David Sadofsky

The Beery house's (1936) unique, winged gateways are reminiscent of the Pan Pacific Auditorium.

talent and clients would soon take notice. On August 1, 1934, with his plans complete, a construction permit was issued. The budget was just $3,600, or $2.55 per square foot (Kesling claimed $2.25), compared to over $10 per square foot to construct the previously mentioned Lovell house. As this was the first time that many of his tradesmen had dealt with certain new materials and methods, construction took 10 months. The fact that it took almost one year with his full supervision should have been a reason for concern. Kesling's home succeeded beyond his most optimistic expectations. He later recalled with pride, "This house attracted so much attention that without much effort I signed contracts to erect 35 houses of similar design." In addition, he negotiated a deal with Deardon's department store whereby they furnished his model home in return for the use of the pictures of the interior in their catalogs and advertising materials.

In the latter half of 1935 he filed permits to build four homes each budgeted at $4,000. In addition he broke ground on his own office on Silverlake Boulevard near Effie Street. He would eventually erect a dozen buildings within walking distance of this office. He broke ground on another eleven homes in the first half of 1936. Seemingly out of nowhere, Kesling emerged to challenge, and in some respects surpass, his more-famous, well-trained peers. At a time when many eminent architects had no work or struggled with just a few commissions (Rudolph Schindler

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Concurrently with his home project, Kesling built this duplex in West Hollywood for Wallace Beery. (1936)

began just four projects during all of 1935), Kesling Modern Structures thrived. After 14 years of diligent self-preparation and unwavering confidence combined with uncommon talent, Kesling had rightfully taken his place in Streamline Moderne Los Angeles. As one might expect, the Hollywood film community provided the core of Kesling's clients. They had the bold taste, social outlook, and confidence to build such homes. Just as important, they had the income.

Kesling Modern Structures' most famous client was the actor Wallace Beery, who was so enamored with Kesling's designs that he signed a contract for two projects simultaneously. On June 13, 1936, Kesling received a permit to build a duplex for Beery on Harper Avenue in West Hollywood. Two days later, he received a permit to build a second Los Angeles home for Beery near the Goldwyn Studios where he was under contract. It was clearly one of Kesling's most important houses. From the whimsical front gate and dramatic rear windows to its open floor plan and rooftop sundeck, it was perhaps his most unrestrained home. It epitomized Kesling's talent for transforming the austere International style with windows, curves, light, and drama into a uniquely Southern California expression.

Kesling's enormous success raises some important questions. First, how did he attract so many clients? In the depth of the Depression, total annual housing starts in the city of Los Angeles