United States Department of the Interior  
National Park Service  
National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, How to Complete the National Register of Historic Places Registration Form. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property  
   Historic name: The Kelton Apartments  
   Other names/site number:  
   Name of related multiple property listing:  
   (Enter "N/A" if property is not part of a multiple property listing)

2. Location  
   Street & number: 644 – 648 Kelton Ave.  
   City or town: Los Angeles  
   State: CA  
   County: Los Angeles  
   Vicinity:  

3. State/Federal Agency Certification  
   As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.  
   In my opinion, the property meets the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:  
   ____ national  ____ statewide  x local  
   Applicable National Register Criteria:  
   ____ A  ____ B  x C  ____ D

Signature of certifying official/Title:  
Date  

State or Federal agency/bureau or Tribal Government
The Kelton Apartments

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

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<tr>
<th>Signature of commenting official:</th>
<th>Date</th>
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<tr>
<td>Title: _________________________</td>
<td>State or Federal agency/bureau or Tribal Government</td>
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4. National Park Service Certification
I hereby certify that this property is:

___ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other (explain:) ______________________

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<tr>
<th>Signature of the Keeper</th>
<th>Date of Action</th>
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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Private: x
Public – Local
Public – State
Public – Federal

Category of Property
(Check only one box.)

Building(s): x
District
Site
Structure
The Kelton Apartments

Los Angeles County, CA

Name of Property

Object

Number of Resources within Property
(Do not include previously listed resources in the count)

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<tr>
<th>Contributing</th>
<th>Noncontributing</th>
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_____ buildings
_____ sites
_____ structures
_____ objects

Total

Number of contributing resources previously listed in the National Register ______

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC
multiple dwelling

Current Functions
(Enter categories from instructions.)

DOMESTIC
multiple dwelling
The Kelton Apartments
Los Angeles County, CA

7. Description

Architectural Classification
(Enter categories from instructions.)

- Modern Movement

Materials: (enter categories from instructions.)
Principal exterior materials of the property:
Foundation: reinforced concrete, wood
Walls: stucco and wood frame
Roof: rolled asphalt
Windows: steel, glass
Doors: wood
Fascia: steel

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a summary paragraph that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph
Located west of the sprawling UCLA in Westwood in Los Angeles, the three-unit west-facing Kelton Apartments is a two-and-one-half-story stucco-and-wood rectangular frame building surrounded by mature landscaping and trees. Key materials are painted stucco, redwood cladding, steel-framed windows, and glass. In massing the building is an “L” with the longer arm, running up the hill, situated behind the shorter arm that is parallel to Kelton Avenue. The 3,253-square-foot structure occupies a long, thin lot on one of the gentle hills characterizing the dense neighborhood of narrow, curving streets and low- and mid-rise apartment houses. The east (rear) end of the building digs into the hill that rises from the west to the east. The flat-roofed apartment building is a complex composition of three layers that track the slope of the site. The largest apartment, the top layer, is stacked above the middle layer, with two apartments, while the bottom layer consists of a two-car garage with redwood doors. Continuous bands of steel windows alternate with white-painted stucco clad walls that enclose extended terraces for two of the three units. Two prominent stucco-clad multi-segmented concrete staircases serve to dynamically divide the north and the west façades and to shield the rear and parking area from street view.
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Los Angeles County, CA

Name of Property

County and State

Narrative Description

Physical and Historic Context

The three-unit Kelton Apartments, AIN 4363-014-006, is located in the Midvale-Kelton Historic District, a community in Westwood that is located in the north central part of Los Angeles. Westwood, UCLA, neighboring Holmby Hills (homeland of the Tongva-Gabrielino Native Americans), and Bel Air were all part of the 4,438-acre Mexican land grant known as Rancho San Jose de Buenos Ayres. Granted to Maximo Alanis in 1843, the diverse area of Westwood includes high-rise office towers aligned on major thoroughfares; densely packed apartment buildings; upscale single-family residences on leafy, quiet streets; and the pedestrian-oriented retail district Westwood Village, which has retained its low-rise village atmosphere since it opened in 1929. The huge campus of the University of California, Los Angeles (UCLA), is the area’s most important anchor, is approximately bounded by Sunset Boulevard on the north, Whittier Drive on the east, Santa Monica Boulevard on the south, and the 405 Freeway on the west. The smaller Midvale-Kelton Historic District, where the Kelton Apartments are located, is just east of the Los Angeles National Cemetery. It contains 38 properties largely constructed in the 1940s and ‘50s and designed primarily in the American Colonial, Minimal Traditional, and Mid-Century Modern styles. As noted in the 2015 Westwood Report, City of Los Angeles, the district is “exclusively multi-residential, containing both apartment houses and courtyard apartment complexes.
The Kelton Apartments

East of Veteran Avenue, a major street, and west of Gayley Avenue, (UCLA’s western edge), the relatively flat topography becomes a series of rolling hills whose close-knit apartment houses often house university students and employees. The area is unusual in the Neutra canon in that it has small four apartment projects he designed and constructed in an 11-year period, all between three and eight units and all quite close to one another, even adjacent. Strathmore Drive, Kelton Avenue, and Landfair Avenue are neighboring streets in this busy area filled with constant pedestrian and automobile traffic. These three streets include the four projects: the eight-unit Landfair Apartments, completed early 1937; the eight-unit Strathmore Apartments, completed late summer 1937; the three-unit Kelton Apartments, completed in 1941; and the five-unit (Louis) Kievman, or ElKay, Apartments, completed in 1948. Like the Strathmore Apartments a block away, the Kelton Apartments are part of Tract 9617, a 277-parcel subdivision of Rancho San Jose de Buenos Ayres purchased in January 1927 by the Janss Investment Company, the area’s most important early developer. The well-known family firm operated from 1895 to 1995; it is credited with selling 375 acres in 1925 for the land now occupied by UCLA and for developing surrounding neighborhoods including Westwood Village. As the Westwood Report also notes, “…development did not occur within the district until the late 1930s. Even then, construction activity was sluggish, with only one or two buildings constructed per year until 1941. Four apartment houses were constructed that year (including the Kelton Apartments) before the outbreak of World War II halted all residential building activity.”

