

## **IDENTIFICATION**

1. HISTORIC NAME OF PROPOSED RESOURCE (if any) \_\_\_\_\_
2. STREET ADDRESS (include all addresses associated with the property)  
1639 Santa Barbara Ave, Glendale ZIP CODE 91208
3. ASSESSOR'S PARCEL NO(s) 5614-001-016
4. COMPLETE LEGAL DESCRIPTION (attach legal description): TRACT 250 ?  
BLOCK 36 LOT(s) 16
5. OWNER(s) Christian Sebaldt & Mary Anne Seward  
ADDRESS (if different from above) \_\_\_\_\_ CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
PHONE (818) 599-9646 EMAIL sebaldt2@yahoo.com
6. PRESENT USE residence ORIGINAL USE residence

## **PROPERTY DESCRIPTION**

Describe as much as possible about the history of the structure. It is required that copies of any articles, information, or other supplementary documentation to support this application be attached.

7. ARCHITECTURAL STYLE, INCLUDING ARCHITECTURAL DETAILS AND CHARACTER DEFINING FEATURES.  
Attach additional pages if necessary. (For residential use, please see the Glendale Design Guidelines for Adopted Historic Districts, "Sources of Information")

1920's Spanish Colonial Revival. Curved wooden front door, two round living room windows  
in the front, similar to portholes in a ship. Interior wall-tiled passage way with top-curved front  
and back doors leading to the courtyard, like a mud room. The front of the house has a Spanish tile  
roof. The house designed by the 27 year old architect S. Charles Lee has 30 windows, 11 doors  
leading outside, 21 doors inside, 7 closets, a very luxurious layout. The courtyard has a tiled  
fountain and a partial roof. The master bathroom has beautiful original floor to ceiling tiles (see photos).

8. YEAR BUILT: 1926 SOURCE OF INFORMATION: LA County Assessor and original blueprints
9. ORIGINAL ARCHITECT (if known) S. Charles Lee
10. ORIGINAL BUILDER (if known) James P. Steele, Los Angeles
11. DATES OF ENCLOSED PHOTOGRAPHS (see attached instructions for submitting photographs) 11/7/2019
12. SQUARE FOOTAGE (if known) 2,277

13. ALTERATIONS AND DATES OF ALTERATIONS (based on building permits, physical analysis, oral information, see attached "Sources of Information" for obtaining City building permit records, attach additional pages in necessary):

June 1928 permit: property connected to public sewer

January 1973 permit: new electrical service provided to property

March 1973 permit: house re-roofed

August 1990 permit: main flat roof area re-roofed with Class-A fiberglass material

June 2011 permit: photo voltaic installation of 3.3Kw system, not visible from the street

July 2014 permit: re-roofing of tiled front of the house, only existing tiles were re-set

March 2015 permit: new 200-amp electrical service was installed

The three skylights are not original and were added at an unknown date.

Garage door not original (date unknown).

No structural alterations have been made, please see original architect's blueprints.  
All doors and windows are original.

14. IS THE STRUCTURE (check one): YES ON ITS ORIGINAL SITE        MOVED        UNKNOWN

15. LIST NAMES, OCCUPATIONS, AND TENURE OF ALL PREVIOUS OWNERS AND OCCUPANTS, IF KNOWN (see attached "Sources of Information" for obtaining prior ownership information):

The blueprints list the original owners as Mr. and Mrs. Robert Dick.

In December of 1972 John A. and Diana M. Monday purchased the home.

In April 1991 James W. Ripple purchased the home and in October 1994 the title was  
changed in his wife's name Karen K. Miller Ripple, then in February 1996 to Karen K. Miller.

We purchased the property from Mrs. Karen K. Miller in December of 1998

## **18. CRITERIA FOR INCLUSION IN THE GLENDALE REGISTER**

In order to qualify for inclusion on the Glendale Register, the proposed resource must meet at least one of the following criteria. Please explain how the proposed resource meets one or more of the following criteria. A proposed resource does not need to meet all criteria in order to qualify for the Glendale Register. However, if the proposed resource meets more than one criterion, please include all information in this application. If a criterion is inapplicable, indicate "Not Applicable". Attach additional pages, if necessary. Identify the source from where the information was obtained and provide copies of any supporting information and documentation with this application.

### **CRITERION 1**

**IS THE PROPOSED HISTORIC RESOURCE IDENTIFIED WITH IMPORTANT EVENTS IN NATIONAL, STATE, OR CITY HISTORY, OR DOES IT EXEMPLIFY SIGNIFICANT CONTRIBUTIONS TO THE BROAD CULTURAL, POLITICAL, ECONOMIC, SOCIAL, OR HISTORIC HERITAGE OF THE NATION, STATE, OR CITY? IF SO, PLEASE DESCRIBE:**

N/A

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### **CRITERION 2**

**IS THE PROPOSED HISTORIC RESOURCE ASSOCIATED WITH A PERSON, PERSONS, OR GROUPS WHO SIGNIFICANTLY CONTRIBUTED TO THE HISTORY OF THE NATION, STATE, REGION, OR CITY? IF SO, PLEASE DESCRIBE:**

N/A

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### **CRITERION 3**

**DOES THE PROPOSED HISTORIC RESOURCE EMBODY THE DISTINCTIVE AND EXEMPLARY CHARACTERISTICS OF AN ARCHITECTURAL STYLE, ARCHITECTURAL TYPE, PERIOD, OR METHOD OF CONSTRUCTION; OR REPRESENT A NOTABLE WORK OF A MASTER DESIGNER, BUILDER OR ARCHITECT WHOSE GENIUS INFLUENCED HIS OR HER PROFESSION; OR POSSESS HIGH ARTISTIC VALUES? IF SO, PLEASE DESCRIBE:**

please see attachement

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**CRITERION 4**

**HAS THE PROPOSED HISTORIC RESOURCE YIELDED, OR HAVE THE POTENTIAL TO YIELD, INFORMATION IMPORTANT TO ARCHAEOLOGICAL PRE-HISTORY OR HISTORY OF THE NATION, STATE, REGION, OR CITY? IF SO, PLEASE DESCRIBE:**

N/A

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**CRITERION 5**

**DOES THE PROPOSED HISTORIC RESOURCE EXEMPLIFY THE EARLY HERITAGE OF THE CITY? IF SO, PLEASE DESCRIBE:**

N/A

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**19. PLEASE STATE ANY ADDITIONAL FACTS PERTAINING TO THE PROPERTY THAT WAS NOT ADDRESSED ABOVE.**

We believe this is the only residence master architect S. Charles Lee designed in the city of Glendale.

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**20. OWNER CONSENT FORM**

**I Certify That I Am The Current Property Owner Of Record (Include All Owners):**

**Christian Sebaldt**

Print Name

C. Sebaldt  
Signature

11/7/19  
Date

**Mary Anne Seward**

Print Name

Mary A Seward  
Signature

11/7/19  
Date

Print Name

Signature

Date

Glendale Register of Historic Resources Application  
Property: 1639 Santa Barbara Ave, Glendale, CA 91208

Criterion #3:

Master Architect S. Charles Lee started out with residential properties and was only 27 yrs. old when he designed our luxurious home in 1926. Copies of the original blueprints naming S. Charles Lee as the architect are included in this application.

Later of course he became famous for designing LA's most stunning and glamorous movie palaces.

His elegant and grand designs certainly influenced architects all over the world! He is credited with being the principal designer of over 400 theaters throughout California and Mexico in the 1930s and 1940s.

Please see included articles about his amazing life-time achievements and numerous awards.

We are only aware of one house he designed earlier than ours:

The Joseph and Etta Goldsmith house, located at 2026 N. Serrano Ave in the Los Feliz area in Los Angeles, built in 1924.

In 1926 he also designed the Deutch house at 5018 Los Feliz Blvd, the Judge Isaac Pacht House at 5057 Los Feliz Blvd, The William Russell Quest residence, aka "Cedars" at 4320 Cedarhurst Circle, also in Los Feliz.

Our house seems to be the only S. Charles Lee house in the City of Glendale, where of course he is well known for his major Art Deco/Moderne re-design of our beloved landmark, the Alex Theatre!



## THE BUILDING BIOGRAPHER TIM GREGORY

- ❖ Building Histories
- ❖ Archival Consulting
- ❖ Cultural Resource Studies
- ❖ Historic Resources Surveys
- ❖ Local, State and National Landmarking

**1639 SANTA BARBARA AVENUE**

**GLENDALE**

**Style:** Spanish Colonial Revival

**Year of Completion:** 1926

**Original Building Permit:** #15892, issued by the City of Glendale on February 16, 1926 for a one-story, nine-room residence and garage. The house, to measure approximately 50 by 63 feet, would have a concrete foundation, wood-frame walls, a composition and tile roof, and one brick chimney.

