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

CULTURAL HERITAGE COMMISSION

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DATE: JUL 17 2007

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

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

CASE NUMBER: **CHC-2007-1585-HCM**
THE BARRY BUILDING
11973 WEST SAN VICENTE BOULEVARD

At the Cultural Heritage Commission meeting of **July 12, 2007,** the Commission moved to include the above property in the list of Historic-Cultural Monuments, subject to adoption by the City Council.

As required under the provisions of Section 22.126 of the Los Angeles Administrative Code, the Commission has solicited opinions and information from the office of the Council District in which the site is located and from any Department or Bureau of the city whose operations may be affected by the designation of such site as a Historic-Cultural Monument. Such designation in and of itself has no fiscal impact. Future applications for permits may cause minimal administrative costs.

The City Council, according to the guidelines set forth in Section 22.125.1 of the Los Angeles Administrative Code, shall act on the proposed inclusion to the list within 90 days of the Council or Commission action, whichever first occurs. By resolution, the Council may extend the period for good cause for an additional 15 days.

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

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

Moved: Commissioner Martin
Seconded: Commissioner Barron
Ayes: Commissioners Dake, Lehrer and Martin
Vote: 5-0

Sheldred Alexander, Commission Executive Assistant
Cultural Heritage Commission

SA

Attachment: Staff Report with Findings

c: Charles T. Munger and Nancy B. Munger, Owners
Diane M. Caughey, Friends of the Barry Building, Applicant
GIS

Los Angeles Department of City Planning
RECOMMENDATION REPORT

ITEM 5

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2007-1585-HCM

HEARING DATE: July 12, 2007
TIME: 10:00 AM
PLACE: City Hall, Room 1060
200 N. Spring Street
Los Angeles, CA
90012

Location: 11973 W. San Vicente Boulevard
Council District: 11
Community Plan Area: Brentwood - Pacific Palisades
Area Planning Commission: West Los Angeles
Neighborhood Council: None
Legal Description: Westgate Acres, M B 7-90/91, Lot 51

PROJECT: Historic-Cultural Monument Application for the BARRY BUILDING

REQUEST: Declare the property a Historic-Cultural Monument

APPLICANT: Diane M. Caughey
Friends of The Barry Building
19757 Inspiration Trail
Topanga, CA 90290

OWNER: William H. Borthwick and David B. Borthwick
245 N. Saltair Avenue
Los Angeles, CA 90049

Charles T. Munger and Nancy B. Munger
PO Box 55007
Los Angeles, CA 90055

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Declare** the property a Historic-Cultural Monument per Los Angeles Administrative Code Section 22.125.

2. **Adopt** the report findings.

S. GAIL GOLDBERG, AICP
Director of Planning

Ken Bernstein, Manager
Office of Historic Resources

Lambert M. Giessinger, Historic Preservation Architect
Office of Historic Resources

Prepared by:

Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: March 24, 2007 Historic-Cultural Monument Application

FINDINGS

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

2. The property reflects "the broad cultural, economic, or social history of the nation, State or community" for its association with the development of the San Vicente commercial corridor in Brentwood.

CRITERIA

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

SUMMARY

Built in 1951, this two-story commercial building exhibits character-defining features of mid-twentieth century International Style architecture. The flat-roofed rectangular building is organized around a central courtyard and opens to the street under a front façade raised one floor above the sidewalk on small steel pipe columns, in the style of pilotis. The exterior is clad in stucco with wood trim. Windows are floor to ceiling grid and louver windows on the interior courtyard with smaller steel frame windows on the façade. The raised front façade consists of an unadorned stucco plane with a simple horizontal band of windows treated with operable vertical sunshades. Beneath the southeast corner a small freestanding structure serving as a storefront sits slightly askew to the orthogonal grid of the building. A garden courtyard extends beneath the building, creating an entrance off the street while maintaining the enclosure of the courtyard. Surrounding the open courtyard on two levels are small office suites, accessed by two curving stairs, located on diagonal corners. The staircases have concrete-filled steel pan treads that cantilever from a central concrete pedestal punctuated with triangular decorative openings. Steel pipes support both the stair and second floor walkway railings, with exposed detailing such as exposed metal plates and bolts serving as decorative elements. A surface parking lot at the rear of the property lot connects to the subject building's courtyard via a small breezeway. Significant landscape features include the mature tropical plants in the courtyard.

The subject building is a well-preserved example of a mid-twentieth century California variant of International Style modern architecture. The subject building was designed by architect Milton Caughey (1911-1958), winner of four Merit Awards by the Southern California Chapter of the AIA. Two of Caughey's residential designs, the Garred House (1949) and Goss House (1950), were cited in the first edition of David Gebhard and Robert Winter's seminal *Guide to Architecture in Southern California* (1965).

First housing Brentwood Books in 1960 and subsequently Dutton's Brentwood Books, the building's ground-floor storefront and courtyard have served as a bookstore and café for nearly 50

years and have become a gathering place and landmark for the Brentwood community. Authors and prominent figures such as Kurt Vonnegut, Carlos Fuentes, Isabel Allende, Alice Walker and Al Gore have held book signings and readings at Dutton's Brentwood Books.

Later alterations to the subject property include a 1993 addition of a small receiving and storage structure at the rear. The screens originally separating the rear patios from the parking lot have been removed, as have a few of the original windows which have been replaced with aluminum windows. In addition, some windows have been painted over. The men's bathroom has been remodeled and a low ramp has been added in the courtyard. A large section of the original planting at the center of the courtyard has been paved. Overall, these alterations have not compromised the architectural integrity of the subject building.

The subject property is located in front of a median of coral trees on San Vicente Boulevard, a landscape feature designated as Historic-Cultural Monument #148.

DISCUSSION

The Barry Building property successfully meets two of the specified Historic-Cultural Monument criteria: 1) "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction" and 2) reflects "the broad cultural, economic, or social history of the nation, State or community." As a commercial building designed in the International Style that helped shape the development of the San Vicente commercial corridor in Brentwood, the property qualifies for designation as a Historic-Cultural Monument based on these criteria.

The architectural design and layout of the subject building is a distinguished example of mid-20th century modern architecture in Southern California and the influence of Corbusier and the International Style. Its highly original use of a courtyard space with modern design elements presents a unique example of International Style architecture in Los Angeles. Although appearing seemingly sparse and modest in design at first glance, closer inspection of the subject building reveals subtle design features and detailing such as curving cantilevered stairs, pilotis-style posts, grid and louver windows, metal railings, slightly angled storefronts, and solid smooth unornamented surfaces. The successful combination of design, scale, landscaping and pedestrian accessibility, often rare with mid-20th century commercial buildings, also contributes to the originality of the Barry Building's architecture.

Although the subject building's architect, Milton Caughey, appears to be a noteworthy architect as proven by his extant designs, his early passing at the age of 46 makes it difficult to determine a potential recognition as a "master architect" under the ordinance's critera. The subject building appears to be Caughey's only extant commercial building.

The subject building's use as a book store since 1960, particularly since the opening of Dutton's Brentwood Books in 1984, has contributed to the commercial development and social and cultural history of the San Vicente commercial area in Brentwood. As a well-recognized gathering spot and local landmark, the building's relationship between its commercial use as a bookstore and its unique architectural design have contributed greatly to the growth and development of San Vicente Blvd as a vibrant commercial corridor.

BACKGROUND

At its meeting of May 3, 2007, the Cultural Heritage Commission voted to take the application under consideration. On May 17, 2007, the Cultural Heritage Commission toured the subject property.

Los Angeles Department of City Planning
RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

HEARING DATE: May 3, 2007
TIME: 10:00 AM
PLACE: Hollywood Women's Club
1749 N. La Brea
Los Angeles, CA 90046

CASE NO.: CHC-2007-1585-HCM

Location: 11973 W. San Vicente Boulevard
Council District: 11
Community Plan Area: Brentwood - Pacific Palisades
Area Planning Commission: West Los Angeles
Neighborhood Council: None
Legal Description: Westgate Acres, M B 7-90/91, Lot 51

PROJECT: Historic-Cultural Monument Application for the The Barry Building

REQUEST: Declare the property a Historic-Cultural Monument

APPLICANT: Diane M. Caughey
Friends of The Barry Building
19757 Inspiration Trail
Topanga, CA 90290

OWNER: William H. Borthwick and David B. Borthwick
245 N. Saltair Avenue
Los Angeles, CA 90049

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Take the property under consideration** as a Historic-Cultural Monument per Los Angeles Administrative Code Section 22.125 because the application and accompanying photo documentation suggest the submittal may warrant further investigation.

2. **Adopt** the report findings.

S. GAIL GOLDBERG, AICP
Director of Planning

Ken Bernstein, Manager
Office of Historic Resources

Lambert M. Giessinger, Architect
Office of Historic Resources

Prepared by:

Dganit Shtorch
Office of Historic Resources

Attachments: March 24, 2007 Historic-Cultural Monument Application
ZIMAS Report

SUMMARY

Built in 1951 and located at 11973 San Vicente Boulevard in Brentwood this two-story, flat-roofed commercial structure exhibits character-defining features of a mid-twentieth century California modern style structure. The building is organized around a central courtyard and opens to the street under a front façade raised one floor above the sidewalk on small steel pipe columns, pilotis style. The garden courtyard extends beneath the building creating an entrance off the street while maintaining a sense of enclosure within the courtyard. There is a surface parking lot at the rear of the property lot at the rear of the property connected to the courtyard by a small breezeway. Surrounding the open courtyard on two levels are small office suites. Dutton's Brentwood Bookstore has occupied the majority of the ground floor spaces for the past 22 years. Beneath the southeast corner of the raised front façade, a small freestanding structure sits slightly askew to the orthogonal grid of the building.

The building composition consists of a courtyard which becomes the organizational center of the building, serving as both public circulation and an outdoor room. Two curving stairs, located on diagonal corners, modulate the courtyard space. Their concrete filled steel pan treads cantilever from a central concrete pedestal punctuated with triangular decorative openings. Steel pipes support both the stair and second floor walkway railings. Exposed detailing such as that of the exposed metal plates and bolts which support the railings are part of the overall building aesthetic.

