FINDINGS

Earl Wear was an Organic architect who followed in the principals of Frank Lloyd Wright's work. Wright was said to be "America's premier Organic architect," and is credited with the founding of the style. Wright introduced "organic" into his philosophy as work as early as 1908 and revised Louise Sullivan's key phrase "form follows functions" to "form and function are one."[3] The period of significance for Organic architecture is generally 1950–1970 and according to *A Field Guide to American Houses*, the commonly accepted authoritative book on residential architecture, the characteristics of the Organic House style of architecture that are most common are

- Natural shapes
- Utilization of new technologies and building materials but the rejection of them as stylistic inspiration
- Utilization of solar heating and natural cooling
- Free-flowing floor plans specifically arranged to incorporate views of outdoor gardens
- The integration of indoor and outdoor.[4]

The Anderson House exhibits many, if not all, of these character-defining features.

[3] Elbem, Kimberly. "Frank Lloyd Wright and the Principals of Organic Architecture." Legacy Essay: PBS. Accessed March 2020. Available at: https://www.pbs.org/flw/legacy/essay1.html

[4] McAlester, Virginia and Lee. 1992. *A Field Guide to American Houses.* New York, NY: Alfred A. Knopf.

The Anderson House was also evaluated against the seven aspects of integrity as outlined in the California Code of Regulations (Section 4852 (C)]). The seven aspects of integrity include *location*, *design*, *setting*, *materials*, *workmanship*, *feeling*, and *association*. The exterior and interior of the building retain a high level of integrity regarding design, workmanship, materials, and feeling. Minor alterations include the second-story bathroom expansion towards the south, in-kind window replacements, and the replacement/loss of interior built-in features and fixtures. These alterations are minimal and do not deter from the building's integrity of design, workmanship, materials, or feeling. Because the building retains a high level of integrity in these areas, it is still able to convey its integrity of association as an Organic style of architecture. The building was constructed in a residential neighborhood and has not been moved; therefore, the property retains integrity of setting and location.

The Anderson House located at 19974 Sischo Drive is eligible for listing as a Los Angeles County Landmark under Criterion A.3 for

> *"embodying the distinctive characteristics of a type, architectural style, period or method of construction, or represents the work of an architect, designer, engineer, or builder whose work is of significance to the nation, State, County, or community or possesses artistic values of significance to the nation, State, County, or community."*

The Anderson House is a high-style example of Organic architecture and was designed by master architect W. Earl Wear. The Anderson House was Wear's first commission in 1958–1959 out of nine total and exhibits the highest level of integrity regarding design, workmanship, materials, feeling, association, location, and setting. The Anderson House is a valuable example in the cannon of Wear's work and valuable as a distinctive example of Organic style architecture. The Period of Significance for the Anderson House is 1958–1964, for when construction first began to when the utility shop was built.

From this research, Sapphos Environmental, Inc. confirms the Architectural Resources Group findings that the Anderson House, located at 19974 Sischo Drive, is eligible for listing in the County Register pursuant to Criteria A.3. The Anderson House does not meet the criteria for designation under the remaining County Register criteria as it is not associated with a significant event or the lives of a significant person, is not likely to yield information important in prehistory or history, and has not been formally determined eligible on the National Register of Historic Places or the California Register of Historical Resources.

If there are any questions regarding the contents of this MFR or additional information is required, please contact Ms. Conley at (626) 683-3547, extension 135, or email at kconley@sapphosenvironmental.com.

ATTACHMENT F

PHOTOS



View southwest of the driveway gates and entrance to 19974 Sischo Drive (ARG, 2019).



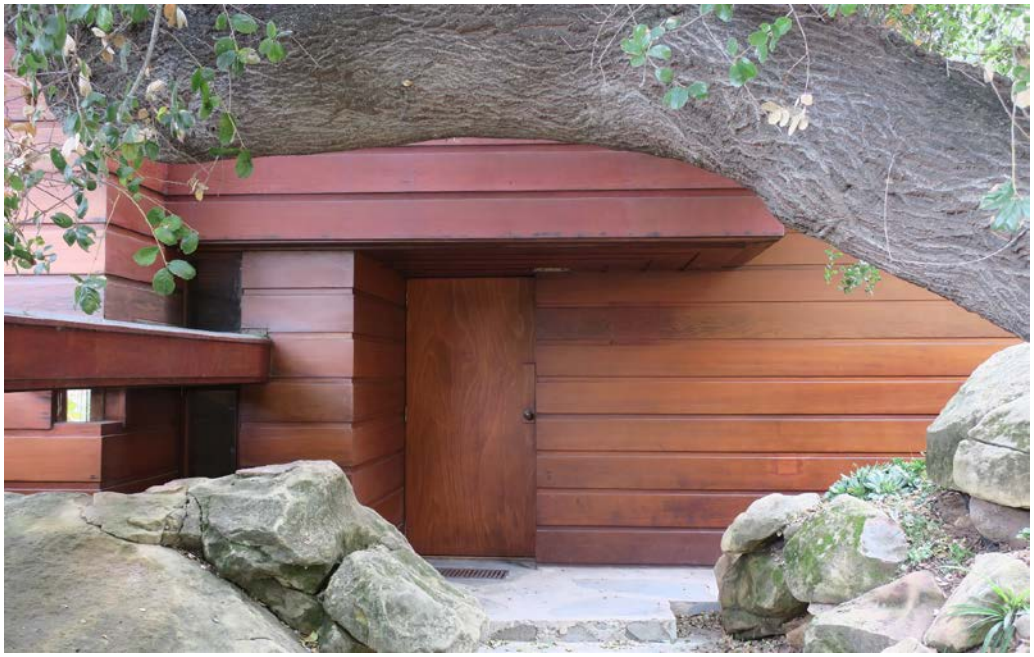
View west of the carport/entrance canopy and concrete steps with embedded stone (ARG, 2019).



View southwest of the carport/entrance canopy and east façade (ARG, 2019).



View southeast of the north and west façades (ARG, 2019).



View south of the main entrance at the north façade (ARG, 2019).



View west of the east façade and second story balconies. Note the original concrete/stone paving in the foreground (ARG, 2019).



View northeast of the south façade and patio deck (ARG, 2019).



View northeast of the second story balcony at the south façade (ARG, 2019).



View north of the utility shop's east and south façades (ARG, 2019).