A copy of this permit is attached on pages 18 through 21.

**Cost to Build:** \$7,700—a typical amount for a house of this size at the time.

**Architect:** S. Charles Lee, Los Angeles, who would later become famous for his opulent theater designs. The building permit does not identify an architect, but blueprints in the possession of the current owner indicate that S. Charles Lee designed the house. He was only 25 years old at the time.

Mr. Lee's best-known work in Glendale is his re-design of the Alex Theatre in 1940. The Los Angeles Conservancy has commented:

Originally named the Alexander Theatre, designed in 1925 by architects Lindley & Selkirk in a Classical Revival style with an entry forecourt, the theatre's façade was remodeled into a spectacular Moderne edifice by noted theatre architect S. Charles Lee, and was renamed the Alex. Under Lee's remodeling, a larger, detached box office, large tower, and huge horizontal, trapezoidal marquee were created: these remain today, dominating much of Brand Boulevard and Glendale's downtown.

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[www.buildingbiographer.com](http://www.buildingbiographer.com)

Please see the attached biographical materials on Mr. Lee on pages 6 through 17.

**Builder:** James P. Steele, Los Angeles.

**First Owner:** Robert S. Dick, a tile importer, who shared the house with his wife Florence M. Dick and their young daughter. Mr. Dick purchased the vacant parcel from the F. P. Newport Company which had owned it since 1923. Mrs. Dick became the sole owner of the property in July 1972.

Robert Stanley Dick was born in Bradford, England on August 13, 1893. His father George was a pottery manufacturer and, while still a teenager, Robert worked with him as an apprentice. In 1920, Robert immigrated to New York and after a brief stay in Nogales, Mexico, crossed the border into Arizona on foot in 1921.

Mrs. Dick was born Florence Mary Mullally in Dublin, Ireland on August 18, 1896. She served in the United Kingdom's Women's Army Auxiliary Corps during World War I. Florence immigrated to the United States in 1921 and married her husband that same year in Los Angeles. Both became naturalized citizens in 1924. They would have one daughter: Yvonne Marie (1923-2009).

During the 1920s and 30s, Mr. Dick served as president of the Donald A. Holm Company, tile-importers and distributors, representing international manufacturers. The firm was located at 2257 East Fifth Street in Los Angeles. Mr. Holm was vice-president and John Gordon Dick (Robert's brother) was secretary. Directories indicate that Mr. Dick continued on as a "wholesale tile importer" well into the 1950s.

Robert Dick died in Glendale on June 15, 1972 at the age of 78. Mrs. Dick outlived him by many years, passing away on January 17, 1989, having reached the age of 92.

**Other Building Permits:** There appear to have been no major structural alterations since the house was first built.

A permit was issued in June 1928 to connect the property to the public sewer.

New electrical service was provided to the property in January 1973.

The house was re-roofed in March 1973 for \$1,667.

The main flat roof area of the house was re-roofed with Class A fiberglass material, according to a permit issued in August 1990. The cost was \$1,500.

In June 2011, work occurred on the HVAC and electrical systems. A solar voltaic system was installed by Clean Fuel Connection, Inc. DBA Solsource Energy. The cost was estimated at \$20,000.

A major re-roofing job costing \$8,000 was permitted in July 2014. Existing tiles were to be re-set.

In March 2015, new 200-amp electrical service was installed.

(Note: Permits for very minor alterations, such as water heater replacement, are not included. Also not included are permits missing from the file or whose microfilmed or digital copies are indecipherable and not otherwise recorded or described in Assessor's records.)

**Assessor's Records:** The Los Angeles County Assessor first visited the property on September 27, 1926 and recorded a newly-constructed single one-story residence with a concrete foundation, stucco walls, a flat and gabled tile and composition roof, and wood trim. There were ten "special"-quality plumbing fixtures. Gas and electrical fixtures were also rated "special." Plaster with a "jazz" finish and ornamental woodwork were the primary interior finishes. The house had a total of seven hardwood floors and a fireplace. Overall construction quality of the house was rated "special"—the highest category available on the Assessor's form.

The Assessor estimated the square footage at 2,277. The house contained three living rooms (one was probably a dining room), four bedrooms, two fully-tiled bathrooms (one with a walk-in shower), a fully-tiled kitchen with a built-in refrigerator, a fully-tiled breakfast room, and a fully-tiled laundry area. The detached garage, measuring approximately eighteen feet square, had a cement floor, stucco walls, and a flat composition roof.

The Los Angeles County Assessor still currently estimates the square footage of the house at 2,227 with four bedrooms and two bathrooms.

Copies of the Assessor's building records are attached on pages 22 through 25.

**Other Owners and Residents:** Following Mr. Dick's death and after 46 years of Dick family ownership, the property was purchased by John A. and Diana M. Monday in December 1972. Mr. Monday (1931-2003) was a bottler with Anheuser-Busch.

James W. Ripple, et. al., became the owner in April 1991. Mr. Ripple was a production manager. Name on title changed to Karen K. Miller Ripple in October 1994 and to Karen K. Miller in February 1996. Ms. Ripple-Miller was a production consultant who would later become an executive with Disney.

Christian G. Sebaldt and Mary A. Seward have been the owners since December 1998.

**Note:** As mentioned above, the current owners have copies of the original blueprints for the house. An image of the nameplate on one of the plans, showing S. Charles Lee as architect, is attached on page 5.

**Significance:** The Dick house is potentially eligible for listing on a local inventory of significant properties due to its association with the early career of a well-known architect, its excellent state of preservation, and its contribution to the architectural and historical context of its Santa Barbara Avenue neighborhood.

**Sources:**

City of Glendale, Building Department  
 Los Angeles County Assessor (Sylmar district office and Los Angeles archives)  
 Los Angeles Public Library

Gebhard, David and Robert Winter. *An Architectural Guidebook to Los Angeles*.  
 Salt Lake City, Gibbs-Smith, 2003.

McAlester, Virginia Savage. *A Field Guide to American Houses*. 2<sup>nd</sup> ed.  
 New York, Knopf, 2013.

City Directories: 1926-

Internet Resources, including California Index, California Death Index,  
 Gale Biography Master Index, Ancestry.com, and Historic *Los Angeles Times*  
 Database.

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[www.buildingbiographer.com](http://www.buildingbiographer.com)

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 by Tim Gregory



## S. CHARLES LEE

### Architect

The renowned Los Angeles theater designer S. Charles Lee was born Simeon Charles Levi in Chicago on September 5, 1899, the son of American-born parents of German-Jewish ancestry. His father Julius was a clothing salesman. As a child, Simeon enjoyed attending vaudeville theaters, nickelodeons and early movie houses—a fact which undoubtedly played a large part in his later fascination with theater architecture. He graduated from Chicago's Lake Technical High School in 1916 where he showed an interest in mechanics, having built three automobiles as a teenager. While in high school, Lee worked part-time in the office of Chicago architect Henry Newhouse, a family friend who specialized in small theater design. Lee graduated with honors from the Chicago Technical College in 1918. He then found an architectural job with the South Park Board of the City of Chicago.

After service as a Petty Officer in the U.S. Navy during World War I, Lee entered the architectural program of the Armour Institute of Technology and also studied at the Chicago Art Institute. There he learned the then-fashionable principles of the French Ecole des Beaux Arts: its emphasis on composition, imagery, and the importance of the well-planned project. He was also influenced by the work of Chicago's Daniel Burnham, Louis Sullivan and Frank Lloyd Wright. At the same time he was attending classes, he worked for Rapp & Rapp, a Chicago firm well-known for its theater designs. Although Lee considered himself a modernist, he is said to have combined the functionalism and freedom of form of that school with the historicism of Beaux Arts.

In 1922, Lee drove to Los Angeles in a self-made car for a vacation, but soon decided to relocate permanently. Having changed his name sometime after 1923, Lee established an architectural office at 2404 West 7<sup>th</sup> Street. (He later moved to 1648 Wilshire Blvd.) He is said to have designed 59 buildings in the first 18 months of his practice. Lee's first commissions were for residential structures. Among them: a Spanish-style house for himself in Monrovia (1923); the Eileen Manning residence in Hollywood (1924); the Manheimer Apartments in Los Angeles (1924); and the Jack Sherman residence on Vestal Avenue near Echo Park Avenue (1925). However, it was his 1925 design of the Tower Theater at 802 South Broadway in downtown Los Angeles that brought him his earliest fame. It was commissioned by H. L. Gumbiner for a lot that would seem much too small for such a grand building. Lee said he almost went bankrupt due to the time it took to figure out the unique configuration the site required. A mixture of Spanish, Moorish, and Romanesque features, with a lobby patterned after that of the Paris Opera, the Tower Theater turned out to be in all respects a "movie palace." It was the first theater built downtown to accommodate sound.