Architect Dion Neutra, the Neutras’ middle son of three, confirms that the area was quite undeveloped, saying, “I remember when one could walk from Strathmore across bean fields directly to the site of the new project [the Kelton Apartments.]”

The Kelton Apartments’ deep parcel is a long rectangle, with roughly parallel long sides running east-west except for the east boundary, angled pointing east and shaped like a ship’s prow. The land is lower on the west and higher on the east; the parcel is approximately 167 feet long on the north, 73 feet long on the east, 149 feet long on the south, and 55 feet long on the west, for a total of approximately 9,896 square feet or .23 acres.

The three units differ somewhat in size and orientation. Unit 646, the two-bedroom unit on the top level, faces north with additional western views; because it is higher, it feels as though the inhabitants are within the upper canopy of the property’s many mature deciduous and coniferous trees. Unit 644, originally a two-bedroom unit and now a one-bedroom unit on the lower floor, essentially has the same orientation. However, because its terraces face different directions and also because it is lower, it feels more intimately engaged with both the surrounding landscape and the street activity it overlooks to the west. Unit 648, originally a studio and now a one-bedroom unit, is located at the rear and faces north into the parking area and landscaping. At the west, street elevation, one of two prominent staircases separates the garage from a small rectangular hillside area dense with ivy and a copse of six or seven mature conifers. Notably, the front doors to the units cannot be discerned from the street, either because of orientation (as seen in the entrance to the middle unit, Unit 644) or because the entrances are located behind the short arm of the “L” (the top unit, Unit 646) or behind and east of a staircase (the adjacent, smallest flat, Unit 648.)

1 City of Los Angeles, SurveyLA, Westwood Report, April 2, 2015, p. 250
2 “Elkay” derives from the first initials of the client and family friend, musician and educator Louis Kievman.
3 Los Angeles County Assessor’s Tract 9617, Map Book 134-78-82, Sheet 3.
5 Dion Neutra, email communication with author, May 21, 2019.
Located at the very rear of the building, an unusual tiny wood-framed space, whose exterior walls measure 10 - 3” by 13’ - 4”, occupies most of the original carport’s footprint, which is bordered by an approximately five-foot-tall concrete retaining wall on the south. By contrast to the original construction, this volume is clad in plywood that is painted the same dark brown as can be seen elsewhere on exterior window trim. The windows appear to be wood-framed.

**Typical Exterior Character-Defining Features Associated with Neutra’s Residential Architecture, 1930s – 1940s, present in the Kelton Apartments:**

- A horizontal profile reinforced with a flat roof
- Overall design is asymmetrical; no bilateral symmetry
- A deep integration with site, setting, and landscape through terraces and extended overhangs
- A rhythmic distribution of windows
- Avoidance of traditional ornament
- Hybrid of conventional wood framing (for solid walls) combined with wood post-and-beam construction (for banks of grouped windows)
- Steel-framed commercial windows, typically casement or fixed single-light windows
- Doors single-panel painted wood, typically silver-colored (1930s) paint or varnished natural wood (typically birch), with no ornamentation or elaborate detail. Sometimes single upper light.
- Use of simple materials associated with the 20th century: concrete, stucco, float glass, steel, and aluminum contrasted with natural materials such as wood, brick, and stone
- Alternating layers of white-painted stucco with walls of windows, each approximately equal in height, creating a consistent rhythm of solid and void
- Exterior soffit lighting, here in single square steel-framed lights flush with the bottom of the overhang

Notably, roof and floor framing are spaced not at a typical 16” or even 24” but are present here at 12”. This suggests that the intent was to construct a strong building. Such spacing may be considered over-engineered, but so far the building has also weathered seismic activity very effectively.

**Elevations**

The floating quality of the layered construction is anchored through the large triangular planes of stucco comprising the concrete stairwells leading to the primary entrances (located on the west and the north elevations) of the two larger apartments, Unit 644 and Unit 646. While the sand-finished stucco is painted white like the nearby International Style buildings Neutra designed, the brown colors of the trim and garage doors distinguish the building from its older siblings with their silver-colored aluminum trim. Dug into the hill rising behind it, the two-car garage is sheathed in naturally-stained redwood. Likewise, the trim on woodwork, windows, and stairs is stained or painted a dark brown, further connecting the structure to the trunks, limbs, and branches of the surrounding mature landscape.6 The window configurations are operable casements alternating with larger fixed single-light windows; the band of windows on the principal facades of each unit is 4’-2” tall. The relatively narrow metal pipe railings for each of the three major sets of concrete stairs (west, north, and a side stair on the south) feature curved terminations recalling typical Neutra railings present, for example, at the Lovell Health House, Los

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6 According to Dr. Raymond Neutra, Richard and Dione Neutra’s youngest son, a physician, his father himself decided to paint the bright silver trim color to the dark brown shade, a departure from his typical International Style detailing of silver-colored paint. Early photos by Julius Shulman show that that the original trim color was silver.
The Kelton Apartments

Los Angeles County, CA

Name of Property

Angeles, 1929, and the Beard House, Altadena, 1934. The roof’s two-part metal fascia is a classic Neutra detail, here comprising a short rectangular gutter that projects beyond a tall metal cap.

West Elevation

Representing the top stroke of the L-shaped structure, the primary façade faces Kelton Ave. At the top, Unit 646 features a flat roof atop a continuous band of steel windows. Set well back from the rest of the building, this north-facing apartment can barely be seen from the street, in part because its own west elevation opens out to one of two generous terraces, one on the west and the other on the east, a design move that further ensures privacy for the flat’s occupants. By contrast, the west-facing façade of Unit 644 is plainly visible from the street. It is bisected by a flight of multi-segmented metal-capped stucco-clad staircase with concrete steps. The staircase’s lower section is perpendicular to the façade and its upper section turns right to continue upward and south to the small entrance terrace. Here, adjacent to the south-facing front door, the west-facing front door is clad in tongue-and groove redwood, a move that harmonizes with the redwood cladding of the garage doors. In contrast to the solid stucco wall of the north side of the staircase, the right (south) side of its lower section only has a metal pipe rail, thus opening to the landscaping and densely packed “grove” of several trees standing in the property’s southwest corner. Neutra did not include a spider leg in this project, as he began designing and using these distinctive details in the very late 1940s, but he did include a narrow wood trellis located above the garage doors and extended north. The gesture frames and defines space just as a spider leg would do later.