The subject building may be significant as a well-preserved example of mid-twentieth century California modern architecture. In addition, the architect, Milton Caughey, was one whose work continued and advanced the tradition of the new architecture in Los Angeles, originally founded in the ideas of the 1920's and 1930's and established as a California movement by Schindler and Neutra.

Later alterations to the subject property include a 1993 addition of a small receiving and storage structure at the rear. The screens originally separating the rear patios from the parking lot have been removed as have a few of the original windows which have been replaced with aluminum ones. In addition, some windows have been painted over. The men's bathroom has been remodeled and a low ramp has been added in the courtyard. A large section of the original planting at the center of the courtyard has been paved.

First housing Brentwood Books in 1960 and subsequently Dutton's Brentwood Books, the building and the courtyard have provided a communal gathering place, where such authors and prominent figures as Kurt Vonnegut, Alice Walker and Al Gore have held their book signings. In addition, daily readings are held in the courtyard space which has been utilized as an intimate neighborhood resource for many years. The suites of the original barbershop and dentist office are still used as such today.

CRITERIA

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

or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

FINDINGS

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

HISTORIC-CULTURAL MONUMENT
APPLICATION

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT THE BARRY BUILDING

2. STREET ADDRESS 11973 W. SAN VICENTE BLVD.

   CITY LOS ANGELES, ZIP CODE 90049 COUNCIL DISTRICT 11

3. ASSESSOR'S PARCEL NO. 4404-025-008

4. COMPLETE LEGAL DESCRIPTION: TRACT WESTGATE ACRES

   BLOCK NONE LOT(S) 51 ARB. NO. 1

5. RANGE OF ADDRESSES ON PROPERTY 11973 & 11975 W. SAN VICENTE BLVD.

6. PRESENT OWNER WILLIAM H. BORTHWICK, ET AL. & DAVID B. BORTHWICK

   STREET ADDRESS 245 N. SALTAIR AVE E-MAIL ADDRESS:

   CITY LOS ANGELES. STATE CA ZIP CODE 90049 PHONE (___)

   OWNERSHIP: PRIVATE PUBLIC

7. PRESENT USE COMMERICAL/OFFICE ORIGINAL USE COMMERICAL/OFFICE

DESCRIPTION

8. ARCHITECTURAL STYLE MID-TWENTIETH CENTURY CALIFORNIA MODERN
   (SEE STYLE GUIDE)

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

SEE ATTACHED

HISTORIC-CULTURAL MONUMENT APPLICATION

NAME OF PROPOSED MONUMENT THE BARRY BUILDING

10. CONSTRUCTION DATE: 1951 FACTUAL: ☑ ESTIMATED: ☐

11. ARCHITECT, DESIGNER, OR ENGINEER MILTON H. CAUGHEY, AIA

12. CONTRACTOR OR OTHER BUILDER

13. DATES OF ENCLOSED PHOTOGRAPHS MARCH 10, 2007
(1 8X10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL HERITAGE COMMISSION@LACITY.ORG)

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

15. ALTERATIONS SEE ATTACHED PHYSICAL DESCRIPTION

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

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

SIGNIFICANCE

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

SEE ATTACHED

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

SEE ATTACHED

20. DATE FORM PREPARED MARCH 24, 2007 PREPARER'S NAME DIANE M. CAUGHEY

ORGANIZATION FRIENDS OF THE BARRY BUILDING STREET ADDRESS 19757 INSPIRATION TRAIL

CITY TOPANGA STATE CA ZIP CODE 90290 PHONE (310) 455-9897

E-MAIL ADDRESS: diane.caughey@gmail.com

DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

THE BARRY BUILDING (NAME OF PROPOSED MONUMENT) IS A 2 (NUMBER OF STORIES) -STORY,

1950's CALIFORNIA MODERN (ARCHITECTURAL STYLE (SEE LINE 8 ABOVE)) RECTANGULAR (PLAN SHAPE (Click to See Chart)) PLAN COMMERCIAL/OFFICE (STRUCTURE USE (RESIDENCE, ETC.))

WITH A STUCCO (MATERIAL (WOOD SLIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.)) FINISH AND WOOD (MATERIAL (WOOD, METAL, ETC.)) TRIM.

IT'S FLAT (ROOF SHAPE (Click to See Chart)) ROOF IS ASPHALT (MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.)). WOOD & METAL (WINDOW MATERIAL).

METAL CASEMENT, WOOD FIXED & AWNING (WINDOW TYPE (DOUBLE-HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.)) WINDOWS ARE PART OF THE DESIGN.

THE ENTRY FEATURES A _____ (DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)),

FLUSH WOOD PANEL & WOOD & GLASS (ENTRY DOOR STYLE (Click to See Chart)) DOORS ADDITIONAL CHARACTER DEFINING ELEMENTS

OF THE STRUCTURE ARE COURTYARD GARDEN AT CENTER OF BUILDING,
(IDENTIFY **ORIGINAL FEATURES** SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

SUNSCREENS, FRONT FACADE ON PILOTIS, METAL RAILINGS,
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

CURVED EXTERIOR STAIRS (2), FULL-HEIGHT GLAZING IN WOOD CASEMENTS,
ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY;

SECOND FLOOR OPEN WALKWAYS. (SEE ATTACHED DESCRIPTION)
VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

SECONDARY BUILDINGS CONSIST OF A NONE
(IDENTIFY GARAGE, GARDEN SHELTER, ETC.)

SIGNIFICANT INTERIOR SPACES INCLUDE HIGH CEILINGS, FULL-HEIGHT GLAZING, STONE FLOOR
(IDENTIFY **ORIGINAL FEATURES** SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS;

ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TIME; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

IMPORTANT LANDSCAPING INCLUDES TROPICAL PLANTS BROUGHT FROM AROUND THE WORLD BY ORIGINAL OWNER, DAVID BARRY.
(IDENTIFY NOTABLE MATURE TREES AND SHRUBS)

CITY OF LOS ANGELES

SIGNIFICANCE WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

Complete One or Both of the Upper and Lower Portions of This Page

ARCHITECTURAL SIGNIFICANCE

THE BARRY BUILDING (NAME OF PROPOSED MONUMENT) IS AN IMPORTANT EXAMPLE OF

MID-TWENTIETH CENTURY CALIFORNIA MODERN (ARCHITECTURAL STYLE (SEE LINE 8)) ARCHITECTURE

AND MEETS THE CULTURAL HERITAGE ORDINANCE BECAUSE OF THE HIGH QUALITY OF ITS DESIGN AND THE RETENTION OF ITS ORIGINAL FORM, DETAILING AND INTEGRITY.

AND/OR

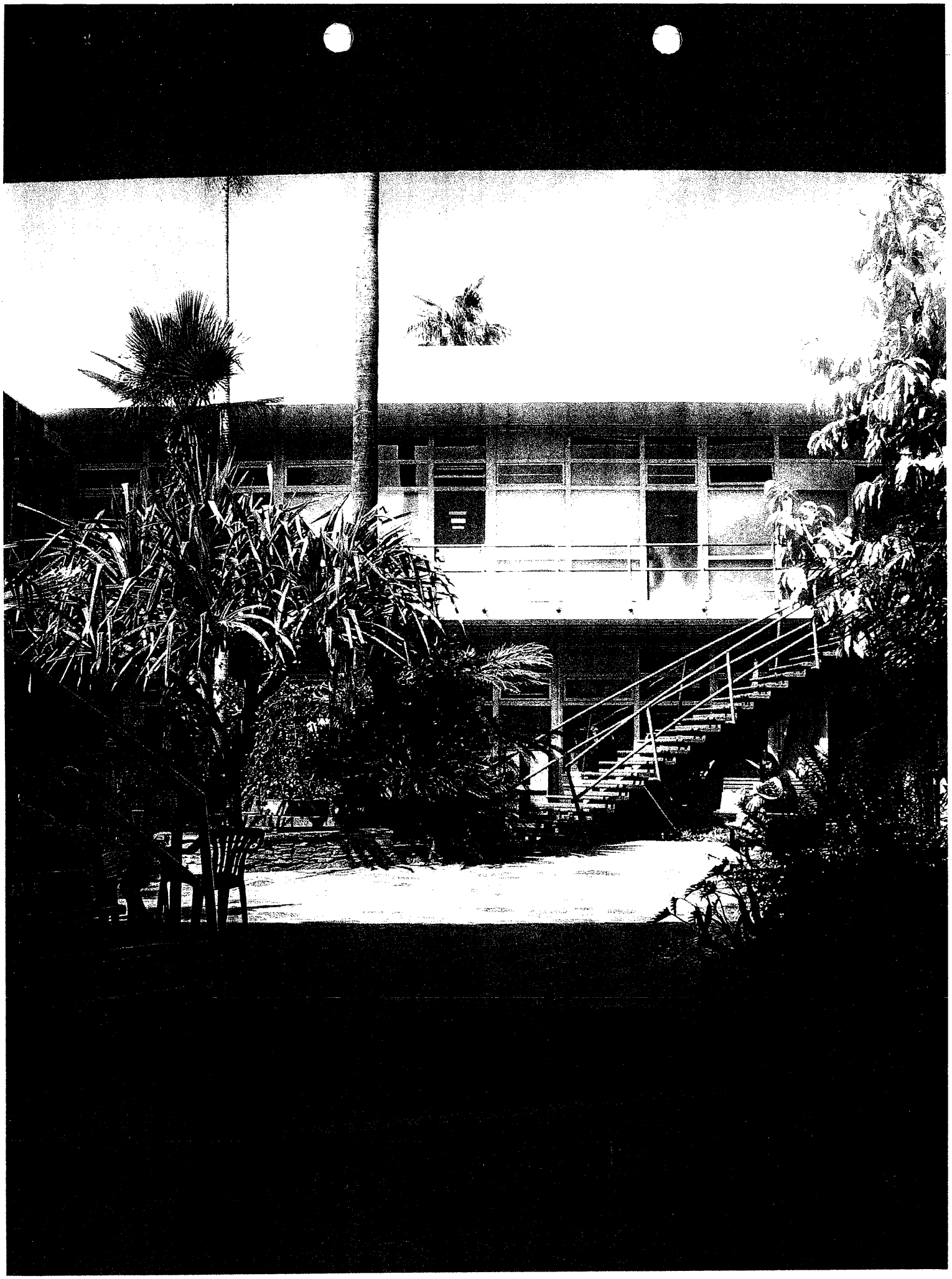
HISTORICAL SIGNIFICANCE

THE BARRY BUILDING (NAME OF PROPOSED MONUMENT) WAS BUILT IN 1951 (YEAR BUILT)