Over the next twenty years Lee was to become "Los Angeles' principal designer of motion picture theaters." He is credited with the original design or major remodeling of over 400 theaters throughout California, from Eureka to San Diego, and other parts of the southwest. His work ranged from 500-seat auditoriums in such rural towns as Dinuba, Selma, and Delano to 1,000+ seat theaters in Oakland, San Francisco, Riverside, and Pasadena. His client for many of these was the Fox West Coast Theater chain who specified reinforced-concrete construction. Very sensitive to changing architectural tastes, within a span of a few years, Lee moved from



highly decorated Beaux Arts designs to Art Deco and Streamline Moderne, sometimes executing a variety of styles during a single year.

A few of Lee's most celebrated theaters that still exist: the Fox Wilshire Theater, a "wonderful creation" in Art Deco with a silver and black color scheme, at 8440 Wilshire Blvd., Beverly Hills (1929); the Los Angeles Theater (1930) at 615 South Broadway, costing \$1.5 million and considered to be "probably the finest [and most expensive] theater building in Los Angeles" with its Baroque exterior and lobby modeled after the Hall of Mirrors at Versailles; the Bruin Theater (1937) at 925 Broxton Avenue, Westwood, with its semi-circular Moderne marquee; and the Academy Theater at 3100 Manchester Blvd. in Inglewood (1939), perhaps "the most magnificent theater in Los Angeles"—a Streamline Moderne formed by "a series of interlocking cylinders pierced by the hallmark of late 1930s design, glass bricks" and a 125-foot tower originally lit by blue neon tubes. The Tower and Los Angeles Theaters both received multi-page photographic treatments in the *Architectural Digest* magazine. At the time, Lee explained that his theory of theater design was that the show had to "begin on the sidewalk" with eye-catching facades.

Smaller theaters of note included the La Reina at Ventura Blvd. and Cedros Avenue in Sherman Oaks (1939), a small Moderne whose marquee supported a crown structure, and Glendale's Alex Theater which Lee remodeled in 1940, including a new Moderne entry court and tower. Also in 1940, the Walt Disney Company asked Lee to design a theater building for its studio lot. Lee was commissioned to design \$1 million worth of theaters in Mexico during the early 1940s. As a reflection of a changing society, he was also asked to design several drive-in theaters in Southern California during this period.

However, theaters were not the only output from Lee's office. He still designed the occasional single-family house, such as the Oldknow residence in Bel-Air; a fourteen-room Italian-style residence for Robert J. MacLean in Pacific Palisades (1930); an Italian residence at 17800 Tramonto Drive in Pacific Palisades (1931) for famed muralist and theater interior designer Anthony B. Heinsbergen; the George Hickey residence in Malibu, also in the Italian style (1932); and the Emil Wickman house (1936)—a Mediterranean mansion in a rural setting at 14211 Skyline Drive in Hacienda Heights.

Other post-1925 structures of note: the Bruce Arms Apartments and the Melrose Hotel in Hollywood (both 1927); an apartment building in Fresno (1928); the Art Deco-styled Motion Picture Producers Association office building at the southwest corner of Hollywood Blvd. and Western Avenue (1928), commissioned by Louis B. Mayer and Irving Thalberg, still remarkable for the high-relief sculptures on its balconies depicting film-making; the El Mirador Apartments at Fountain and Sweetzer in West Hollywood (1929); a boxing arena for the Eastside Athletic Club, 22<sup>nd</sup> Street and Torre Way (1929); a hotel at Eden Hot Springs (1930); an office building for the Trabue Patman Corporation at the southeast corner of Washington and Rimpau Blvds. (1930); the Max Factor Building at 1659 Highland Avenue in Hollywood, remodeled from an old warehouse in 1931 in a Regency Moderne style featuring pink and white marble; a store and hotel at the northwest corner of Randolph Street and Pacific Blvd. in Huntington Park (1933); a Los Angeles Department of Water & Power building at 2417 Daly Street (1937) in the Regency Moderne style with a unique glass facade; and another DWP building at 5108 Lankershim Blvd.

(1939)—a “tasteful Streamline Moderne” according to architectural historians David Gebhard and Robert Winter.

After World War II, Lee realized that the days of the great movie theaters were over. He then concentrated on new technologies in industrial architecture. The concrete tilt-up buildings, numbering over 40 on a 95-acre parcel, that he planned for the Airport Industrial Park near the Los Angeles International Airport in 1952 were featured in the *Architectural Record*. The sides and rear of all the buildings were identical, but the front facades were custom-designed for each tenant. One of his last non-industrial designs, done in association with Samuel E. Lunden, was the 1946 Temple Israel of Hollywood. Its odd juxtaposition of a synagogue in a California Mission Revival style was commented on in architectural magazines, but it was pointed out that “functional aspects were always paramount” in the design. This reflected Lee’s reputation as a pragmatist.

By 1960, although Lee was identifying himself as a “retired architect,” he was the partner/president of the family-owned development business of Lee/Keiter Enterprises, Inc., of Beverly Hills. The firm’s projects included the Laguna Country Club Estates, an own-your-own apartment complex that Lee designed in South Laguna; the \$400 million Hollypark residential/industrial/ commercial community in Gardena; and a similar development on 200 acres in San Mateo, called Los Prados. In 1967, the International Executive Service Corps invited Lee to travel to El Salvador to share some of his “architectural, engineering and construction secrets.” In 1963, Lee was named honorary vice-consul of Panama in recognition of his financial activities there. He also served as treasurer of the Los Angeles Consular Corps and was vice-president of the Braille Institute of America.

Lee wrote a number of articles in architectural journals on theater and restaurant design and was honored by several architectural organizations during his lifetime. In 1934, the Royal Institute of British Architects featured his theater designs in their International Exhibition of Contemporary Architecture in London. He received the Synergy Award from the Society of American Registered Architects. Recognition also came from the American Film Institute, the Los Angeles City Council, and the County Board of Supervisors. In later years, his fame was kept alive by preservation groups: in 1984 he was asked to speak at a Los Angeles Conservancy program about his Streamline buildings. That year also saw his notes and renderings archived at UCLA’s Department of Special Collections. In 1986 the UCLA Graduate School of Architecture and Urban Planning established an endowed chair in his honor.

In the 1930s, Lee lived in Los Angeles at 1078 South Hayworth Avenue with his wife Miriam (1901-1960), a native of New York City, whom he had married in 1927. They had one daughter Constance. By 1949 they were living at 1177 Loma Linda Drive, Beverly Hills, in a contemporary home Lee designed for them that year, set among Japanese gardens, complete with a tea house. Lee married his second wife Hylda after Miriam’s death. He was a champion backgammon player, a licensed pilot, a breeder of prize-winning Koi fish, and was a member of the Hillcrest Country Club where he hobnobbed with celebrities.

S. Charles Lee died on January 27, 1990, having reached the age of 90. Biographical articles, including his obituary from the *Los Angeles Times*, are attached.

Sources:

Gebhard, David and Robert Winter. *An Architectural Guidebook to Los Angeles*.  
Salt Lake City, Gibbs-Smith, 2003.

Gleye, Paul. *The Architecture of Los Angeles*. Los Angeles, Rosebud Books, 1981.  
*Men of California*. Los Angeles, Western Press, 1925.

Scheid, Ann. *S. Charles Lee: Architect*. The S. C. Lee Collection, UCLA Library.

*Los Angeles Times*: November 27, 1960; April 2, 1967; November 29, 1970; August 26, 1979;  
February 19, 1984; February 21, 1987; January 30, 1990

Internet Resources, including California Index, California Death Index, Gale Biography Master  
Index, Ancestry.com, and Historic *Los Angeles Times* Database.

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S. Charles Lee at the door of his office, 1648 Wilshire Boulevard, in the late 1940s.

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LEE, S. Charles,: Architect. Office address 329 Douglas Bldg., Los Angeles, Calif. Born at Chicago, September 5, 1899; single. Educated at Chicago Technical College, '18, graduate; Armour Institute; Art Institute. Came to California in December, 1922. Architect of 59 buildings, first 18 months in Los Angeles. U. S. Navy, Petty Officer; discharged February, 1920. Residence address 1516½ South Wilton Place, Los Angeles, Calif.