North Elevation

The north-facing façade is the most dynamic elevation. It contains the primary entrance for both Unit 648 and Unit 646. The top extended band of glass windows surmounts the long expanse of the stucco wall that wraps the building. The multi-segmented concrete staircase, here enhanced by a tall curved wall, ascends to the north-facing front door of the upper flat, Unit 646. Below, the north-facing front door of Unit 648 is located near the east end of the structure. Just beyond to the east is located the plywood-clad one-room volume described earlier, terminating the elevation on the east. This one-story later volume (1948) deferentially steps back about one foot from the façade. Notably, the other, west end of this elevation (the north side of the garage) reveals the stepped construction of the concrete at the base of the structure, providing clues to building techniques used during the Period of Significance.

East Elevation

The east elevation comprises the small volume that is dug into the hill and bounded by a concrete retaining wall. The east-facing façade of the little volume is characterized by a series of three large fixed windows, each glazed with translucent glass. Above is the stucco wall that borders Unit 646’s east terrace; the unit itself is set back and is difficult to see.

South Elevation

The south elevation, just a couple of feet short of the south property line, is devoted to service: trash bins, access to mechanical systems, a storage closet, a rear door to Unit 644 terminating a run of upper kitchen windows, and a rear concrete staircase to Unit 646. The south façade of the tiny volume, partially burrowed into the hill, consists of a short vented opaque wall on the west side flanked by two windows, one a casement window, the other fixed. A single fixed clerestory is mounted above these two windows.

Interiors

Inside, Units 644, 646, and 648 are almost identical in their finishes and details. All have plaster walls that are painted white, while the interior window and door trim is painted silver. Floors in public areas are
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carpeted or have original thin-slat oak flooring, while halls and kitchens have original 9x9 tiles of possibly linoleum or asphalt tile. Kitchen cabinets are white-painted wood with simple chrome door and drawer handles. Unit 646, the top apartment, includes a white-painted brick fireplace using three different kinds of brick: Roman brick for the lining of the firebox, painted common brick of the fireplace, and larger brick for the hearth; this feature is very typical of Neutra’s residential work across decades. The south wall of the Unit 646’s dining bay features a tall wainscot wall of Philippine mahogany, while the full-height wall panel and inset door to the immediate west of the fireplace is of rotary-sawn Douglas Fir plywood whose stain color matches the rich red brown of the mahogany. The smallest unit, Unit 644, also includes a fireplace of unpainted red brick on its east wall. All three units include a telephone niche in a hall wall. All bathroom floors are laid with one-inch hexagonal porcelain white tiles with navy inlays.

Typical Interior Character-Defining Features Associated with Neutra’s Residential Architecture, 1930s – 1940s, present in the Kelton Apartments:

- plain, smooth-finished plaster walls  
- use of silver-colored paint for interior wood trim  
- if fireplaces present (Units 648, 646), then usually two to three different kinds of brick  
- bathroom fixtures made by Crane or American Standard (sinks and bathtub) and chrome hardware by Hallmack  
- kitchen sinks are rimmed in stainless steel rings, flush with surrounding tile or Formica  
- kitchen and bath white-painted cabinetry with simple chrome hardware and special diagonal undercut at the base of drawer faces, permitting a monolithic, easily cleaned surface for each drawer  
- lighting fixtures that are recessed, square, and rimmed with a 1” band of stainless steel  
- small hexagonal white tiles for bathroom flooring  
- 9” x 9” linoleum tiles for kitchen flooring  
- oak flooring in living and dining areas

Integrity

The Kelton Apartments retain an outstanding level of integrity of location, design, setting, materials, workmanship, and feeling. The seventh and last aspect of integrity, association, is especially strong here, given the long and enduring relationship with the Neutra family, friends, and employees. The property has never left the hands of the Neutra family.

Notably, the 1987 DPR notes that “no alterations are visible,” a condition that is unchanged today. The small addition of the rear room described by Neutra for the 1948 permit as “installing of an enclosed toilet room for gardener within the rear porch on first floor” does not compromise the building’s integrity (This 125-square-foot room contained a far more ambitious program and design than merely providing a toilet for a laborer; this adds to the property’s significance and is elaborated in Significance.)

Construction History

The title was received from The Janss Investment Corporation and the Holmby Corporation and vested in Richard J. and Dione Neutra on January 17, 1941 and recorded on February 8, 1941. (Land Record Comments state that the Janss Investment Corporation took title to the land in 1927.)

The timing of the purchase and the permit for the building is notable. The land was purchased on January 27 and the deed recorded on February 8; the plans for the construction building permit were received by
the Building Department on January 23 – four days before the land was purchased and two weeks before the deed was recorded. Neutra was a man in a hurry, as earlier drawings are dated 1938.

Notably, the Janss company placed an extraordinary range of restrictions on the property. For example, no single-residence building could cost less than $7,500 in construction costs, one of many requirements to ensure that properties would be well built and well finished. What is most surprising, is the additional rule that flat roofs would not be allowed, a rule clearly ignored.

Because of the 1937 constructions of the Landfair and Strathmore Apartments, it is logical that Neutra may have been quite familiar with the City’s building department officials, and that relationship may have permitted a more flexible arrangement than usual.

Permit History
The permit history is sparse.

Record ID: 53984390
Document Number: 1941LA03360
Dated Feb. 3, 1941, the owner is listed as Richard J. Neutra. The permit was for “Plans Received Jan. 23, 1941,” dwelling and garage. This first building permit, submitted by General Contractor Eric F. Nelson, is for a stucco-clad, wood-framed building 34’ x 73.’ The cost of construction is listed at $9,400, crossed out, and replaced with $10,000.

Record ID: 54335732
Document Number: 1948WL02986
Dated Oct. 22, 1948, the owner is listed as Mr. Alfred Niedermann (Neutra’s father-in-Law; the Niedermans never owned the property.) The work is for “installing of an enclosed toilet room for gardener within the rear porch on the first floor.” The room, carved out of the carport, was never intended for a gardener but for friends and family.

Record ID: 5557327
Document Number: 1995VN87050

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)
The Kelton Apartments

Los Angeles County, CA

A. Property is associated with events that have made a significant contribution to the broad patterns of our history.

B. Property is associated with the lives of persons significant in our past.

C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.  