MILTON H. CAUGHEY, ARCHITECT (NAME OF FIRST OR SIGNIFICANT OTHER) WAS IMPORTANT TO THE

DEVELOPMENT OF LOS ANGELES BECAUSE OF HIS CONTRIBUTION TO THE DEVELOPMENT OF MID-TWENTIETH CENTURY CALIFORNIA MODERN ARCHITECTURE. (SEE SIGNIFICANCE STATEMENT)


BOOKS



Physical Description

The Barry Building

The 13,300 square foot Barry Building located at 11973 San Vicente Boulevard in Brentwood is a two-story, flat-roofed commercial structure constructed in 1951. Designed in a mid-twentieth century California modern style, the building is organized around a central courtyard. The building opens to the street under a front façade raised one floor above the sidewalk on small steel pipe columns, pilotis style. The garden courtyard spreads out beneath the building creating a welcoming entrance off the street while maintaining an intimate sense of enclosure within the courtyard. The building is located on the property immediately adjacent to the street. There is a surface parking lot at the rear of the property connected to the courtyard by a small breezeway. Surrounding the open courtyard on two levels are small office suites. For the past 22 years Dutton's Brentwood Bookstore has occupied the majority of the ground floor spaces. Beneath the southeast corner of the raised front facade a small freestanding structure, currently used as a café, sits slightly eschew to the orthogonal grid of the building. Its twisted grid acknowledges the entrance to the on-site parking while directing pedestrians into the courtyard beyond.

The building is a composition of masses and voids, transparencies and solids. The four interior sides of the building create the void of the inner courtyard. The front and back building pieces read as separate but integrated horizontal masses overlapping the slightly lower side elements. The inner void of the courtyard becomes the heart and organizational center of the building, serving as both public circulation and an outdoor room. Two elegantly curving stairs, located on diagonal corners, modulate the courtyard space. Their concrete filled steel pan treads cantilever from a central concrete pedestal punctuated with triangular decorative openings. The stair and second floor walkway railings are supported by small steel pipes that tilt slightly inward. The railing is connected to the building with exposed metal plates and bolts. Such exposed structural detailing celebrates the workman's craft and becomes part of the overall building aesthetic

The building is primarily stucco over wood frame construction with floor to ceiling large grid wood windows on the majority of the interior facades as well as on the rear facade of the building. Smaller steel frame windows occur along the outside facades. The raised front façade consists of an unadorned stucco plane with a simple horizontal band of windows treated with operable vertical sunshades that provide environmental control for the south facing offices. Inside the courtyard solar control is addressed through full-height, horizontal wood louvers set away from the façade of the west facing offices. On the east interior façade an open decorative wood grid provides a compositional counterpoint to the louver screen opposite. Additional passive environmental features that occur throughout the building include overhangs for sun control and operable clerestory windows for natural ventilation.

The building is a series of visual layers and transparencies as one moves from the street through the pilotis entry and into the courtyard. The open street side acts as a picture frame inviting the eye under the building into the courtyard beyond. At the upper back of the courtyard a colorful Mondrian-like composition of geometric window grids pulls the eye deeper into the space. The rich tropical planting welcomes one to move into the heart of the courtyard where the transparency of the floor to ceiling glass allows one to see through the building to where, in the past, small garden patios existed behind each office. At the second floor, views through

the abundant glazing and over the roof tops reveal adjacent high rise buildings and local trees.

The building sits within a context of several other late-forties or early-fifties modern style buildings. To the east, Milton Caughey designed a group of small two-story shops across the driveway from the Barry Building. Built in about 1953, they are of a similar modern style and detailing. There is a tiny courtyard off the driveway allowing for entrances to a few rear shops and room for one large tree. Prior to the construction of the Barry Building and to its west, David Barry built a one-story modern-style building which housed the original office of David Barry Jr., but is now occupied by the Mano Gallery. When the courtyard building was built he moved to its second floor and still maintains his office there today. Sandwiched between the Barry Building and the gallery is an open floral shop with a plant nursery behind. The Bonner School, also a low profile modern era building, sits west of the gallery.

The Barry Building is generally in good condition with only a few changes made to the original building. In 1993 a small addition for receiving and storage was built at the rear of the building and the screens originally separating the rear patios from the parking lot have been removed. The men's bathroom has been remodeled, a few windows have been replaced with aluminum ones and some windows have been painted over. A low ramp has been added in the courtyard. Some of the original tropical landscaping remains in the courtyard today, however a large section of original planting at the center of the courtyard has been paved over with flagstone in order to accommodate a variety of outdoor activities.

Significance Statement

The Barry Building

The Barry Building in Brentwood is significant as an excellent example of mid-twentieth century California modern architecture and as a recognition of the architect's contribution, during his eleven short years of practice, to the architectural movement of the 1950's. The architect, Milton Caughey, was one whose work continued and advanced the tradition of the new architecture in Los Angeles, originally founded in the ideas of the late '20's and '30's and established as a California movement by Schindler and Neutra. The Barry Building embodies the aesthetic and stylistic features typical of the experimentation with new ideas that gave such vitality to the architecture of the period. The building reflects the architect's contribution to exploring variations on the ideas of space and design inherent in the California modern movement. According to Gebhard and Winter in *Guide to Architecture in Southern California*, the momentum of ideas and vitality that earlier enlightened the architecture of Los Angeles had run down by 1965. The Barry Building, built in 1951, is one of the rare commercial buildings left in West Los Angeles that exemplifies the period of great inspiration and ingenuity in California modern architecture.

The small commercial courtyard building was commissioned by developer David Barry and designed by local architect Milton H. Caughey, AIA. Built in 1951, the building exemplifies the concerns of the modern movement as it manifest in Southern California where the mild climate and ideals of a California lifestyle influenced the typology of the modern architecture practiced there. Milton Caughey's work explores interests similar to those of his contemporary masters, such as the unity of interior and exterior space, the abstraction and simplification of form, harmony with nature, healthy living and environmental considerations. The Barry Building embodies these modernist concerns as well as the individual creativity of the architect.

The Architect

Milton H. Caughey was born in 1911 in Pennsylvania. He received his BA from Amherst College in 1934 and his MFA from the Yale School of Architecture in 1938. In the summer of 1936 he worked for the influential Neo-classicist firm of McKim, Mead and White in New York. After graduation, he worked from 1938-39 for George Howe and later William Lescaze on buildings for the New York World's Fair. Howe and Lescaze designed the first International Style high-rise building in the United States, the Philadelphia Savings Fund Building, (PSFS) in 1932. They were early modern influences on the architect's work. In 1940 Caughey moved from the East Coast to Los Angeles in order to practice modern architecture in an open-minded and climate conductive atmosphere. He worked for March, Smith and Powell there until 1942 when he joined the U.S. Naval Reserve as a lieutenant. In 1947 he opened his own architectural practice in Los Angeles. From 1953—1957 he practiced in a partnership as the firm of Caughey and Ternstrom. Thereafter he practiced as a sole proprietor under Milton Caughey and Associates. In 1958, at age 46, Milton Caughey died suddenly of a heart attack, cutting short the promising career of a highly talented architect in mid-life.

Mr. Caughey received four Merit Awards for Excellence in Design and Execution from the Southern California Chapter of the American Institute of Architects. The first two awards in 1954 were for the Pachappa School and for the Hillburg residence at Capistrano Beach. He received two more awards in 1957 for the Riverside Juvenile Hall and the Monroe School.

Mr. Caughey's work was documented by the well-known architectural photographers Julius Shulman, Marvin Rand and Robert Cleveland. He served as a visiting critic and lecturer at the USC School of Architecture in 1953-54 and 1955-57. He was also a respected and honored watercolor artist and served as president of the Westwood Art Association in 1957.

The legacy of buildings Mr. Caughey left behind is significant given the short time in which he practiced. The Barry Building designed in 1950 was one of the architect's early commissions and one of his few commercial projects. Around the same time he designed the Barrington Playground (1950) and his own residence on Chenault St. (1951), both in Brentwood. Two of his better known California modern houses, the Garred house (1949) and the Goss house (1950) were included in David Gebhard and Robert Winter's classic *Guide to Architecture in Southern California*, published by the Los Angeles County Museum of Art (1965) which featured houses of the modern era by such contemporary masters as Gill, Eames, Saarinen, Neutra, Schindler, and Soriano among others. Schindler, Soriano, and Eames, an acquaintance of Caughey, were most likely the greatest contemporary influences on his work. Like Schindler, he used a romantic personalism in his design and use of space, and an individualism and ingenuity in his treatment of modern motifs.

All of his houses featured flat roofs, exposed wood post and beam construction, walls of glass, large sections of which slide open to patios where outdoor living provided harmony with nature and a healthy California life style. Transparency and visual movement through the spaces were attributes of the modern style he employed with finesse and skill in all his projects. His designs were distinguished by simplicity, clarity of structural systems, and unostentatious architectural charm.