Men of California (1925)

# LEE'S RETIRED BUT BUSIER THAN EVER

*Los Angeles Times (1923-Current File): Apr 2, 1967;  
ProQuest Historical Newspapers Los Angeles Times (1881 - 1987)  
pg. N1*



S. CHARLES LEE

## LEE'S RETIRED BUT BUSIER THAN EVER

Any builder, architect or engineer who would like to retire but keep busier than he ever was before retirement has only to ask S. Charles Lee, architect, engineer and builder of Beverly Hills, to find out how.

Lee, highly regarded here and in Europe for the originality of his designs and redesigns of some 300 American and European theaters, confessed that he thought he was at least semi-retired from Lee/Keiter Enterprises, Inc. of Beverly Hills, and from many other corporations, until he received a long distance telephone call from former Secretary of the Army Frank Pace in New York.

As president of the young country-to-country service organization known as International Executive Service Corps, Pace invited Lee to go to El Salvador as a representative of IECS, to assist that Central American country with the establishment of an industrial complex in the city of San Salvador.

Lee accepted and got a "tremendous kick" out of sharing some of America's architectural, engineering and construction "secrets" with a developing country like El Salvador and "not making a copper cent for doing it!"

"For through this program—known unofficially as America's Executive Peace Corps—the United States is gaining something that

**Please Turn to Page 17, Col. 1**

## S. CHARLES LEE

Continued from First Page  
millions of aid dollars have not yet been able to buy international friendship," Lee said.

For his stint in El Salvador, his first assignment for IECS, Lee received only his round trip fare and hotel expenses. All other expenses he paid himself.

In return for his services as consultant, the New York office of IECS was paid a modest monthly "professional consultation" fee during the time Lee was in El Salvador.

"The reason for this fee is two-fold," Lee explained.

"Countries, like people, take advice more seriously when they pay for it."

"The people of El Salvador are exceptionally proud to be able to pay their way rather than accept a handout or a gift."

Ordinarily, payments made by client countries just about cover the living expenses of the IECS consultant and his wife, if she accompanies him. No IECS volunteer is ever paid a salary from the organization, nor from the country he is sent to help. If an executive consultant is younger than retirement age, and is still actively employed, his firm is encouraged to pay him his regular salary during his stay in the foreign land. Most firms do this willingly, Lee said.

One of the vital, but highly delicate areas of Lee's work in El Salvador was the necessity to gain the confidence of the older generation, while training and reinforcing the views of the younger generation with all the exciting possibilities of the newest and best in American construction and business know-how.

### Special Assets

To accomplish this, Lee had two special assets: more than 45 years and \$100 million worth of successful designing, engineering and building experience, much of which has been in the Greater Los Angeles area.

It includes development of the \$50 million, 100-acre industrial complex at Los Angeles International Airport known as Airport Industrial Park, which is swinging into its final phases.

Under the Lee/Keiter banner, Lee and his firm's associates also developed the Johnson Ranch properties in Gardena into a \$400 million residential, industrial and commercial community known as Hollypark.

Lee/Keiter Enterprises undertook development of a long-range project in San Mateo, in Northern California which called for

transforming 200 acres of barren land into a \$25 million community, with commercial and industrial complexes as well as homes, cooperative and own-your-own apartments, shopping centers, a hospital and other community facilities.

Known as Los Prados, this development, now in its ninth year, received international publicity when Nikita Khrushchev visited San Francisco.

### Bulletins Repainted

On that occasion, Lee had the development's large outdoor advertising bulletins repainted, in Russian, to read:

"Dear Mr. Khrushchev: Every person in this new Los Prados development is a free, happy homeowner. You're invited to see how free homeowners live!"

While Khrushchev said he did not have time to personally visit Los Prados, as the official motorcade drove by, the parade slowed to a halt to give the Russian official an opportunity to read the message, and view the project from the road.

Because of these and other successes, Lee had no trouble gaining respect from the Central Americans whom he said, venerate success and quiet maturity. Lee is 67.

Lee's assignment from IECS was to increase the country's ability to make a profit building and operating a modern industrial complex, and to provide guidance for expansion. To answer all the questions of the Central Americans interested in this pilot project, required virtually Lee's lifetime experience.

He had to define for them the importance, not only of where to build, but how to build an industrial complex!

Then came a detailed

analysis of their water, sewer, telephone and transportation problems, so that the design of the complex would readily and economically adapt to the site. Finally, several financing and planning programs had to be drafted.

Lee has just returned from El Salvador. Although the people of that country wanted him to stay longer, he knew that no IECS consultant is ever permitted to remain with a client company too long for fear he may end up running the company.

"And that's the last thing in the world the IECS wants," Lee emphasized.

Lee also emphasized the fact that, because this is among the first public programs entrusted to the private sector of our economy, it is important that it be administered with the utmost care.

"If properly administered," he explained, "executives of IECS firmly believe a program can help change the attitude of virtually the entire world toward American business and American businessmen, since it points to a whole new way of getting vitally needed and important jobs done at little cost."

### Other Assignments

"Most companies in foreign countries from Iran to Peru have never before tasted American professional management techniques, and this is also their first business-to-business approach designed to solve the conflict between the old and the new, between tradition and change."

For his outstanding work in El Salvador, Lee has a handsome inscribed silver tray in his office at 258 S. Beverly Dr., Beverly Hills. It is signed by Pace and David Rockefeller, president of the Chase National Bank, and

chairman of the board for IECS.

To make the presentation, Wallace Elton, vice president of U.S. operations for IECS, flew to Los Angeles from Taiwan—a flight of 26 hours.

In addition to being an active and enthusiastic member of IECS, Lee is vice consul of Panama to Beverly Hills.

Lee Collins, Los Angeles area representative for IECS, indicated that IECS hopes to send Lee to other countries of the world, to assist in studying and locating new industrial complexes. Of this, Lee said:

"There is tremendous satisfaction in helping assure other people of the world that many successful Americans are neither selfish nor after their dollars. But that our only

interest is to give them the benefit of our years and knowledge, so that their businessmen can help themselves!"

"This program means more and better paying jobs for workers in these emerging countries. This, in turn, will mean more food for their families. And eventually, we hope, a happier and more abundant way of life!"

No wonder Lee calls the IECS program . . . "peace insurance!"



While he was active as an architect, S. Charles Lee designed 400 picture palaces. Some were the ultimate in Art Deco; others, baroque dreams awash in gold leaf with miles of red velvet and acres of mirrors lighted by chandeliers. People came as much to revel in the opulence of the theaters as to see the films, and they were meant to.

Designing theaters was part of the entertainment business, Lee says. "I tried to entertain people as they drove past and read the marquee. The show began on the sidewalk."

Two of Lee's theaters, the Los Angeles and the Tower, both on Broadway in downtown Los Angeles, are national landmarks.

When the Los Angeles opened in 1931 with Charlie Chaplin's "City Lights," it was considered the finest picture palace west of Chicago. "Everybody who was anybody was at the premiere. Chaplin was in the audience. But the most important in my eyes was Albert Einstein. If I have any regrets, it's that I didn't walk over and have my picture taken with him," Lee says.

On Thursday, the American Film Institute, which is trying to revive interest in the picture palaces with a series of classic films unreeled in some of the surviving theaters, will present "Footlight Parade," starring Ruby Keeler and James Cagney, at the Los Angeles. Miss Keeler will be there to introduce clips from some of her other films, and theater historian John Miller will interview Lee on stage. (Information at 858-7722.)

In addition to the AFI tribute, the L.A. City Council and the County Board of Supervisors will honor Lee, who will celebrate his 80th birthday Sept. 5. And the city of Beverly Hills, where Lee has lived for 30 years, will observe S. Charles Lee Week.