D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark “x” in all the boxes that apply.)

A. Owned by a religious institution or used for religious purposes

B. Removed from its original location

C. A birthplace or grave

D. A cemetery

E. A reconstructed building, object, or structure

F. A commemorative property

G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
C. Architecture

Period of Significance
1941, 1948
The Kelton Apartments

Name of Property

Significant Dates

___________________

___________________

___________________

Significant Person
(Complete only if Criterion B is marked above.)

___________________

___________________

___________________

Cultural Affiliation

___________________

___________________

___________________

Architect/Builder

Richard Neutra, Architect

Eric F. Nelson, Builder
The Kelton Apartments

Name of Property

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Completed in 1941, the Kelton Apartments has been noted for its architectural excellence since its completion. Architect Richard Neutra’s mastery is exhibited here in a building type rarely seen in his work, that of a small multi-residential apartment building. It embodies a shift in his approach from earlier, more Eurocentric iterations of the boxy volumes of the International Style as seen in his earlier apartments buildings nearby. While retaining some key character-defining features of the style, the Kelton Apartments embodies a more relaxed, regionally responsive composition. It features a more woodsy palette and a “breaking of the box” approach seen in extended terraces and roof overhangs that enable a fuller engagement with nature. Fully exploiting a challenging sloping site, the three-unit design appears to be a single-family residence. While modest in square footage, Neutra’s principles ensure that each unit feels expansive, bright, and flexible. The units are supplemented by an unusual 125-square-foot room, a tiny addition that is as tautly designed as a yacht’s quarters and served as home for family and friends. The period of significance is 1941, the date of its construction, and 1948, the year of the addition. The award-winning property is eligible under Criterion C, architecture, at the local level of significance.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

While it appears to be a free-standing residence, the Kelton Apartments is actually a small multi-residential building consisting of three units of varying sizes and orientations. Additionally, while modest and relatively small, this building is highly complex. By exploiting the slope and depth of a long, narrow site and stacking the upper unit perpendicularly to the two ground floor units, the design demonstrates Neutra’s appreciation for the individual privacy for the inhabitants of each unit.

In its description of the Kelton Apartment’s physical appearance, a DPR form dated May 5, 1987 evaluating the property notes the change in Neutra’s design approach, noting the shifts present in the “crisply detailed” building. For example, the Landfair Apartments, 1937, comprises a two-story series of connected stepped volumes with a stacked pair of larger units present on the south. While its configuration differs from that of the Strathmore Apartments, also 1937, where eight units are broken up into smaller groups that march up its steep hillside site, the two early projects share key character-defining features associated with canonical International Style attributes. The Kelton Apartments, built just four years later, share some of these features, such as broad bands of windows alternating with deep bands of white painted stucco, a primary feature of the International Style that enhances the quality of alternating solid and void. However, in other ways the Kelton Apartments firmly steps into new territory. Rather than rather than standing out as white rectangular volumes, the multi-residential project presents itself as a large, low-slung house that blends in with the landscape and copses of surrounding trees. While some modestly recessed areas create narrow balconies in the earlier apartment buildings, here at the Kelton Apartments the roof extends much farther beyond the building envelope, thus acting as a bold cantilever sheltering portions of larger, more generous terraces. Thus, the effect at the Kelton Apartments

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7 “DPR” stands for District Primary Record, filed with the State Historic Preservation Office, SHPO. Prepared by Heumann Johnson Research Associates, the DPR for the Kelton Apartments, dated May 5, 1987, is cited as a primary source in the HCM application, dated February 4, 1988.

8 Owned by UCLA and used as student housing since 1941, the Landfair Apartments were designated as a Historic-Cultural Monument (HCM), City of Los Angeles, in 1987. Along with the privately-owned Strathmore Apartments, the Kelton and Elkay apartments were designated as HCMs in 1988.

Sections 9-end page 13
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Name of Property

is not that of a “bite” taken out of a rectilinear volume. Rather, it introduces what later became a consistent strategy of creating a complex composition of asymmetrical lines and planes that reaches out into nature and connects the multi-terraced building more emphatically to the natural setting, perhaps more akin to the sliding planes of the Lovell Health House, Los Angeles, 1929.

As physician Dr. Raymond Neutra, a sharp observer of his father’s work, points out, “Beginning with the Jardinette Apartments, my father was thinking of how to introduce indoor/outdoor experiences for apartment dwellers.” This is in contrast to Richard Neutra’s vividly described experience in Life and Shape where he described the family’s dark apartment on Taborstrasse in Vienna and how important was the huge public park, the Augarten, was to him. It was just a few blocks away. Here at the Kelton Apartments, the outdoors becomes a more prominent part of the living area.

9 Completed in 1929 and designed with Rudolf Schindler, the Jardinette Apartments in central Hollywood featured balconies and long metal supports at the edge for mounting balcony-width boxes for growing flowers, plants, etc.

10 The popular Baroque Augarten, opened in 1775, is one of Vienna’s largest city parks. Taborstrasse is an important main artery running roughly north-south and beginning north of the Wien River, the river that flows through central Vienna. The busy street is not architecturally distinguished. Known as the Second District, historically it was an area heavily populated by Jews since the early 17th century. One of Kristallnacht’s main targets, the population was largely wiped out but has regained a small but
In addition to the tectonic changes facilitating a different spatial experience, Neutra began using redwood as an accent cladding or sheathing an entire building as early as 1935 with the trio of small redwood clad houses, the Johnson/Stafford houses, Palo-Alto, 1935 – 1939.\(^{11}\)

Neutra’s own project description is included here to demonstrate his own ideas of how the apartment functioned. He emphasizes the privacy afforded by his control of views, the beauty of the vistas themselves, the variety of storage, and the opportunities afforded by the “outdoor living spaces:”

“A multiple dwelling with careful use of controlled views and of outdoor living spaces, containing two types of apartments: two-bedroom units and a one-room bachelor unit. This latter one has a cozy social bay with a seating arrangement at a fireplace, a bay for rest, an alcove separable by a curtain, another housekeeping alcove separated from the main room by an 8’-6” high shelf unit, and a movable fixable screen. Also, there is a small bathroom and ample covered space and an outdoor covered porch.