Although he continued to design some houses, by 1953 his attention turned to larger scale work, primarily schools, detention homes and playgrounds, mostly in the Riverside area. The same modern features noted above that were hallmarks of his residential work were translated into these larger projects. Economy of costs through the careful use of materials, the plan organization, passive energy elements and easy maintenance became primary concerns of Caughey in the design of schools. He experimented with new structural materials like exposed metal trusses and diagonal bracing, indoor/outdoor classroom spaces, sun-shading, and covered outdoor hallways, and open classroom plans. Near the end of his life, Caughey ,like many modern architects of the time, designed using steel construction, modular systems and prefabrication. As noted in an LA Times article (1959), "When finished it [Rubidoux High School] will exemplify the latest techniques in the use of steel as a primary construction material." (article in appendix)

Significant schools that expressed his continued exploration of the ideas of the California modern typology were Mountain View Elementary School (Riverside 1954), Victoria Elementary School (Riverside, CA 1955), Hemet High School Gym, (Hemet, CA Mid-1950's), Ramona High School (Riverside, CA, associate architect 1956-7), Highland Elementary School (Riverside, CA 1957), and Rubidoux High School (Riverside, CA 1957-8). (photos in Appendix)

In an article in *Architectural Forum*, Oct, 1954 entitled "Young Architects: Ten outstanding buildings by some of the nations most promising young designers," Caughey's Pachappa School was featured noting: "... exterior metal louvers [occur] on both north and south glazing in classrooms to stave off sky glare as well as sun; both side walls of classrooms 100% glazed, horizontally stiffened with exposed X-rod bracing;..."'Bright colored and cheery, this 12-classroom school accepts the bright sun and California kids with unostentatious, but real, architectural charm." (articles in appendix)

The Building

The Barry Building designed in 1950 was one of the architect's few commercial projects. The building expresses the architect's clear interest in exploring modernist ideas. One of the unmistakable influences on the design was Le Corbusier, whose ideas Caughey first encountered while at Yale. The front façade of the Barry building is raised up on steel columns, pilotis style, with the garden spreading out beneath it, reminiscent of one of Le Corbusier's most famous houses, the Villa Savoye. Also influenced by the vernacular of Le Corbusier is the simple planer façade of the Barry building, devoid of decoration except for the horizontal bands of windows. One can see similar Corbusian influences in the CBS Radio Building in Hollywood, designed in 1937-38 by William Lescaze for whom Caughey had previously worked.

Milton Caughey, like Schindler before him, was familiar with and integrated into his designs, the kind of modern experiments in abstraction found in Europe. Interest in geometric abstractions in architecture stem from Neo-plasticism, a Dutch movement based entirely on the abstract geometric compositions of Mondrian. Neo-plasticism grew between 1917 and 1931 in Holland around the review called *De Stijl* and its universal idiom of elemental geometric forms, pure colors and extreme simplicity became an important influence on the formational ideas of the Bauhaus, headed by Walter Gropius. In the Bauhaus aesthetics were combined with practical function.

As an artist as well as architect, it is apparent that Mr. Caughey used these abstract compositional ideas in the Barry building as well as in his later schools. The most obvious use of pure geometric compositions occurs in the building facades where the grid of storefront windows, solid doors, sunshading devices, and the large grid screen become the elements of the composition. These grids interplay to create ever-changing abstract compositions as one moves around the building. The upper back wall of the courtyard works like a Mondrian painting, with the horizontal and vertical window grids forming a geometric composition of solids and voids, neutrals and colors. This type of geometric window composition was highly developed in the work of Charles Eames.

About the same time that ideas of simplification and abstraction were being developed in Europe, there was a parallel interest in simplicity in California. This understated simplicity was hinted at in the solid massing and plain surfaces of the California Mission style. The quiet monumentality of the Mission style so beautifully developed by Irving Gill, had its influence on Southern California modern architecture. The Barry building exemplifies these two influences that helped create a California modern style: the European movement of abstraction and the Mission style of simple surfaces, clear massing, and restrained decoration. In the building these modernist concerns are expressed by the way the four simple masses of the building that form the open courtyard are carefully articulated to read as separate

pieces. These separated masses create an interlocking composition of forms in space. The small twisted café element under the pilotis is intentionally held away from the ceiling plane to separate it from the floating mass above. In the Barry building the architect pushes beyond the modern ideas of his day by introducing the twisted grid into the pure geometry of the rectilinear courtyard. The skewed grid introduces a dynamic element into the building producing a moving composition of abstract geometric parts.

Another idea that was influenced by the modernists and individually developed by the architect was the expression of movement through the building. This sense of movement was achieved by framing the entry and developing layers that pull one through the space. The architect sensitively designed this experience of movement by employing such architectural devices as: the low steps set at a slight angle to the courtyard, the opening and closing down of space through planting, the transparencies that occur where glazing exists on both sides of a room or at glass corners. Additionally, he leads one's eye up and through the space by his use of composition in forms and flat surfaces, forced perspectives created by the curving stairs and the tilted railings.

The courtyard, although a basic organizational device, embodies another California Modernist ideal, that of healthy outdoor living. The unity of exterior and interior spaces, mastered by Neutra and emphasized in the modern houses of the time, is less commonly used here in a commercial setting. The ideals of fresh air, operable windows, outdoor patio space, sunlight with sun controls and a harmony with nature were brought into the workplace in the Barry building. Today, with the green movement in architecture, these features are again highly valued. The courtyard was originally a showcase for many tropical plants brought there from all over the world by the owner David Barry. His special interest in exotic plants resulted in a tropical nursery next door to the Barry building, and in Mr. Barry's influence on the planting of the Coral trees along San Vicente, themselves now an Historic Cultural Monument.

The Barry building is not only an excellent example of mid-twentieth century modern architecture but also an expression of an individual architect's creativity within the modern vernacular. Already mentioned is the introduction of the twisted grid which foreshadowed later contemporary design. The long shallow steps leading one into the courtyard are also set at an angle to the building grid. Like the twisting of the café building these steps provide a dynamic movement within the otherwise simple static orthogonal geometry of the courtyard. The architect designed elements of surprise, playfulness and movement into the calm clarity of the overall scheme. The architect's romantic personalism is expressed in the two elegantly curving stairways that grace the courtyard and gently guide one to the second floor. The playful triangular openings in the concrete stair bases add an abstract composition of their own while subtly echoing the diagonal grid established by the angle of the café. The unique inward tilting stair and walkway railings are another surprising and dynamic invention of the architect. In juxtaposition to their playfulness they express the aesthetic functionality of the modern movement in their straightforward bolted connection to the building.

Today the building has become a authentic piece of the Brentwood fabric, first housing Brentwood Books in 1960 and subsequently the much loved Dutton's Brentwood Books, which has been in the building since 1983. The courtyard provides a well-used community gathering place, where book signings and author's

readings occur daily. Just a few of the well known authors that have signed their books there are Al Gore, Ralph Nader, Carolyn See, Maria Shriver, Alan Shephard, Amy Tan, Gore Vidal, Kurt Vonnegut, Alice Walker, and Tom Wolfe. But it is the local community that uses the building as an intimate neighborhood resource. School fundraisers, community gatherings, noonday lunch-timers, book and café guests, all enjoy using the lush courtyard and surrounding businesses. Many of the businesses, including David Barry Jr., Margorie Braude and Ray Keller, have maintained their offices there for well over 30 years. The suites of the original barbershop and dentist office are still used as such. The building has been called both wonderfully funky and a sacred space. But no matter how each person experiences it, it has become a genuine landmark along San Vicente Boulevard in Brentwood, California.

APPENDIX

The Barry Building

Appendix : The Barry Building
Contents:

(29 –31) Monroe Elementary School, Riverside, CA. 1955, (AIA Award) Photo: Marvin Rand.

(32) Bryant Elementary School, Riverside, CA. 1950's Photo: Robert C. Cleveland.

(33 & 34) Highland School, Riverside, CA. 1957. Photo: Marvin Rand.

(35) "Board Names Senior High Architects" Ramona High School, Riverside. Unknown source.

(36 & 37) "Plans for A New High School" by Bruce Miller, Ramona High, Riverside, CA 1956-7.

(38) Los Angeles Times. (Apr. 19, 1959). "Steel units featured at Riverside school." Rubidoux High School, Riverside, CA. 1957-8.

(39) Los Angeles Times. (Feb 9, 2007). " Much more than steel and wood," by Diane Caughey.

(40-42) List of well known authors that had book signings at Dutton's Brentwood Books.

(43) Santa Monica Mirror, (Feb. 15, 2007). "Save Our Bookstore."

(1) Milton H. Caughey

CALIFORNIA STATE BOARD OF ARCHITECTURAL EXAMINERS

DEPARTMENT OF PROFESSIONAL AND VOCATIONAL STANDARDS

KNOW ALL MEN BY THESE PRESENTS THAT:

MILTON HAZELTINE CAUGHEY

HAVING GIVEN SATISFACTORY EVIDENCE OF HIS FITNESS, IS HEREBY GRANTED THE RIGHT TO PRACTICE ARCHITECTURE AND TO USE THE TITLE ARCHITECT IN THE STATE OF CALIFORNIA AS PROVIDED IN THE ACT TO REGULATE THE PRACTICE OF ARCHITECTURE.

IN WITNESS WHEREOF WE SET OUR HANDS AND SEAL:

PRESIDENT

Ernest E. Weihe
SECRETARY

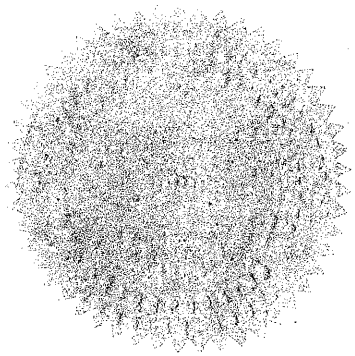
NUMBER C-429 PROVISIONAL CERTIFICATE NUMBER ~~P-262~~, GRANTED ~~JAN. 27, 1942~~

(2)

FOR EXCELLENCE IN DESIGN AND EXECUTION

to architect:
MILTON H. CAUGHEY

for:
JUVENILE HALL, RIVERSIDE



PRESIDENT

southern california chapter

1957 MERIT AWARD

Citizen-N
WEDNESDAY, MAY 29, 1957

GOOD WORK! — Milton H. Caughey (c.), winner of first place for water colors in the Westwood Art Assn. art exhibit in the City Hall Tower, is shown with Joseph Cook (l.), exhibitions chairman, and Curtis Oplighger, city art coordinator (r.).

MILTON CAUGHEY

Architect Heads WW Art Group

Heading the executive board of Westwood Art Association for the new club year is Milton H. Caughey, Brentwood president, and well known architect and teacher.