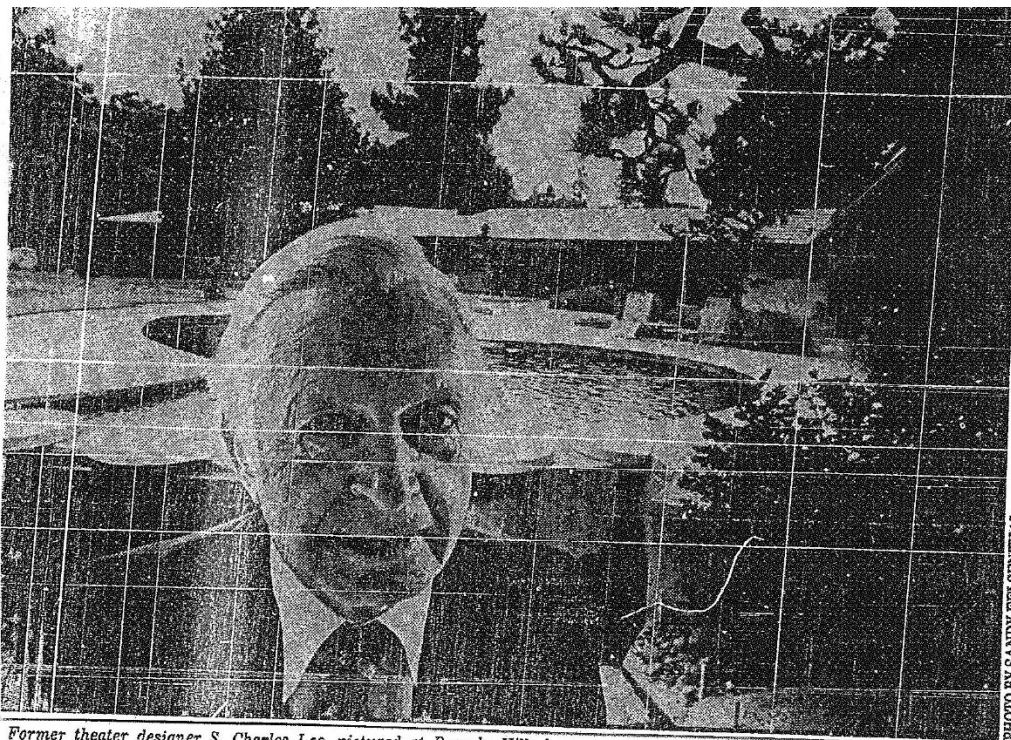
"In the last couple of years dozens of students and writers have wanted to interview me because I'm the last of the relics. There seems to be a growing interest in the Art Deco period," he says.

Lee doesn't look like an old relic, nor is there any of the flamboyance of his theaters in his appearance—carefully combed silver hair and impeccable navy suit—or in the home he designed 30 years ago. It's a simple one-story building, white with green trim, with a Japanese-inspired garden where jets in a pond provide the soothing sound of running water.

He studied architecture in his native Chicago. "I came out here when I was 22 for a vacation in a car I'd built myself." He stayed and opened offices on Wilshire Blvd. The man who launched him on his career as a theater architect was H. L. Gumbiner, who owned a lot on the corner of 7th and Broadway and wanted a theater. "Architects told him they couldn't build a theater on that size lot. It took every cent I had to draw plans."

The Tower Theater is a Spanish-style building with Moorish and Romanesque details and, naturally, a tower with a clock on it. The interior was a blend of Louis XV and XVI but the furnishings disappeared long ago, Lee says. It opened in 1927 with "The Jazz Singer" starring Al Jolson. "It was the first theater built for sound and I had tremendous problems because I didn't know how big the sound horns would be."

In 1928 the first of many theaters which he would design for the Fox chain opened



Former theater designer S. Charles Lee, pictured at Beverly Hills home he designed, is still active at the age of 80.

## LEE'S PICTURE PALACES: A PART OF THE SHOW

BY SUSAN SMITH

on the corner of Wilshire and Hamilton. "The Fox-Wilshire was Art Deco with a silver and black interior. It knocked everybody off their feet. At that time it was unbelievable." (The theater is closed now.)

The same year Norma Shearer cut the tape at the opening of Motion Picture Producers Assn. building at Hollywood Blvd. and Western Ave. It was commissioned by Louis B. Mayer and Irving Thalberg. The Art Deco building is decorated with relief sculptures on the balconies, which tell the story of film making. "There are sculptures of the director, cameraman, actors, propmen, everybody nude," Lee says with a chuckle, thinking about nudity in films today. "I was that far ahead of the picture business then."

Gumbiner had asked Lee to design another theater and he began work on the Los Angeles, which cost a then-staggering \$1.2 million. Lee says he can't begin to calculate what it might cost to build now. The exterior features two soaring Corinthian columns. "The interior was Louis XVI adapted in a theatrical way."

The foyer featured cream-colored columns with gold-leaf capitals and edging, mirrors, chandeliers and a carpet of beige and black diamonds with a rose fleur-de-lis crest and border. The color scheme and carpet are gone and the half-dozen pinball machines there seem out of place. In the lounge in the rear there was no candy counter but leather and damask furniture

and damask-covered walls.

On the mezzanine beneath a large mural is a crystal chandelier in a fountain, dry since vandals dumped something in the water that ruined the pumps.

The auditorium was designed for maximum comfort, Lee says, with aisles every seven seats and neon stripping to make them visible in the dark. Gold, silver and red velvet curtains, now dark with dust of decades, are hung in a sculptured effect to frame the stage. Overhead the vast dome is decorated with lunettes, which have paintings copied from European works of art. They were done by interior designer Anthony Reinsbergen, now 83.

Downstairs was the *piece de resistance*—an oval lounge. "It was designed like a ship's salon with walnut paneling and a sculptured glass ceiling. The furniture was leather." The paneling, ceiling and part of the original carpet remain. There also was what Lee calls his "television" system, a series of lenses and mirrors which reflected the film to the salon for those waiting for seats in the auditorium.

His Academy Theater in Inglewood is now a church. The guide "Architecture in Los Angeles & Southern California" calls it "the high point of the Streamline Moderne style of theaters in Southern California." The building consists of several cylinders with a 120-foot cylindrical tower which was decorated with neon letters. Inside, Lee says, "it was painted with special paint and lit with black light that gave an ultraviolet effect."

One of his theaters has been turned into

a bowling alley; another is a store. But his theaters still exist in Sherman Oaks, Oxnard, San Luis Obispo and Bakersfield.

But not the Tumbleweed theater in El Monte, one of his most unusual designs. It was a Dutch barn whose entrance was a large windmill outlined with neon. There was a moat with ducks between the sidewalk and the entrance with the box office in the middle of it. The man who commissioned it, Lee says, told him to design "something cheap but make it cute." It cost \$35,000. "That's about what a marquee costs today."

In the late '40s he turned exclusively to property development, building condominiums and international finance here and in Latin America. The Panamanian government awarded him its presidential medal and named him consul in Beverly Hills for his financial activities in Panama. He puts in a full day every day in his Beverly Hills office looking after his real estate and financial interests and the S. Charles Lee Foundation.

He says his business activities take him around the world twice a year. But he still finds time for plenty of backgammon (he's a world-class player and the house is littered with backgammon sets) and he lunches several times a week at the Round Table at the Hillcrest Country Club (membership was a gift from the grateful Gumbiner years ago) with George Burns, Milton Berle and other regulars.

Lee doesn't know what will happen to the picture palaces or what the future of theater architecture will be. "A few years ago there were some 17,000 theaters in this country. But the film is the thing now and people's idea of theaters is half a dozen little auditoriums in the middle of a big parking lot." □

Smith is a Los Angeles writer.

**Exponent of Theater Design**

EVELYN De WOLFE

*Los Angeles Times* (1923-Current File); Feb 19, 1984;  
ProQuest Historical Newspapers Los Angeles Times (1881 - 1987)  
pg. 01

Los Angeles Times

A Japanese teahouse enhances the Oriental park-like setting at the home of S. Charles Lee, in foreground. It also provides the mood for the architect's favorite hobby—the breeding of Koi fish.

**Exponent of Theater Design**

## *UCLA to Be Custodian for S. Charles Lee's Renderings*

By EVELYN De WOLFE

The working drawings, pencil sketches and color renderings of buildings created by S. Charles Lee from the early 1920s through the 1940s are being processed and catalogued by the Department of Special Collections at the UCLA Library for future viewing by the public.

A sampling of the collection will remain on exhibit through Friday at UCLA's School of Architecture and Urban Planning library.

Hailed as the most prolific and prominent architect of movie palaces of the Art Deco period (with more than 400 to his credit), Lee

also designed about 10,000 residences and 5,000 factories and business buildings, notably such Art Deco examples as the Max Factor Building in Hollywood.

He is busier than ever at 84, the dapper architect says. He serves as Consul of Panama and, as treasurer of the Los Angeles Consular Corps and publisher of the roster, is in almost daily contact with 70 consulates in the city.

In addition, as a member of the board of directors of the Braille Institute of America and as its vice

Please see ARCHITECT, Page 14



# ARCHITECT: Lee Collection at UCLA

Continued from Page 1

president, Lee is in active charge of all property transactions for the organization. His own real estate development interests are tied in with the firm of Lee & Keiter, Beverly Hills.