The lower two-bedroom apartment, reached by a well-separated entrance, has a large living room with a dining bay. Its amply dimensioned, roofed front terrace connects with a private patio. Its large windows look over pine tree tops and far-away hills. A carefully laid out kitchen and utility bay with ample cupboard space, two bedrooms and a bath complete this lower apartment.

The upper one, reached by a thoroughly segregated exterior stair, has a similar arrangement with the addition of a fireplace in living room and a large terrace off the second bedroom. The magnificent view from this upper apartment is utilized to full advantage ...”\(^{12}\)

Neutra’s completely developed plans show a second building containing two additional units, for a total of five, to be sited at the back of the lot. This building, while often seen in magazine articles about the Kelton Apartments, was never built.

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\(^{11}\) Redwood became a staple in Neutra’s designs of the 1940s and early 1950s. Raymond Neutra suggests that Neutra might have been influenced by the work of his protégé, architect Harwell Hamilton Harris (1903 – 1990), who was using redwood as early as 1935 in the Lowe House, Altadena; Harris in turn was deeply influenced by the redwood-sided C.C. Curtis Ranch, Altadena, 1909. Designed by Craftsman builder/designer Louis B. Easton, the ranch was on the route Harris took to go home from the Lowe job site. Neutra went on to design many projects that included redwood, such as the Gill and Sweet houses, Glendale, 1939; the McIntosh House, Los Angeles, 1939, and many others including his iconic Nesbitt House, Los Angeles, 1942, and the celebrated, long demolished Channel Heights Housing, 1942.

\(^{12}\) Richard Neutra, “Kelton Apartments in Westwood,” undated essay, Richard and Dion Neutra Papers, Collection 1179, Charles E. Young Research Library, UCLA, Box 64, Folder 16.
Richard Neutra, Architect

Richard Joseph Neutra (1892 – 1970) is regarded as one of the most influential architects of the 20th century. Born in Vienna, Austria, he graduated summa cum laude from the Vienna Technical Institute (now the Technical University, Vienna), and was affiliated with the radical architectural theorist Adolf Loos before serving with the Austro-Hungarian Empire forces in World War I. Like his early friend and later sometime colleague Rudolf M. Schindler, Neutra was deeply influenced by the European publication of Frank Lloyd Wright’s Wasmuth Portfolios, published in 1910-11, a revolutionary manifesto. The publication, which both Neutra and Schindler encountered in about 1912, illuminated Wright’s radical conception of the “breaking of the [conventional] box” through the use of diagonal vistas through ganged corner windows, a more open plan, and an emphasis on the extended and low horizontal line. For Wright, these strategies intended a complete break with European-derived historicism in favor of a liberated, democratic architecture, an American architecture that embodied the individual free from constraints. While Neutra deeply appreciated the break with historicism, he was less interested in heroic self-expression than in recognizing the potential of Wright’s work in terms of designing surroundings and environments better suited to human well-being and on a scale that embraced all classes of people.

While still in Europe, right after World War I when there was little work in an exhausted Europe, he worked for the famous Swiss gardener and landscape theorist Gustav Ammann. In 1921, he found a post as City Architect for the feudal city of Luckenwalde, where he designed housing and a forest cemetery before landing a job with Erich Mendelsohn, one of Germany’s most successful architects between the two world wars, later in that same year. Neutra worked there until 1923, when he emigrated to America, fulfilling a dream which took root years before. After a short stint in New York he was hired as a draftsman for the established Chicago firm, Holabird and Roche, where he mastered the new steel skyscraper framing techniques and later met another hero, architect Louis Sullivan. Neutra and his young bride Dione continued west. He worked for Wright in his atelier, Taliesin, in Spring Green, Wisconsin, beginning in the late fall of 1924 before moving in early 1925 to Los Angeles, which became Neutra’s permanent home. His international fame was established by the Lovell Health House, which was one of the few West Coast designs included in
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the iconic "International Exhibition of Modern Architecture" held at the Museum of Modern Art, New York, in 1932. The Austrian-American went on to build hundreds of homes, including tract developments and military housing as well as private residences, primarily in Southern California but as far away as Switzerland, Italy, Germany, and Puerto Rico.

Neutra distinguished himself from his Modernist peers in his credo that human beings needed to be connected to nature or to the attributes of nature. He also argued that in order to design effectively, architecture as a profession needed to embrace a range of sciences including evolutionary biology, environmental psychology, Gestalt aesthetics, and anthropology in order to better understand the basis of human needs and how best to address them. Neutra called the synthesis of architecture and these disciplines biorealism, which he addressed in many books beginning with *Survival Through Design*, 1954, and ending with *Nature Near: The Late Essays of Richard Neutra*, published posthumously in 1989. Biorealism sought to re-integrate human and nature through strategies and details that responded to essential human biology, perception, and the senses. Each project blended a consideration of the human being as generic, that is, with the same basic universal psychological and physiological needs as other humans, but also as individual, with a unique and personal history of experiences, wants, and needs. While addressing these concerns, stylistically Neutra buildings are nonetheless unmistakably Modern, seen in his well-controlled, horizontal arrangements of asymmetrical massings; use of standard and/or prefabricated systems and products; and unornamented planes of glass, white stucco, and wood. On behalf of biorealism—not on behalf of style—he deployed specific elements such as the continuity of materials inside and out; graduated transitions between public and private space; calibrated views to outdoor views and landscape; full-height window walls and casement windows; and spider legs. Neutra also wrote on the need to include nature and landscape as a critical part of any design in the layperson’s book, *Mystery and Realities of the Site*, 1951. Winner of numerous honorary doctorates, prizes, and awards, he earned the American Institute of Architects’ Gold Medal posthumously in 1977.

13 This is a special construction in which a beam supporting the roof runs beyond the building envelope and terminates in a post. The effect of the L-shaped unit is to connect building and earth and create interstitial space between indoors and out.
Role of Family and Friends

While this nomination is being presented under Criterion C, architecture, the Kelton Apartments is noteworthy for its role in the history of Neutra’s family, friends, employees, UCLA students, and colleagues. That role, which strengthens the aspect of integrity of association, is briefly recounted here.