Other new officers include Cecil V. Comara, vice president; Stephen Longstreet, program consultant; Agatha King, bulletin editor; Ida L. Platt, corresponding secretary; Nina Shepherd, recording secretary; Walter Wedlock, treasurer; Douglas Duden, exhibit chairman.

Also, Royette Dibbs, membership chairman; Alice L. Patt, publicity; Onis Rice, refreshments, and Mrs. Janet Caughey, social chairman.

BOARD MEETING

Caughey announced that the executive board meetings have been scheduled for the second Thursday of the month at 7:30 p.m. Meeting tonight will be at the home of Mrs. Platt, 1125 Roxbury Dr., Beverly Hills.

Three members of the association are exhibiting their water color, oil and casein paintings at the Security-First National Bank in Prudential Square. They are Eleanore Haddock, Nanon Olman and Ed Turner. The exhibit will continue for through Aug. 1.

The 5-million-dollar pavilion housing the United States exhibition at the Brussels World's Fair is the largest circular building in the world without interior columns, according to the 1958 edition of the Americana Annual.

4

Architect Milton H. Caughey Dies

Milton H. Caughey, architect, died suddenly in his home at 11773 Chenault St., Brentwood, early yesterday. He was 46.

A native of Warren, Pa., and a graduate of Amherst College and the Yale Graduate School, Mr. Caughey began his architectural career in Los Angeles in 1945 after service as a Navy lieutenant in World War II.

Mr. Caughey was the winner of four Southern California honor awards from the American Institute of Architects. He was president of the Westwood Art Association, president of the West Area Co-ordinating Council of Los Angeles, a member of the architectural board of the Episcopal Diocese of Los Angeles and fleet captain of the South Coast Corinthian Yacht Club.

Mr. Caughey leaves his widow, Mrs. Janet Disque Caughey; two daughters, Linda and Diane; his parents, Mr. and Mrs. Francis Caughey of Warren, Pa.; and a sister, Mrs. Jane Spicer of Rhode Island. Funeral arrangements are pending.

Woodbury Fete Set

Woodbury College will observe its 75th anniversary Friday at a Founders Day open house starting at 9 a.m.

CAUGHEY, Milton Hazeltine, architect, was born in Bellevue, Pa., Dec. 20, 1911, son of Francis Morrow and Grace (Hazeltine) Caughey. Milton H. Caughey received his preparatory education at the Kiskiminetas Springs School, Saltzburg, Pa., and was graduated A.B. in 1934 at Amherst College, and B.F.A. in 1938 at Yale University, where he also did graduate work in architecture. Meanwhile, he was a draftsman for E. A. & E. S. Phillips, architects of Meadville, Pa., in 1935 and for McKim, Meade & White, architects of New York City, in the summer of 1936. He did architectural work in 1938-39 for George Howe and later for William Lascaze, both architects of New York City, in connection with buildings for the New York World's Fair of 1939-40. He was a draftsman for Anthony Lord, Asheville, N.C., in 1939-40, for Albert Kastner, Albany, Ga., in the latter year, and for Marsh, Smith & Powell, Los Angeles, Calif., during 1940-42. After doing architectural work on a U.S. Navy building at San Pedro, Calif., in 1942-43, he was commissioned a lieutenant in the U.S. Naval Reserve, in which capacity he served during the Second World War as an instructor in damage control at Cornell University. For a few months in 1946 he worked as a draftsman for Gordon Kaufmann, Los Angeles. From the latter year until 1953 he conducted an independent architectural practice in Los Angeles, and during 1953-57 he was a member of the architectural firm of Caughey & Ternstrom in that city. Thereafter until the close of his life he practiced as Milton Caughey & Associates. He chiefly designed schools, playgrounds, detention homes, and private residences. His principal projects were the Barrington Playground in Brentwood, Calif. (1950), Riverside County (Calif.) Juvenile Hall (1955), and a number of schools in Riverside, Calif., including the Pachappa School (1953), Mountain View School (1954), Monroe School (1955), Victoria School (1955), and Highland School (1957). He also served as associate architect on the design of Ramona High School in Riverside (1957), and at the time of his death he was working on plans for Rubidoux High School in that community. Caughey served as a visiting critic and lecturer at the University of Southern California School of Architecture in 1953-54 and again during 1955-57. He was the recipient of four honor awards from the Southern California chapter of the American Institute of Architects for buildings designed by him: two in 1954 for the Pachappa School and for the Hillburg residence at Capistrano Beach, Calif., and the other two in 1957 for the Monroe School and the Riverside County Juvenile Hall. Additionally, Caughey served in 1948 as president of the West Los Angeles Coordinating Council for Youth, and from 1955 until his death he was a member of the architectural planning committee of the Episcopal Diocese of Los Angeles. He was a member of the American Institute of Architects, Delta Kappa Epsilon, and the Kiwanis Club of Westwood Village, Calif. His religious affiliation was with All Saints Episcopal Church, Beverly Hills, Calif., and he was a Republican in politics. His pastimes included the study of history and archaeology, hunting, fishing, and sailing, and in connection with the last-named he served as fleet captain of the South Coast Corinthian Yacht Club at one time. An accomplished painter in the medium of water color, Caughey received an award for the best water color in the 1957 art exhibit of the Westwood Art Association, which he served as president in the following year. He was married in Beverly Hills, Calif., Oct. 30, 1937, to Janet, daughter of Kenneth Hulbert Disque of Erie, Pa., an engineer, and had two daughters, Linda and Diane. Milton H. Caughey died in Los Angeles, Calif., July 15, 1958.

Milton H. Caughey: Architectural Projects

Incomplete list

Residential Projects

Garred House, Hollywood Hills, Los Angeles, 1949

Goss House, Brentwood Heights, Los Angeles, 1950

Spicer House, Weekapaug, Rhode Island, 1950

Caughey House, Chenault St, Brentwood, Los Angeles, 1951

El Medio House, Pacific Palisades, 1950-'52 (later bought and remodeled by Eric Owen Moss as the 708 House)

Hillburg House, Capistrano Beach, CA 1952 (AIA award)

Mudd House, Trancas Beach, Malibu, 1952-'54

Institutional and Commercial Projects

Barry Building, San Vicente Blvd. (AKA The Dutton's building), Brentwood, 1951

Barrington Playground, Brentwood, Los Angeles, 1950

Pachappa Elementary School, Riverside, CA 1953 (AIA award)

Addition to Lowell School, Riverside, CA Early 1950's

Barry Building (adjacent bldgs) Brentwood, CA 1953 (not apart of historic monument)

Mountain View Elementary School, Riverside 1954

Monroe Elementary School, Riverside, CA 1955 (AIA award)

Victoria Elementary School, Riverside, CA 1955

Riverside Juvenile Hall, Riverside CA 1955 (AIA award)

Bryant Elementary School, Riverside, CA Mid-1950's

Walgrove Elementary School, Venice, CA Mid-1950's

Hemet High School Gym, Hemet, CA Mid-1950's

El Sereno Playground, Los Angeles, CA Date unknown

Caughey/Maston Offices, 920 La Cienega Blvd, Beverly Hills, with Maston, 1956

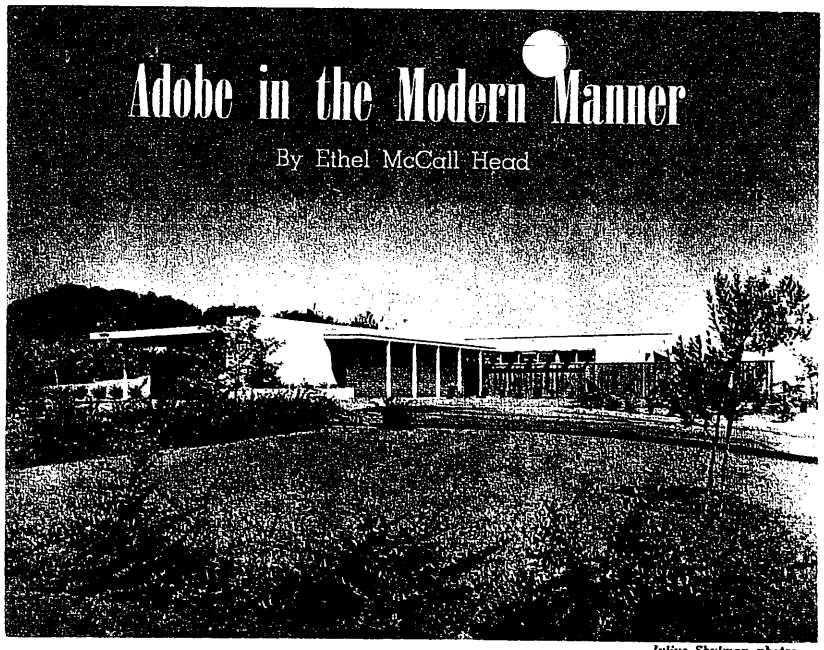
Ramona High School, Riverside, CA, associate architect 1956-7

Highland Elementary School, Riverside, CA 1957

Rubidoux High School, Riverside, CA 1957-8

Adobe in the Modern Manner

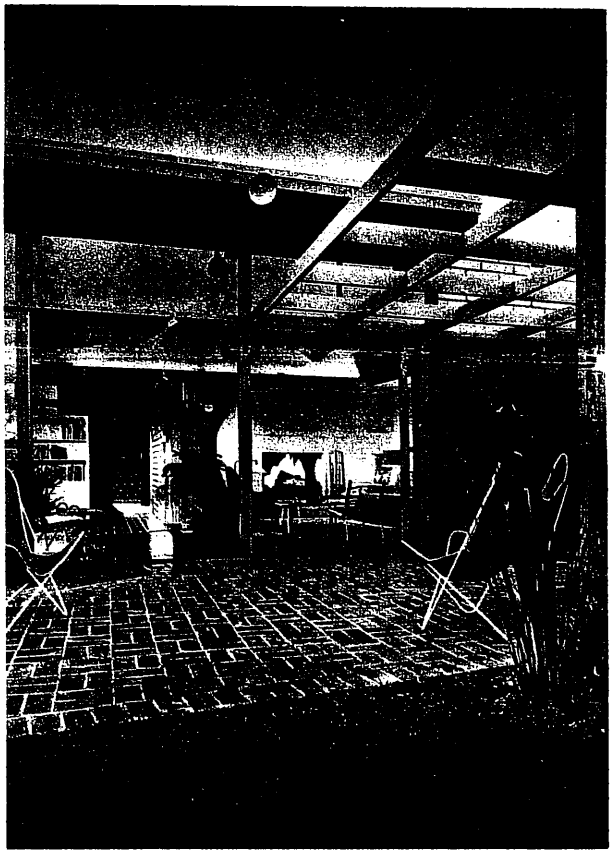
By Ethel McCall Head



Julius Shulman photos

The Garreds' long, low house has character of a California ranch house but is Modern in treatment. Adobe brick is grayed-grape color, fir of bedroom wing is tobacco brown.