Lee recalled with fondness his very first and most challenging theater project—the Tower Theater, still operating at the corner of 8th Street and Broadway in downtown Los Angeles—which premiered the first talking motion picture with Al Jolson in the "Jazz Singer."

"It was an exercise in compactness," he said. "This particular entrepreneur wanted a theater that would accommodate 1,000 seats and store frontage on a site formerly occupied by a 700-seat theater." Restrictive building conditions had stymied other architects but Lee found a ready solution and his career as a specialist in theater design was launched.

A Chicago native, he came to California on vacation at the age of 22, in a car he built himself, and decided Los Angeles was the place to open his architectural business.

He was 28 when he designed the Fox Wilshire at Wilshire Boulevard and Hamilton Avenue, and startled everyone by painting it black and silver. Even then he was regarded as an Art Deco master.

## Speeding Up Construction

In 1931, he completed in just five months the Los Angeles Theatre (which premiered "City Lights" with Charlie Chaplin) assisted by a team of 30 draftsmen. The construction was speeded up by using pre-fabricated steel sections.

The building itself was a lavish movie palace complete with restaurant, lounges, a nursery, a ballroom and such innovative technical features as remote control switchboards, neon floor lighting along the aisles and a periscope viewing screen in the lounge that he devised with the aid of a Mt. Wilson astronomer.

The automobile and increased motorized living in the Southland in the 1930s set the pace for new approaches to architecture that included the drive-in bank concept, drive-in auto viewing theaters and supermarkets.

It was S. Charles Lee who in 1931 first responded to the impact of the automobile with his design for the Florence Theatre by providing a motor driveway which gave entrance first to the enclosed forecourt and then to the parking lot in the rear. The most successful of these automobile-oriented theaters was the Academy in Inglewood.

## Lavish Use of Neon Lights

For Lee, the show was always from the sidewalk. At night, three facets of the theater were resplendent—the tower with its lettering in neon and incandescent lights, the marquee with advertising above and the spiral parking sign to the side.

Lee combined Moderne and decorative detail to produce theaters that were purely "Hollywood"—spawned in an opulent era of the film industry that clamored for flamboyant symbolism. His ingenious use of etched aluminum, repousse detailing and metal panels reflected a continuous exploration of forms and a play of contrasts. Bas relief murals and sculpture were also incorporated with flourish in numerous theater designs ranging from the ultimate in Art Deco to Baroque fantasies in gold leaf, with mirrors and chandeliers.

Lee was one of the first to utilize "black light," a term referring to the fluorescing of variously treated materials when exposed to the more or less invisible rays of concealed ultraviolet lamps. Theater lighting and acoustics were paramount to him and he developed these elements to a fine art still emulated by today's

acoustical engineers.

Lee lives in a starkly contemporary home that he built 35 years ago in the heart of Beverly Hills' residential area.

The house, set off by ancient granite sculptures embedded in its masonry, sits on two acres of rolling lawns and exotic shrubbery, with a Japanese teahouse and bridge leading across a small lake where the architect spends a portion of each day on a new hobby—the selective breeding of Koi fish.

He frequently enters his fish in international competitions and is particularly proud to have won first prize in all of Japan for one of his entries.

"The Koi fish are highly regarded by the Japanese and can be worth as much as \$100,000 for the rarer species. As you can see, it's not a simple hobby," he said pointing to 11 giant filter systems that maintain the purity and proper chemical balance in the lake's 100,000 gallons of water.

The house itself incorporates a heating and cooling system that pumps hot and cold air under the floor. It has a pumice and concrete roof that provides total insulation and has never leaked.

## Broad Architectural Range

"Remember, this house was built more than three decades ago," said Lee, who prides himself on being a modernist in spite of having always dealt in a broad architectural vocabulary.

He believes bedrooms should be designed to provide optimum light and ventilation control. In his home, instead of windows that open, they are fixed and covered by traverse drapes, while the lower portions of the wall slide open to reveal louvered air vents.

At his bedside, Lee built a panel very much like the ones in his theater designs that controls all the lights in his house, the TV, the heating and ventilation. All doors in the house have magnetic locks, a practical detail that he noted most architects fail to include in their designs.

In reviewing his long career, Lee believes he was 20 years ahead of his time in 1929 when he began designing his theaters. "Auto traffic was not so great then, but in 1930 I proposed building an underground parking garage under Pershing Square. City officials thought the idea absurd but 20 years later, they built it."

The same happened to Lee in the 1980s, he said.

In 1981, the architect presented a proposal to the Airport Commission for a major project to be built on land adjacent to the airport—a Customs Plaza that would alleviate and enhance overseas arrivals.

"The city didn't give me the time of day," Lee said. "I was scheduled for a hearing the day the mayor fired the airport commissioner, and even though I waited for hours to deliver my proposal, I was given no more than 3

Please see ARCHITECT, Page 17

# ARCHITECT

Continued from Page 14

minutes to describe what had taken me three months to prepare.

"It is understandable that they didn't want to interrupt their present program to introduce another concept but I feel my idea would have helped solve a lot of problems in regard to traffic. The new airport design, in my opinion, adds no new dimension to airport construction.

"I wanted to take overseas travelers with their baggage away from the congestion into a reception room and then into side moving elevators to the immigration department I had planned, where all the taxicabs and buses that were necessary for that group of people would be removed from the central core of the airport.

"I own that last bit of the land adjoining the airport (800,000 square feet) on Century and Aviation boulevards and my firm is now in the process of developing an 800-room hotel for that site," he added.

## Eclectic Pursuits

A world-class backgammon player and a regular participant in international competitions, Lee's eclectic nature is reflected in a lifetime of diverse interests. He has been a licensed pilot since 1935, a radio operator since 1915 and a big game hunter.

Designing awards include honors from L'Ecole des Beaux Arts in Paris and the Synergy award, the highest recognition the Society of American Registered Architects bestows. He also is a recipient of the Vasco Nunez Balboa award, the highest honor conferred by the government of Panama to a non-Panamanian.

When S. Charles Lee was 80, he was honored by the American Film Institute in celebration of the 50th anniversary of the Los Angeles Theater, which has since become a historic landmark. His fondest memory of opening night of that theater in 1931 was meeting Albert Einstein.

Looking ahead to new milestones for Los Angeles, Lee said he was pleased that the city will eventually get its subway but disappointed that in the 1930s, the city didn't do something about it.

"There was an easement all over the city for building that subway," he said. "I remember having to bridge those areas on projects I was working on in order to clear the route for the subway. After 20 years, the city quitclaimed all of that property back to the owners and we lost that plan forever.

"The new subway will change the character of the city but it is vital to its survival. Without it, the city has almost reached its terminal growth point."

## S. Charles Lee; Architect of Art Deco Theaters

S. Charles Lee, who was hailed as the most prolific and prominent architect of movie theaters of the Art Deco period, died Saturday. He was 90.

Lee designed more than 400 theaters around the world, including the Tower and Los Angeles theaters in downtown Los Angeles and the Wilshire Theatre in Hollywood, said his daughter, Connie Keiter.

She said he also designed 10,000 residences and 5,000 factories and business buildings, including the Max Factor Building in Hollywood.

Born Sept. 5, 1899, in Chicago, Lee came to California in 1922 after serving in the U.S. Navy during World War I. He opened an architecture firm in Los Angeles.

In an interview with The Times in 1984, Lee said he believed he

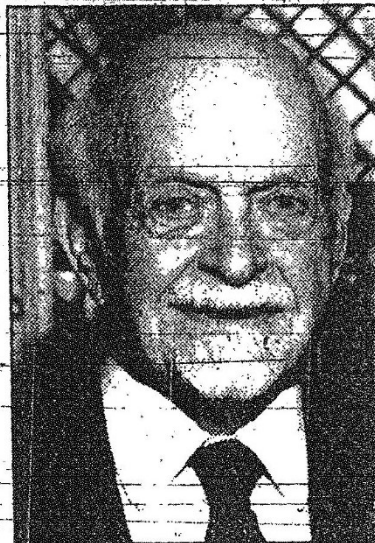
was 20 years ahead of his time when he began designing theaters in 1929. "Auto traffic was not so great then, but in 1930 I proposed building an underground parking garage under Pershing Square. City officials thought the idea absurd, but 20 years later, they built it," he said.

The Society of American Registered Architects presented him with the "Synergy Award," its highest honor, in 1975.

At the UCLA Graduate School of Architecture and Urban Planning, an endowed chair honoring the architect was established in 1986. The school holds most of his drawings, pencil sketches and plans.

Lee is also survived by his wife, Hylda.

No funeral services will be held.