While the VDL Research House I, Silverlake, 1932 served as both Neutra’s architectural practice and the home of the immediate family (Dione Neutra, Richard’s wife, 1901 – 1990, and sons Frank, Dion, and Raymond), the Kelton Apartments were a second home. This is where birthdays, Easters, Christmases, graduations, etc., were celebrated with Dione’s parents, who were the “heart of the family,” as Raymond Neutra put it. The Swiss-born Alfred Niederman, an electrical engineer and serious amateur violinist, and the German-born Lilly Niederman moved from the Strathmore Apartments to Unit 648 at the Kelton Apartments in 1942. Daughter Dione, an accomplished cellist, and her father played string quartets with close friends (such as Arnold Schoenberg, the celebrated Modern composer and pianist and the author, educator, and violinist Louis Kievman, who commissioned Neutra to design the apartment building next to Neutra’s house in Silverlake and the one in Strathmore).
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Beginning with his mid-1920s series of utopian city planning schemes known as Rush City, Reformed, Neutra demonstrated his concern for changing family patterns by designing flexible spaces that could be readily reconfigured. The Kelton Apartments were no exception. Not only was the complex the center of the extended family’s ceremonial activities, but as family circumstances changed, so did living arrangements. All these different individuals occupied all the varied spaces that Neutra designed, ranging from the “penthouse,” the light-filled two-bedroom Unit 646, about 1,019 square feet, to the tiny 123-square-foot space called the “Kelton Gardener’s Room.”

Constructed in 1948, the room occupies most of the area of the original carport carved into the hillside on the east. The room was first occupied by sister-in-law Regula Niedermann Thorsten, who moved there in 1955 to take care of her parents, the Niedermans, after retiring from her role as executive office manager of the Neutra practice. The little cube is a pièce de résistance of space-saving design: the toilet is hidden beneath a flip-up plywood shelf, part of a clever assemblage of storage that included built-in cabinetry, a narrow captain’s bed, a hot plate and tiny sink, shelving and even a closet. Stained a dark rich reddish brown, the grouping is reminiscent of strategies that Neutra admired in vernacular Japanese dwellings, and demonstrates his long-term interest in built-in storage and ergonomic relationships.⁵ (He published “A Study of Storage Elements” analyzing how cabinetry can save gratuitous steps and labor in the Architectural Forum in October 1937.) The generous amount of glazing on the east and south illuminate the interior and prevent it from being too dark and claustrophic. Thus, the Kelton Gardener’s Room is an important element in the significance of the Kelton Apartments.

While the Niedermans had initially desired the compactness of Unit 648 after their tenure at the larger unit at the Strathmore Apartments, not long after they moved in, Raymond Neutra recalls that one Christmas Eve in the 1940s, Richard and Dione and the boys arrived from Silverlake “to find no

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¹⁴ Louis Kievenman (1910 – 1990) was a close friend of the Neutras and commissioned the El-Kay (standing for LK) Apartments next door. The two-story, five-unit building was constructed in 1948 and designated as Historic-Cultural Monument 368, City of Los Angeles, on June 21, 1988.

¹⁵ Neutra visited Japan in 1930 and wrote about Japanese houses and other aspects of Japanese life, urban planning, and design.
Christmas tree! When asked about this, my grandmother raised her eyebrows and said to wait for a surprise. After a glass of wine, she opened the closet door and led us through the closet to a whole other room which they had appropriated from Unit 644 [presumably with her son-in-law’s permission.] There was a Christmas tree with candles burning!” From then on, both Unit 644 and Unit 648 were one-bedroom apartments.

The Niedermanns continued to live in Unit 648 from 1942 to 1964, when Regula married Hans Fybels. The Fybels then moved into Unit 644, remaining there until 1993, while the Neutra’s Silverlake housekeeper, Evelyn Francis, moved into the Garnder’s Room to assist Regula in caring for the elder Niedermanns. Richard and Dione’s oldest son, Frank, who was born with brain damage, received tutoring there from a student who later became a professor of psychiatry at UCLA; Raymond and his wife Penny der Yuen lived in Unit 646 while he was an associate professor at UCLA from 1977 – 1980; architect son Dion Neutra convalesced there from illness in the late 1950s. In a very real way Neutra’s family life at the Kelton Apartments afforded the architect’s spatial explorations, observations, and conclusions about indoor-outdoor living at a very personal level.

Other notables who lived at the Apartments included actress Lilly Latte, wife of German director Fritz Lang, who lived in Unit 644 from 1954 to 1958 after moving there from the Strathmore Apartments. Like Latte, noted architectural historian Thomas S. Hines, professor emeritus of history and architecture at UCLA, lived in the Strathmore Apartments (1968 – 1973) before moving to the Kelton Apartments in 1989. In his biographical history on Neutra, Richard Neutra and the Search for Modern Architecture, Hines wrote that, “…Around the corner from Strathmore … Neutra designed a modest but fetching apartment triplex … Two small juxtaposed ground-floor flats formed the base of the larger and more lyrical second-story ‘tree-house’ apartment, with inviting balcony roof decks stretching into the trees at front and back. Less tautly dramatic than Strathmore and Landfair, Kelton looked ahead to Neutra’s more relaxed and lyrical work of the 1940s.”

Owning rentable real estate was important to the Neutras: the Neutra-owned four units at the Strathmore and the Kelton were valuable contributors to the family income. It showed the architect to be not only an innovative designer but also a conscientious businessperson. Even as early as 1941, the same year the Kelton Apartments were permitted and completed, astonishingly, Neutra’s 1941 tax return records revenue of $680; by 1944, the annual revenue was $2,350; depreciation for the buildings alleviated the family’s tax burden even more.

The Role of Publicity
The publicity for the Kelton Apartments underscores its significance. Proffering a viable alternative to the expense of single-family housing, the media interest was oriented to innovative ways of saving space in a servantless world and to extolling the benefits of what today be termed as “tiny living.”

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The triplex was featured in several publications ranging from popular shelter magazines to progressive forums for Modern architecture including the Sunday Home Magazine, Los Angeles Times, Oct. 6, 1946; American Home, September 1943; and Arts + Architecture, November 1942. The project won a Certificate of Honor for design excellence from the American Institute of Architects, Southern California Chapter (AIA/SCC) Dec. 10, 1946. Published March 30, 1947, another Los Angeles Times article, featuring the “Distinguished Honor” award for the Nesbitt House, Los Angeles, 1942, also noted the Kelton Apartments for the AIA/SCC award. Among a number of Neutra-designed projects of different building types, the Kelton Apartments were singled out to be the cover photograph of a special edition monograph by Alexandre and Helen Persitz, Richard J. Neutra, published by the distinguished French journal of architecture, L’architecture D’aujourd’hui in 1946; the Kelton Apartments were also lauded in a joint treatment of the Kelton, Strathmore, and Landfair apartments in “Three Privately Developed Apartment Houses,” in Pencil Points in 1944.