Above: Window wall of concrete and brick-floored living area overlooks the valley. Below: From the terrace one looks into living area, down hall past entrance to study.



THIS long, low house set on a plateau offering magnificent views of city, mountains and valley has a character reminiscent of the Early California ranch house. Built of adobe brick and Douglas fir it has a crisp Contemporary treatment and borrows nothing from the past except honest simplicity.

Mr. and Mrs. Robert Garred wanted a one-story house for easy family living and that is exactly what their architect, Milton Caughey, has given them. Though the home is built of adobe brick and wood with roofed porches, its handling is definitely Modern.

Set on a plateau above the road with magnificent vistas in all directions, the house hugs its site and the landscaping by Eckbo, Royston & Williams makes the building one with the natural beauty of its location.

The drive from the street below ends in a spacious motor court providing plenty of parking for guest cars. The carport is shielded from the front by a bold adobe brick wall with planting pocket.

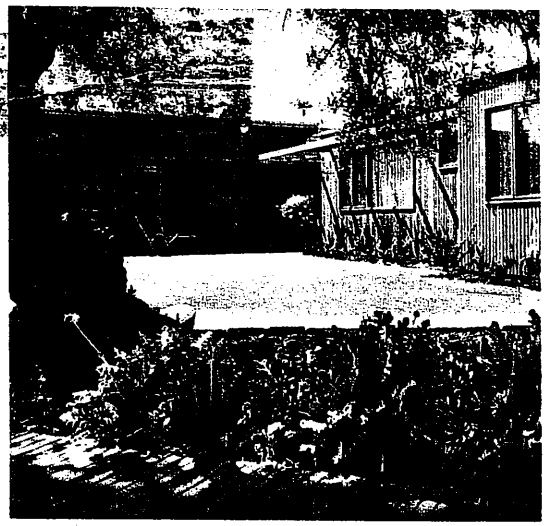
The guest steps from the car to a long covered and bricked porch leading to the entry, or the members of the family may step from the automobile in the carport, under cover, and go through an opening to the same passageway.

Exterior adobe brick is painted a grayed grape tone with posts and fascia of a matching color. The bedroom wing of vertical grain Douglas fir is stained a natural tobacco brown and offers interesting textural contrast to the masonry. The architect has used the same color for the same material inside and outside the house.

This same principle is applied to the flooring material. The covered entrance passage is bricked and the bricks enter the house to form an entry hall, continue across the end of the living area to become one with terrace paving, breezeway to bedroom wing and west terrace. This creates a flow of interior and exterior space.

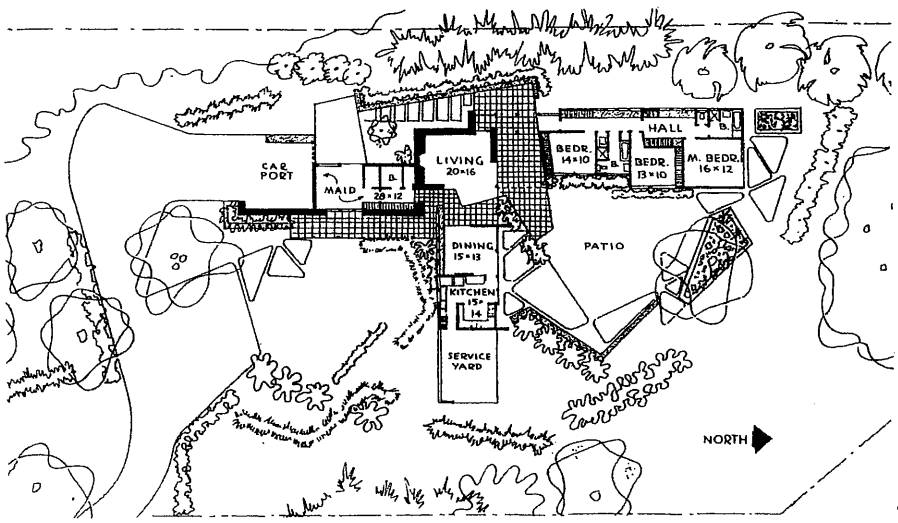
From the entry door, one may turn to the left down a short hall which leads to darkroom and study-guest room and bath. This seclusion of the study which doubles as guest room from the rest of the

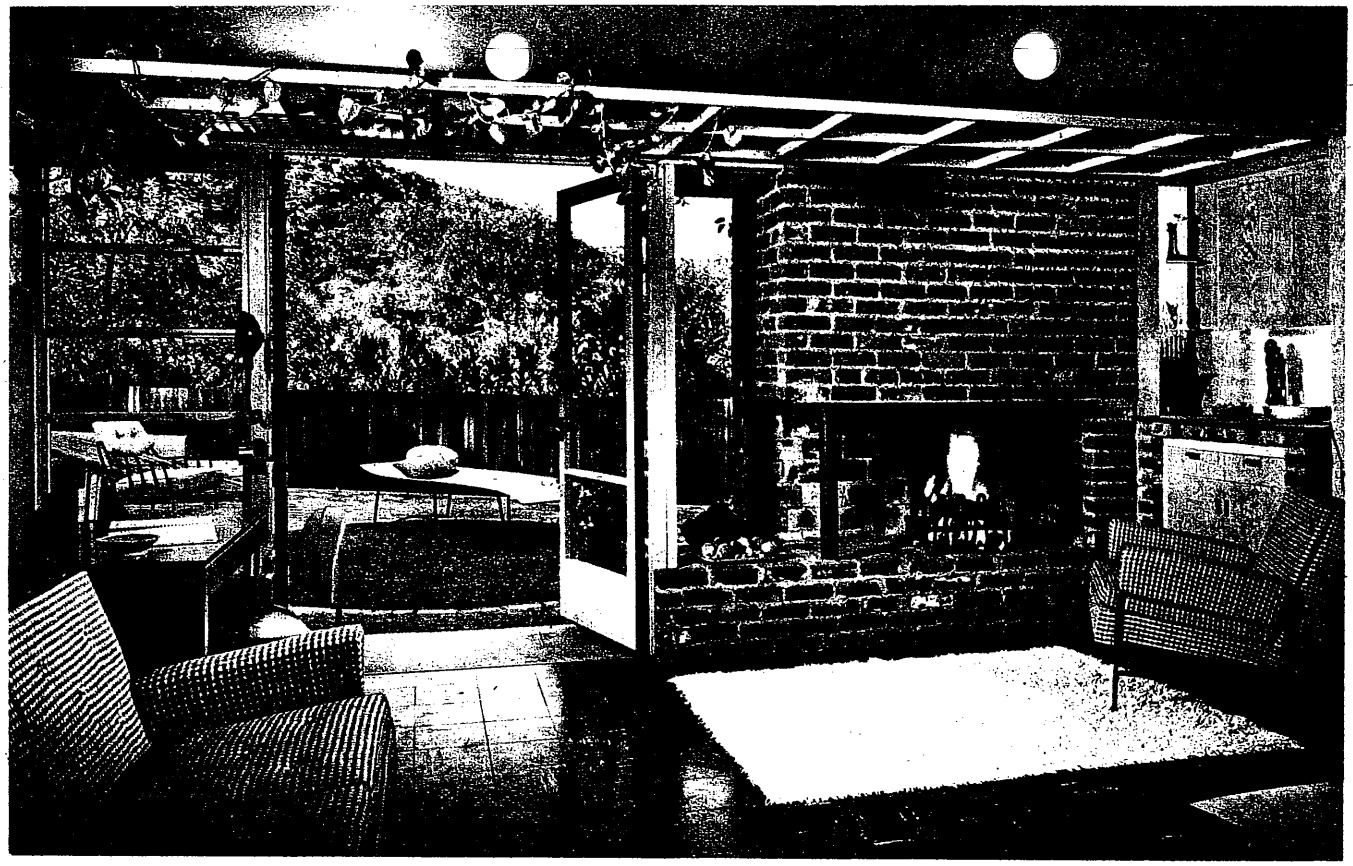
(Continued on Page Twelve)



At right angles to the glass-walled living-dining area is a bedroom wing, built of vertical grain Douglas fir.

Row of transom windows runs above wood storage wall beyond dining area.