S. Charles Lee

Los Angeles Times  
January 30, 1990; p. 22

## CITY OF GLENDALE

DEPARTMENT OF PUBLIC WORKS  
DIVISION OF BUILDINGAPPLICATION FOR  
BUILDING PERMIT15892  
No. ~~15952~~

CLASS D

GLENDALE, CALIF. Feb. 16 1926

APPLICATION IS HEREBY MADE TO THE SUPERINTENDENT OF BUILDINGS TO ERECT  
BUILDING IN ACCORDANCE WITH PROVISIONS OF CITY ORDINANCES AND STATE LAWS  
APPLICABLE THERETO.

OWNER'S NAME ROBERT S. DICK  
 Owner's Address 2251 E. 15TH ST. LOS ANGELES  
 PURPOSE OF BUILDING RESIDENCE & Garage  
 Number of Rooms 9 Entire Cost of Building, \$ \$7700.00  
 JOB ADDRESS: No. 1638 SANTA BARBARA AVE District \_\_\_\_\_  
 CONTRACTOR'S NAME JAMES P. STEELE  
 Contractor's Address 4714 So. WESTERN AVE - LOS ANGELES  
 Lot No. 16 Block 36  
 Tract SELYAS DE VERDUGO  
 Size of Lot 60 x 140 Size of Building 50 x 63  
 Will Building be erected on front or rear of lot? FRONT  
 NUMBER OF STORIES IN HEIGHT ONE  
 Of what material will FOUNDATION and cellar walls be built? CONCRETE  
 GIVE depth of FOUNDATION below surface of ground 12"  
 GIVE dimensions of FOUNDATION and cellar wall FOOTINGS 8" x 16"  
 GIVE width of FOUNDATION and cellar wall at top 8"  
 NUMBER and KIND of chimneys ONE BRICK Number of flues ONE  
 Number of inlets to each flue ONE Interior size of flues 8" x 14"  
 Give sizes of following materials: MUDSILLS 2 x 6 Girders and stringers 4 x 8  
 EXTERIOR STUDS 2 x 4 BEARING STUDS 2 x 4 Interior Studs 2 x 4  
 Ceiling joist 2 x 4 Roof rafters 2 x 6 FIRST FLOOR JOIST 2 x 6  
 SECOND FLOOR JOIST - x - Third floor joist - x - Fourth floor joist - x -  
 Specify material of roofing COMPOSITION & TILE What means of access to attic? SCUTTLE  
 What is the least area of any sleeping or living room? MORE THAN 90'  
 (Rooms used for sleeping purposes shall contain not less than 90 square feet of floor space.)  
 What is the minimum ceiling height? 8' - 6"  
 Will windows in each room be equal to one-eighth ( $\frac{1}{8}$ ) of floor area? YES  
 What is the minimum height of floor above ground? 18"  
 Will entire space underneath building be enclosed and be provided with ventilating screens? YES  
 Will a water closet be provided for each family? YES  
 Give area of water closet compartment or room, when finished 8' x 10'  
 Give size of windows for toilet and bath rooms 3 x 4  
 Specify size of vent shafts to water closet compartments NONE  
 What is least size of window-courts? 10' WIDE

Will all provisions of State Dwelling House Act be complied with? YESI have carefully examined and read the above application and know the same to be true and correct. All provisions  
of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

(Sign here)

James P. Steele  
(Owner or Authorized Agent)Date issued 2-16 1926

Indicate by sketch in space below exact location of proposed building and dimensions, distance from lot line and same data for existing buildings, if any. If none, so state. Show dimensions of lot. Enter street, house number, tract and lot numbers.

No. \_\_\_\_\_ Street \_\_\_\_\_

Lot No. \_\_\_\_\_ Tract \_\_\_\_\_

|   |   |                                       |  |   |  |
|---|---|---------------------------------------|--|---|--|
| B2                                      |   | Owner <u>Robert A. Wick</u>           |  | Address of Job. <u>1639 Santa Barbara</u> |  |
| Purpose of Building <u>garage</u>       |   | Fire Dist. No. <u>1</u>               |  |   |  |
| BUILDING                                |   | PLUMBING                              |  | WIRING                                    |  |
| Date Issued <u>2-16-26</u>              | Date Issued <u>3-3-26</u>                 | Date Issued <u>3-11-26</u>            |  |   |  |
| Permit No. <u>15892</u> Amt. <u>700</u> | Permit No. <u>25631</u> Amt. <u>80.00</u> | Permit No. <u>22496</u> Sw. <u>20</u> |  |   |  |
| Contractor <u>James P. Steele</u>       | Contractor <u>Robert Taylor</u>           | Contractor <u>G. G. Fickelton</u>     |  |   |  |
| Foundation                              | Rough                                     | Rough                                 |  |   |  |
| 1st Floor                               | Gas                                       | Finish                                |  |   |  |
| 2d, 3d Floor                            | Sewer                                     | Fixtures                              |  |   |  |
| Chimney                                 | Cesspool                                  | Motors                                |  |   |  |
| Ready for Inspection <u>2-11-26</u>     | Ready for Inspection <u>3-1-1926</u>      | Ready for Inspection <u>3-11</u>      |  |   |  |
| Inspection O. K. <u>J.W.</u>            | Inspection O. K. <u>W.M.F.</u>            | Inspection O. K. <u>W.M.F.</u>        |  |   |  |
| Temporary Wiring                        | Finish                                    |                                       |  |   |  |
| Rough                                   |   |                                       |  |   |  |
| Finish                                  |   |                                       |  |   |  |
| Fixtures                                |   |                                       |  |   |  |
| Motors                                  |   |                                       |  |   |  |
| BUILDING                                |   | PLUMBING                              |  | WIRING                                    |  |
| Date Issued <u>2-16-26</u>              | Date Issued <u>3-25-26</u>                | Date Issued <u>6-5-26</u>             |  |   |  |
| Permit No. <u>15892</u> Amt. <u>700</u> | Permit No. <u>25957</u>                   | Permit No. <u>23491</u> Sw. <u>41</u> |  |   |  |
| Contractor <u>James P. Steele</u>       | Contractor <u>H. T. Currier</u>           | Contractor <u>G. G. Fickelton</u>     |  |   |  |

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Coker &amp; Taylor

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RECEIVED

6-10-26

PUBLIC SERVICE DEPT.

CITY OF CHICAGO



Form 6—E.W.H.