The L’Architecture D’aujourd’hui issue is especially compelling: clearly Neutra won the approval of the French architectural community. In “Systematics: An Ingredient of Design,” he explains his approval of an architecture that exploits the “methodology of a war-trained industry,” technology, prefabrication, and the use of systems in design on behalf of housing for everyone; additionally, he argues, the use of technology allows a closer—not more distant—relationship with nature. An essay by the Marcel Lods, the president of the French Association of Architects Prefabricators, eloquently supports Neutra’s position on better and more housing through “rational systems,” finding his work “an invigorating new expression of architecture.” Likewise, author Alexandre Persitz notes that Neutra’s “most characteristic principle [is that] every design … is planned to determine a typical solution which can, if required, serve as a basis for industrial production.” He also emphasized Neutra’s egalitarian approach, “the same towards a millionaire’s house as towards low-cost

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17 Collection 1179, Richard and Dion Neutra Papers, Charles Young Research Library, UCLA, Box 1319, Folder 10.
worker," as well as noting Neutra’s rejection of the architect as perceived as an individual seeking self-expression, instead embracing team work as the new paradigm for a modern society.²¹

Although not prefabricated, the Kelton Apartments embodies Neutra’s “egalitarian approach” in terms of the high level of care taken, whether the client is rich or poor, the project large or small, the client custom or speculative. In terms of systems, Neutra’s hybrid of standard American stud construction with post-and-beam construction, along with the consistent refinement of proven details, represents his lifelong search for systems that are consistent and practical yet malleable.

While the French L’Architecture D’aujourd’hui extolled Neutra’s inventive “rational systems,” a 1944 issue of Pencil Points, then an important trade journal for the architectural profession, included Neutra’s trio as part of an edition dedicated to the challenges of apartment design, such as making mass housing feel individual or how to improve the acoustical quality of acoustics in multi-residential projects. The article on Neutra featured the Landfair, Strathmore, and Kelton apartments. Pencil Points praised Neutra’s ability to secure a steady source of income by designing flats that felt like private homes, calling out such features as the wide (36”) closet doors that provided for ease of use (a feature that is rare even today); vented base cabinetry and trash receptacles to keep produce and air fresh; linoleum or hardwood floors; and even “numerous convenience outlets”, another deluxe feature more likely specified for a private custom house, not a typical apartment.²²

²¹ Ibid.
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Other popular American publications were focused on changing domestic realities during World War II, as seen in a 1943 issue of *The American Home*. Neutra’s design perfectly summed up the Home’s opening line, “In a world at war, the order of the day is simple living!”23 It highlighted the smallest unit, 648 (then still a studio or publicized as one) for its easy livability with “straw rugs that can be washed with a hose … built-in furniture … a spot for quickie meals in the kitchen … everything in this one-room home is for comfort and economy!” The article discussed the cost of the Celotex board used for walls and ceiling ($60.50 for a room 12’ x 16’).24 The article also praised the open plan, noting that that kitchen was “partitioned only by bookcases so you can continue a conversation with friends while whipping up the lunch, or listen to a Chopin sonata while peeling the potatoes for dinner.”25 *Arts + Architecture*’s lavish three-page spread of Shulman images used Neutra’s project description verbatim; notably, although the article was published almost a year after America entered World War II in December 1941, it made no mention of war.26 By contrast, the *Los Angeles Times Sunday Magazine* issue of Oct. 6, 1946, introduced its article “Apartments That Take To The Hills” with a reminder of wartime restrictions. It noted that for all their compactness, Neutra’s apartments expressed “true homelike character” and a “fine relationship to the outdoors” as well as providing the “elasticity of usage of every nook and corner so needed today, and the double and triple functioning of every square foot of floor area,” a compliment that Neutra, who regularly ensured that his hard-working details perform more than one function, must have appreciated.”27

Both popular magazines highlighted views and landscape but the most luxurious element seemed to be the privacy afforded by the perpendicular orientation of the units, their situations on the sloping site, and the staircases that “thoroughly segregated” one unit from another.28 Some 73 years later, today’s renters note the same attributes: views and privacy. Professor Hines goes farther, noting that while the Strathmore Apartments were “more dramatic, living here changed my life. It’s expansive, a liberated feeling. Neutra was a master of proportion: the parts just seem to fit. I feel it every time I walk in.”29

**Conclusion**

Like other Neutra-designed properties of the late 1930s and early ‘40s, the Kelton Apartments steps away from a Eurocentric International Style toward a more relaxed, woody sensibility that became prevalent in later work. However, it is the only design in this period that is an apartment building, not a single-family residence. The Kelton Apartments also demonstrate Neutra’s ability to exploit a sloping site; to establish and then manipulate a single vocabulary of finishes and fixtures to achieve individuality among the three units, and finally his dexterity and innovation in creating the maximum flexibility of use in a tiny, leftover space called the “Kelton Gardener’s Room.” Retaining a very high degree of integrity in location, design, setting, materials, workmanship, feeling, and especially association with the Neutra family, the property is an excellent example of Richard Neutra’s early and transitional work. Already designated as Historic-

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24 Celotex wood fiber board and gypsum board products saw increasing use in construction due to the scarcity of building materials during WWII.
25 “Ibid. The open kitchen idea was one also employed by architect and early Neutra protégé Gregory Ain, whose original plan for the Avenel Apartments, partially funded by the Federal Housing Administration (FHA)
27 For example, painting an area brown may protect underlying woodwork, but the dark color also assisted an area or plane to recede, which Neutra desired to achieve based on Gestalt theories of aesthetics of projection/recession and figure/ground.
29 Interview, Thomas S. Hines, with author, 8 June 2019.
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Cultural Monument 365, City of Los Angeles, in 1988, the Kelton Apartments appear to be eligible for listing at the local level of significance in the National Register of Historic Places.

Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)


City of Los Angeles. Department of Building and Safety, Building Division. 201 N. Figueroa St., Los Angeles.


_____. Email communication. May 21, 2019.


Office of the Assessor, Los Angeles County. 500 W. Temple St., Los Angeles.


Richard and Dion Neutra Papers. University of California, Los Angeles, Charles E. Young Research Library, Department of Special Collections, Collection 1179.

Richard Neutra Papers. School of Environmental Design, California State Polytechnic University, Pomona.
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Westwood Report: Historic Districts, Planning Districts and Multi-Property Resources. April 2, 2015. Los Angeles Department of City Planning for SurveyLA.

Previous documentation on file (NPS):

_____ preliminary determination of individual listing (36 CFR 67) has been requested
_____ previously listed in the National Register
_____ previously determined eligible by the National Register
_____ designated a National Historic Landmark
_____ recorded by Historic American Buildings Survey # __________
_____ recorded by Historic American Engineering Record # __________
_____ recorded by Historic American Landscape Survey # __________

Primary location of additional data:

_____ State Historic Preservation Office
_____ Other State agency
_____ Federal agency
_____ Local government
_____ University
_____ Other

Name of repository: ___ City of Los Angeles, SurveyLA!

Historic Resources Survey Number (if assigned): ______________

The Kelton Apartments was designated as Historic-Cultural Monument No. 351, City of Los Angeles, on April 8, 1988.

9. Geographical Data

Acreage of Property __ .23 __________
Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates**
Datum if other than WGS84:__________
(enter coordinates to 6 decimal places)
1. 644 Kelton Ave. Latitude: 34.065497 Longitude: -118.452835 to
2. 648 Kelton Ave. Latitude: 34.065412 Longitude: -118.452795
3. Latitude: Longitude:
4. Latitude: Longitude:

**Or**

**UTM References**
Datum (indicated on USGS map):

[ ] NAD 1927 or [ ] NAD 1983
1. Zone: Easting: Northing:
2. Zone: Easting: Northing:
3. Zone: Easting: Northing:
4. Zone: Easting: Northing:

**Verbal Boundary Description** (Describe the boundaries of the property.)
The legal description of the property is TRACT # 9617 LOT 6 BLK 4.

**Boundary Justification** (Explain why the boundaries were selected.)
The boundary includes all of the intact resources associated with the Kelton Apartments and represents the legal original and unchanged property lines.

**10. Form Prepared By**

name/title: Dr. Barbara Lamprecht, M.Arch., Ph.D.
organization: Modern Resources Research Rehabilitation Restoration
street & number: 550 E. Jackson St.
city or town: Pasadena state: CA zip code: 91104-3621
e-mail: bmlamprecht@gmail.com
The Kelton Apartments

Name of Property

telephone: 626 264 7600
date: ________________________

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.

- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)
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Location Map

1. 644 – 648 Kelton Ave., the Kelton Apartments – distant view

2. 644–648 Kelton Ave., Kelton Apartments – near view
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Name of Property

Historic Figures
Name of Property: Kelton Apartments
City or Vicinity: Los Angeles
County: Los Angeles County
State: California
Name of Photographer: Julius Shulman
Name of Architect: Richard J. Neutra
Date of Photographs:
Location of Original Digital Files: Getty Research Institute, Julius Shulman Collection

Figure 1 of 8
Preliminary Site Plan March 24, 1938. Note rear two units apparently planned first (but never built); front building loosely sketched and constructed.

Figure 2 of 8
Floor plans, Blueprint, Nov. 19, 1940.

Figure 3 of 8
Floor Plans, Presentation, undated.

Figure 4 of 8

Figure 5 of 8

Figure 6 of 8

Figure 7 of 8

Figure 8 of 8
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Figure 1 of 8 Site Plan, dated March 19, 1940. Note rear two units, fully conceived but never realized.

Figure 2 of 8 Floor Plan, blueprint, dated March 19, 1940.
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Figure 3 of 8 Presentation Floor Plan, blueprint, undated..
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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn’t need to be labeled on every photograph.

Photo Log

Name of Property: Kelton Apartments

City or Vicinity: Los Angeles

County: Los Angeles State: CA

Photographer: Laura Orozco; 4, 9 by Barbara Lamprecht

Date Photographed: June 8, 2019

Sections 9-end page 34
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Name of Property

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 23  0001. Exterior, West (primary) elevation. Camera facing east.

2 of 23  0002. Exterior, northwest corner of the garage. Camera facing southeast.

3 of 23  0003. Exterior, North elevation as view moves around corner and up driveway. Camera facing southeast.


8 of 23  0008. Exterior, South elevation, eastern end. Camera facing west.

9 of 23  0009. Exterior, South elevation, western end. Camera facing northeast.

10 of 23 0010. Exterior, south-facing entry, Unit 644 (middle unit.) Camera facing north.

11 of 23 0011. Exterior, north terrace, Unit 644 (middle unit.) Camera facing west.

12 of 23 0012. Exterior, west terrace, Unit 646 (upper unit.) Camera facing north.

13 of 23 0013. Exterior, west terrace, Unit 646 (upper unit.) Camera facing east.

14 of 23 0014. Exterior, detail, exterior lighting. Unit 644 (middle unit.)

15 of 23 0015. Interior, Unit 646 (upper unit.) Fireplace opposite entry. Camera facing south.

16 of 23 0016. Interior, Unit 646 (upper unit.) Rotary cut Douglas Fir plywood wall. Camera facing southeast.

17 of 23 0017. Interior, Unit 646 (upper unit.) Dining bay and view to west terrace. Camera facing west.

18 of 23 0018. Interior, Unit 646 (upper unit.) Dining bay showing Philippine mahogany wall. Camera facing south.

19 of 23 0019. Interior, Unit 646 (upper unit.) Living room, west terrace beyond. Camera facing west.

Sections 9-end  page 35
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Name of Property: 0020. Interior, Unit 648 (smallest unit, ground floor.) Living area, west end, Closet doors (including the one, left, to the bedroom “added” by the Niedermans (see Significance.) Camera facing west.

County and State: 0021. Interior, Unit 648 (smallest unit, ground floor.) Living area, east end, with fireplace. Camera facing east.


Kelton Apartments General Site Plan
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County and State: Los Angeles County, CA

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**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.