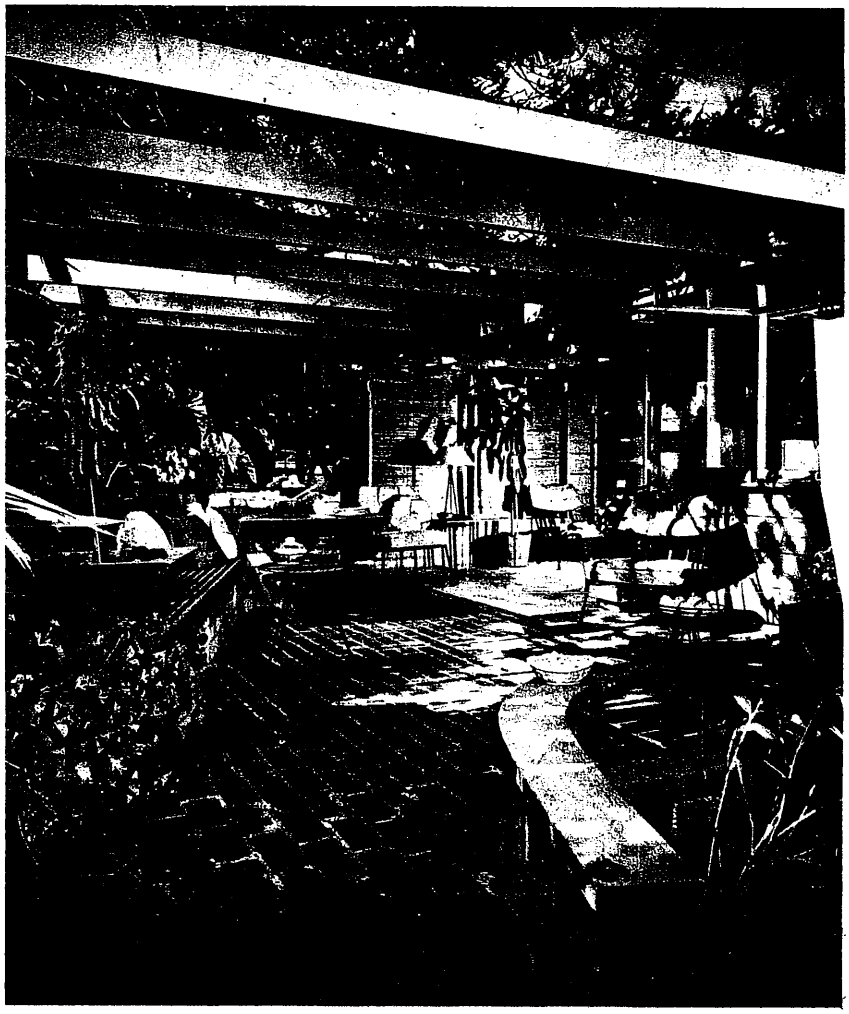
This present living room will later become the den. On this side it opens on the sun terrace; on the opposite side onto a barbecue terrace.

Below: The barbecue terrace facing the front entrance, right rear, will not be affected by additions of the future; entrance terrace is radiantly heated.

Julius Shulman

Plastic panel above table just inside entrance door conceals the kitchen area.

Sliding screen separates kitchen and den; window opens to barbecue area.

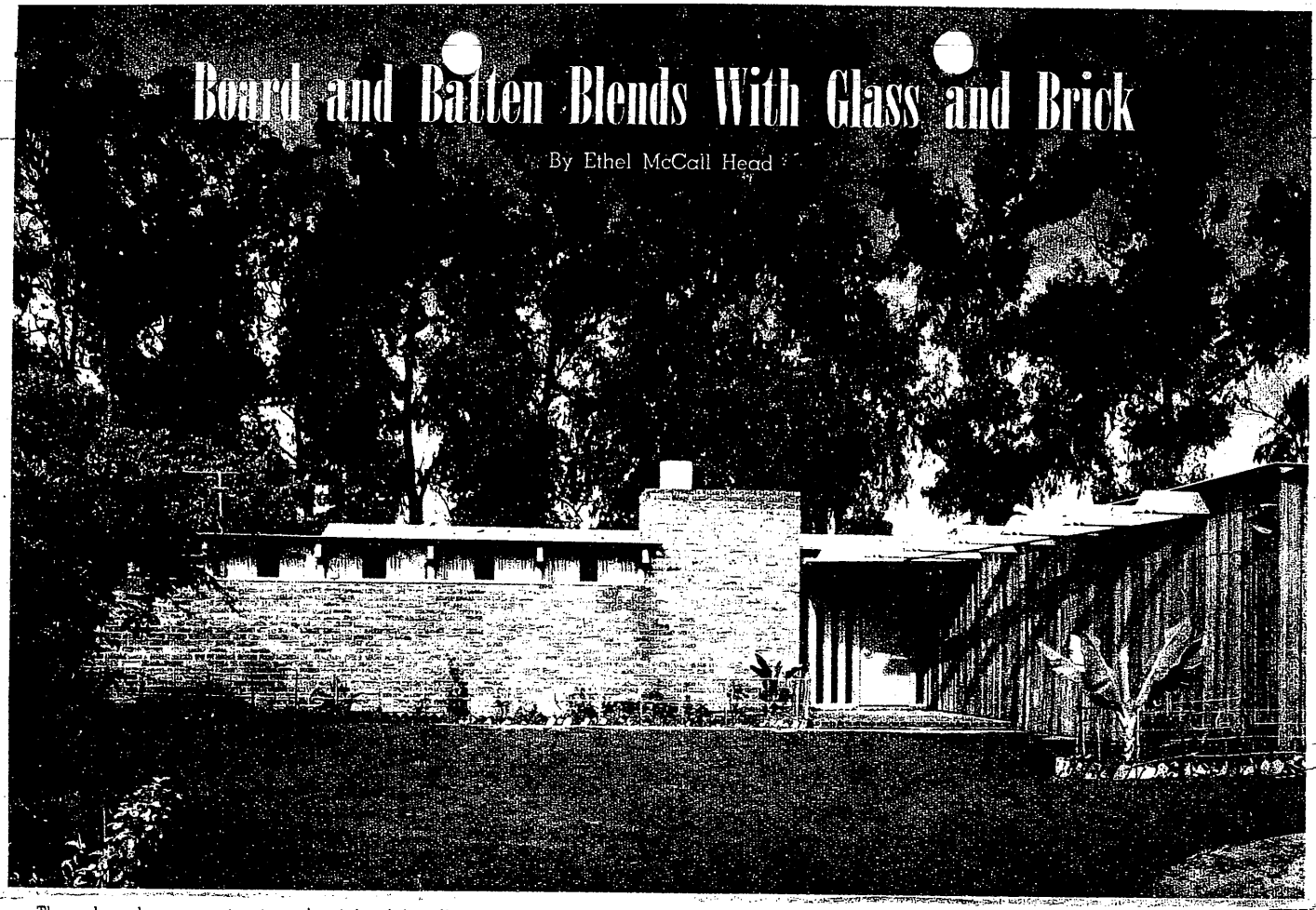


(10) Garred House 1949

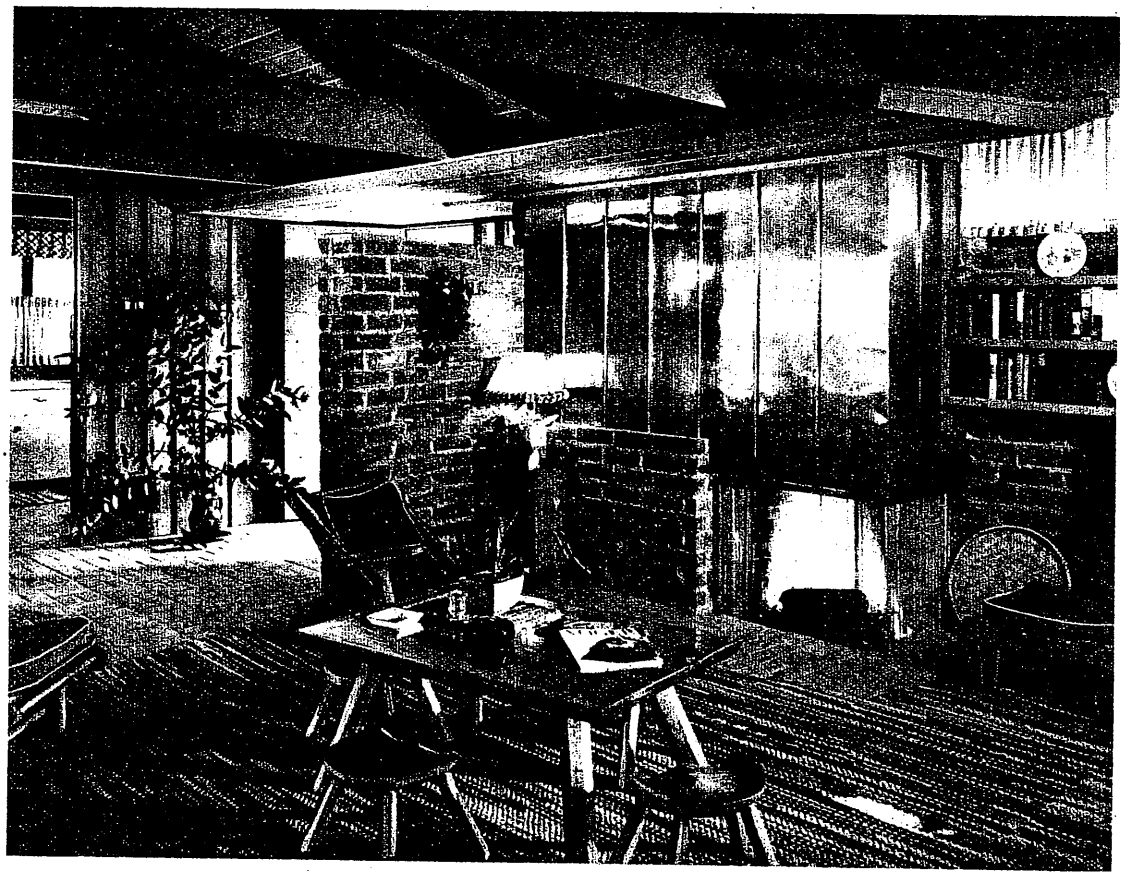
(11) Garred House 1949

Board and Batten Blends With Glass and Brick

By Ethel McCall Head



The redwood garage wing is at the right of the off-street motor court; brick fireplace wall extends under transom windows to give privacy from street.



Julius Shulman photos

From the bedroom wing one looks across the living area to the handsome, copper-faced fireplace set in brick wall which continues around the corner to form a partial partition concealing entrance door; kitchen can be glimpsed across the hall.

BOARD and batten construction used to be synonymous with ranch house design. But here is a house built largely of redwood board and batten combined with glass and brick in the Modern manner.

Privacy from the street, outdoor living on a well wooded site and easy housekeeping have been provided in an area of 1670 square feet. Milton Caughey, AIA, planned this house for Mr. and Mrs. Frank Goss and their baby daughter with emphasis on their informal way of living.