PARCEL 22 16

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Index Book 5614

Page 1

Street No. 1639 Santa Barbara Ave

Tract Solves de Verdugo

Lot No. 16

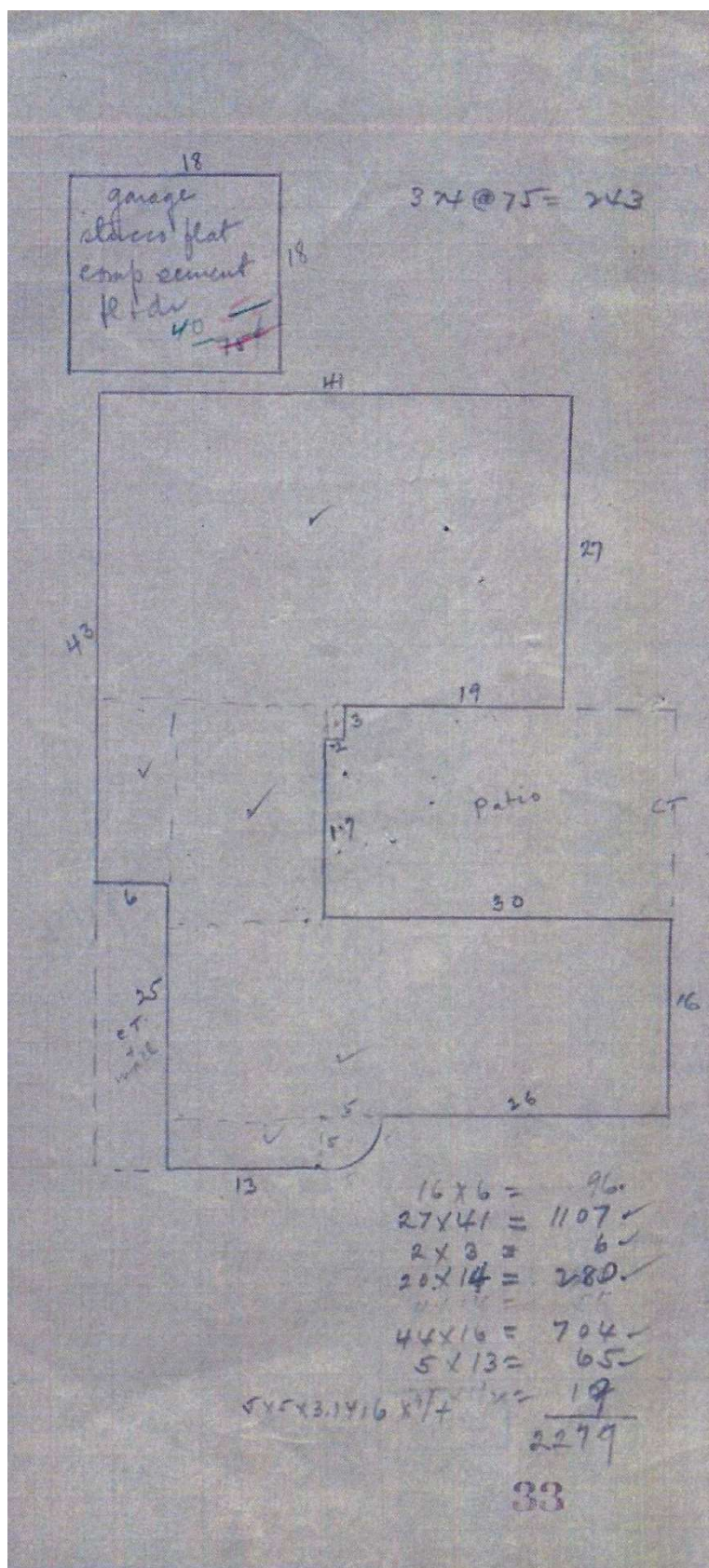
Block No. 36

Examined by Cressman

Date 9-27 1926

| CLASS  | EXTERIOR   | HEATING   | TRIM   |
|--|--|---|--|
| Single ✓<br>Double<br>Maverick<br>California<br>Bungalow ✓<br>Residence<br>Cottage<br>Dwelling<br>Flat<br>Apartment<br>Factory<br>Church<br>School<br>Store<br>Garage<br>Barn<br>Shed<br>Poultry House   | 1 Story ✓<br>1½ "<br>2 "<br>3 "<br>Stucco<br>Shakes, Rustic<br>Siding, B & B<br>Brick<br>Brick Veneer<br>Corrugated Iron<br>Frame, Steel<br>Frame, Wood<br>Adobe<br>Plaster, on Adobe<br>Plaster on Tile | Fireplace ✓<br>False Mantel<br>Gas Furnace<br>Wood "<br>Coal "<br>No. Openings<br>Steam<br>Gas Radiators  | Tile<br>Cobblestone<br>Brick<br>Stone<br>Plain<br>Plaster<br>Wood<br>Ornamental  |
| FOUNDATION   | ROOF   | PLUMBING  | INSIDE FINISH  |
| Stone<br>Concrete ✓<br>Brick<br>Wood   | Shed<br>Flat ✓<br>Hip<br>Gables<br>Dormers<br>Cut-up<br>Shingle<br>Gravel<br>Tile<br>Tile-Trim<br>Corrugated Iron<br>Composition<br>Slate  | Number of Fixtures<br>10<br>Cheap<br>Medium<br>Good<br>Special ✓<br>Bath } Tile Walls<br>} Tile Floor   | Plaster ✓<br>Plaster-Board<br>Jazz<br>Tiffany<br>Canvas or Sanitas<br>Paper<br>Unfinished<br>Woodwork, Plain<br>" Ornamental |
| BASEMENT   |  | LIGHTING  | BUILT-IN FEATURES  |
| feet x<br>feet x<br>feet deep<br>@ cu. ft.   |  | Gas<br>Electricity ✓<br>Cheap<br>Medium<br>Good<br>Special ✓  | Refrigerator ✓<br>Buffet<br>Patent Beds<br>Bookcases   |
|  |  |   | BUILT  |
|  |  |   | 1976   |
|  |  |   | CONSTRUCTION   |
|  |  |   | Cheap<br>Medium<br>Good<br>Special   |
| Living Room<br>Bedrooms<br>Bathroom<br>Shower<br>Kitchen<br>Bfst. R. or Nook<br>Hdw. Floors<br>Hdw. Finish<br>No. of Permit<br>Estimated Cost of Bldg.<br>No. of Permit<br>Estimated Cost of Bldg.<br>Owner's Name<br>C. F. Checked<br>Compt. Checked<br>E. on M. E.<br>Compared<br>P.C. by<br>Date<br>%<br>P.C. Value | Bsmt 1 2 3 4<br>3<br>4<br>2 Telephone + walls<br>1<br>1 Telephone<br>7<br>15892<br>7700<br>15892<br>7700<br>Robert S. Dick<br>3000<br>496<br>496   | BUILDING VALUES<br>No. of Cubic Ft.<br>No. of Square Ft. 2277<br>Building Value 14009108<br>Basement Cost<br>Heating Cost<br>Garage Cost 162 243<br>Outbuildings Cost<br>Total Cost 9351 6050<br>Physical Depreciation 221028<br>Utility Depreciation 6805<br>Depreciated Value 40404356<br>Assessed Value 46702420 | CHANGES ONLY<br>21/2<br>1.10<br>3300<br>2100   |







| DESCRIPTION OF BUILDING  |  |  |  |  |  |  |  |  |  | SINGLE RESIDENTIAL   |  | BUILDING RECORD |  | PARCEL NUMBER      |  | SUB PART  |  |  |  |                |  |  |  |  |  |  |  |  |  |
|--------------------------|--|--|--|--|--|--|--|--|--|----------------------|--|-----------------|--|--------------------|--|-----------|--|--|--|----------------|--|--|--|--|--|--|--|--|--|
| CLASS & SHAPE (NO. STY.) |  |  |  |  |  |  |  |  |  | ARCHITECTURE         |  | YR. BLT.        |  | L.A. CO. ASSESSOR  |  | ADDRESS   |  |  |  |                |  |  |  |  |  |  |  |  |  |
|                          |  |  |  |  |  |  |  |  |  |                      |  |                 |  | 5614 - 1-16        |  | COMMUNITY |  |  |  |                |  |  |  |  |  |  |  |  |  |
|                          |  |  |  |  |  |  |  |  |  |                      |  |                 |  | 1639 Santa Barbara |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| FOUNDATION               |  |  |  |  |  |  |  |  |  | ROOM & FINISH DETAIL |  |                 |  |                    |  |           |  |  |  | KITCHEN DETAIL |  |  |  |  |  |  |  |  |  |
| CONC. REINFORCED         |  |  |  |  |  |  |  |  |  | ROOFS                |  |                 |  |                    |  |           |  |  |  | CABINETS:      |  |  |  |  |  |  |  |  |  |
| CONC. SLAB               |  |  |  |  |  |  |  |  |  | NO. FLOORS           |  |                 |  |                    |  |           |  |  |  | COUNTERS:      |  |  |  |  |  |  |  |  |  |
| SLAB                     |  |  |  |  |  |  |  |  |  | FIB. L. 1            |  |                 |  |                    |  |           |  |  |  | GARS. DISP.    |  |  |  |  |  |  |  |  |  |
| Siding "Y"               |  |  |  |  |  |  |  |  |  | FIB. 2               |  |                 |  |                    |  |           |  |  |  | Garage-Open    |  |  |  |  |  |  |  |  |  |
| Siding B&B               |  |  |  |  |  |  |  |  |  | FIB. 3               |  |                 |  |                    |  |           |  |  |  | Hood-Isn       |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 4               |  |                 |  |                    |  |           |  |  |  | Roofing        |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 5               |  |                 |  |                    |  |           |  |  |  | Center Isl.    |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 6               |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 7               |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 8               |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 9               |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 10              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 11              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 12              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 13              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 14              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 15              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 16              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 17              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 18              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 19              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 20              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 21              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 22              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 23              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 24              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 25              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 26              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 27              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 28              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 29              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 30              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 31              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 32              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 33              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 34              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 35              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 36              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 37              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 38              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 39              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 40              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 41              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 42              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 43              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 44              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 45              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 46              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 47              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 48              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 49              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 50              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 51              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 52              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 53              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 54              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 55              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 56              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 57              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 58              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 59              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 60              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 61              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 62              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 63              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 64              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 65              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 66              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 67              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 68              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 69              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 70              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 71              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 72              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 73              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 74              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 75              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 76              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 77              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 78              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 79              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 80              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 81              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
| Siding                   |  |  |  |  |  |  |  |  |  | FIB. 82              |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |
|                          |  |  |  |  |  |  |  |  |  |                      |  |                 |  |                    |  |           |  |  |  |                |  |  |  |  |  |  |  |  |  |