A spacious motor court off the street eliminates a lot of front yard garden maintenance. The board and batten redwood garage and kitchen wing are set off by a chimney of generous proportions. A continuing brick wall extends across the front of the house with only transom windows under a wide roof overhang. Ultimate privacy from the street is thus achieved in this house which opens with walls of glass to both back and side terraces.

A glance at the floor plan will show the brick of the entry porch continuing into the house, across the end of the living area, the adjoining kitchen and counter and flowing out to the rear terrace. Such a bricked area makes very practical flooring for main circulation and is partic-

(Continued on Page Ten)

The plain rectangle is given

SPECIFY a simple rectangle and you can have the least costly of all home plans. Specify a simple rectangle and you can also hand your designer his greatest challenge. No plan is more demanding of true inventive thinking, and no house can look more ordinary when such thinking is not applied.

The designer of this house met the problem head on and produced what we think is a home with exceptional appeal.

The living area dominates the plan. It is spaciously light and has a furniture arrangement that suggests an atmosphere of quiet enjoyment — of leisurely family conversation. (Perhaps the absence of a TV screen contributes to this quality. It is there, but well concealed behind the paneling beside the fireplace.)

Though a house for essentially sociable people, it provides the privacy each of us wants and needs . . . a place for solitude and relaxation. If you love children but still cherish a life of your own, it's a comfort to know that a sliding door can separate the active and quiet halves of the house.

The kitchen is a large, warm and friendly room. It is cut off from view from the living room but its furniture-type cupboards continue on around to encircle the dining area.

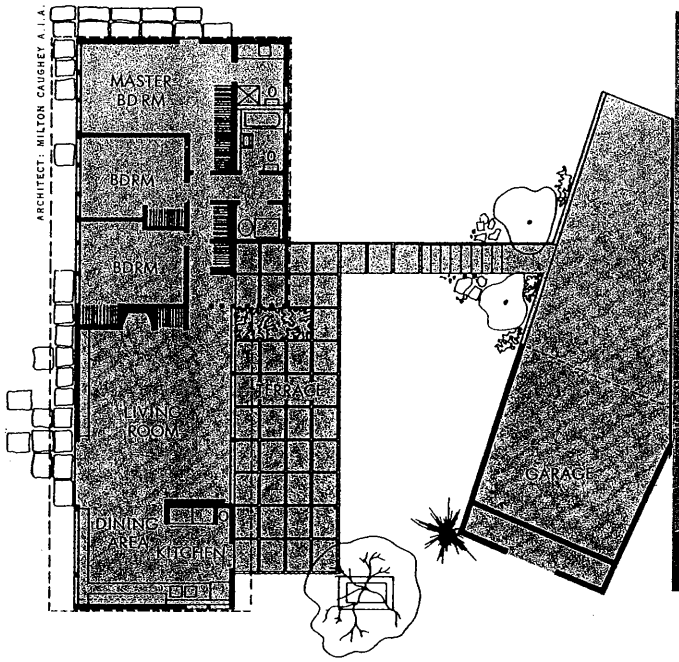
The only breaks in the basic rectangular outline of the plan are made by the two bathrooms and the utility room. Their angle gives the front entrance an added degree of protection from the street. The door is further set apart by a planter and an airy divider marking the roof extension.

To further camouflage the regularity of the plan, the garage and fences wing out at slight angles from the house, sheltering the terraces and playing up the unsymmetrical shape of the lot.

Though modest in scale, by aiming at durable styling, the architect has linked good design to serene simplicity, a practical arrangement of space and all the facilities essential to gracious living.

a hospitable look

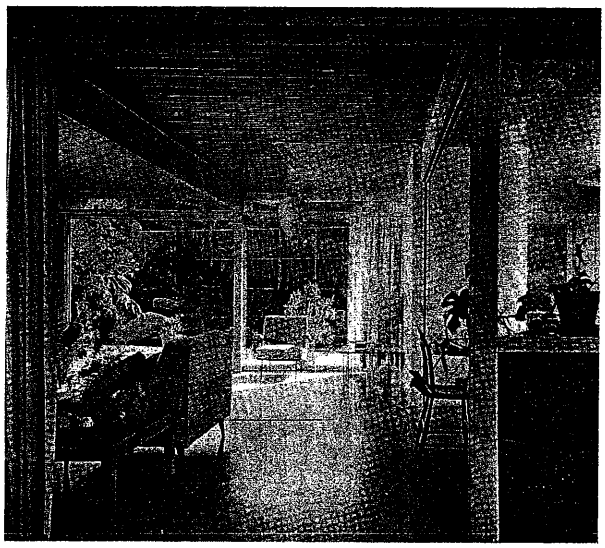
BY RUTH CORELL



The plan tells the story. It is a neat rectangle with the exception of the bathrooms and heater room. The living and dining-kitchen areas span the width of plan. Bedrooms are all conveniently arranged on the short hallway

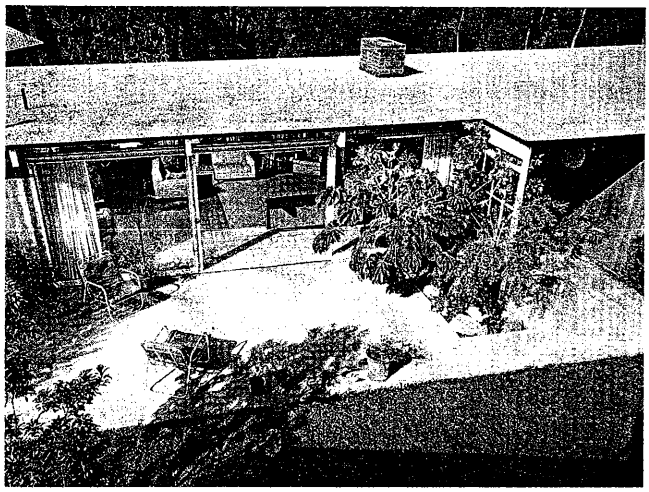
The back terrace off the dining room and kitchen is favored by the family for outdoor meals. It is paved in cement squares, partially protected by the wide eaves and sheltered from neighbors by rustic wood fence and plants

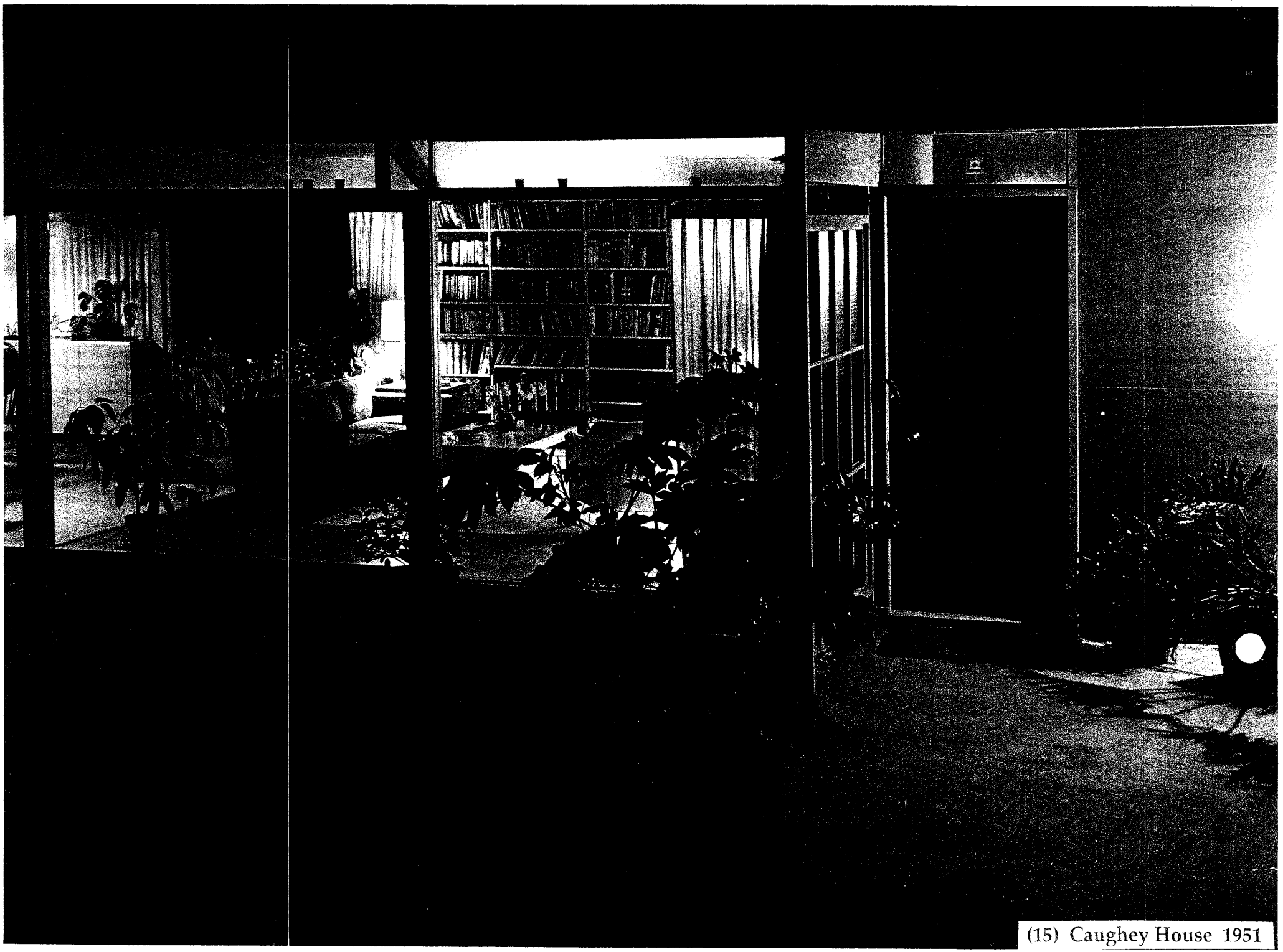
The living room is planned for active or quiet hours. There are books with lights to read them by. Beside the fireplace are TV and sound systems. But furniture is grouped socially if conversation is more to family tastes



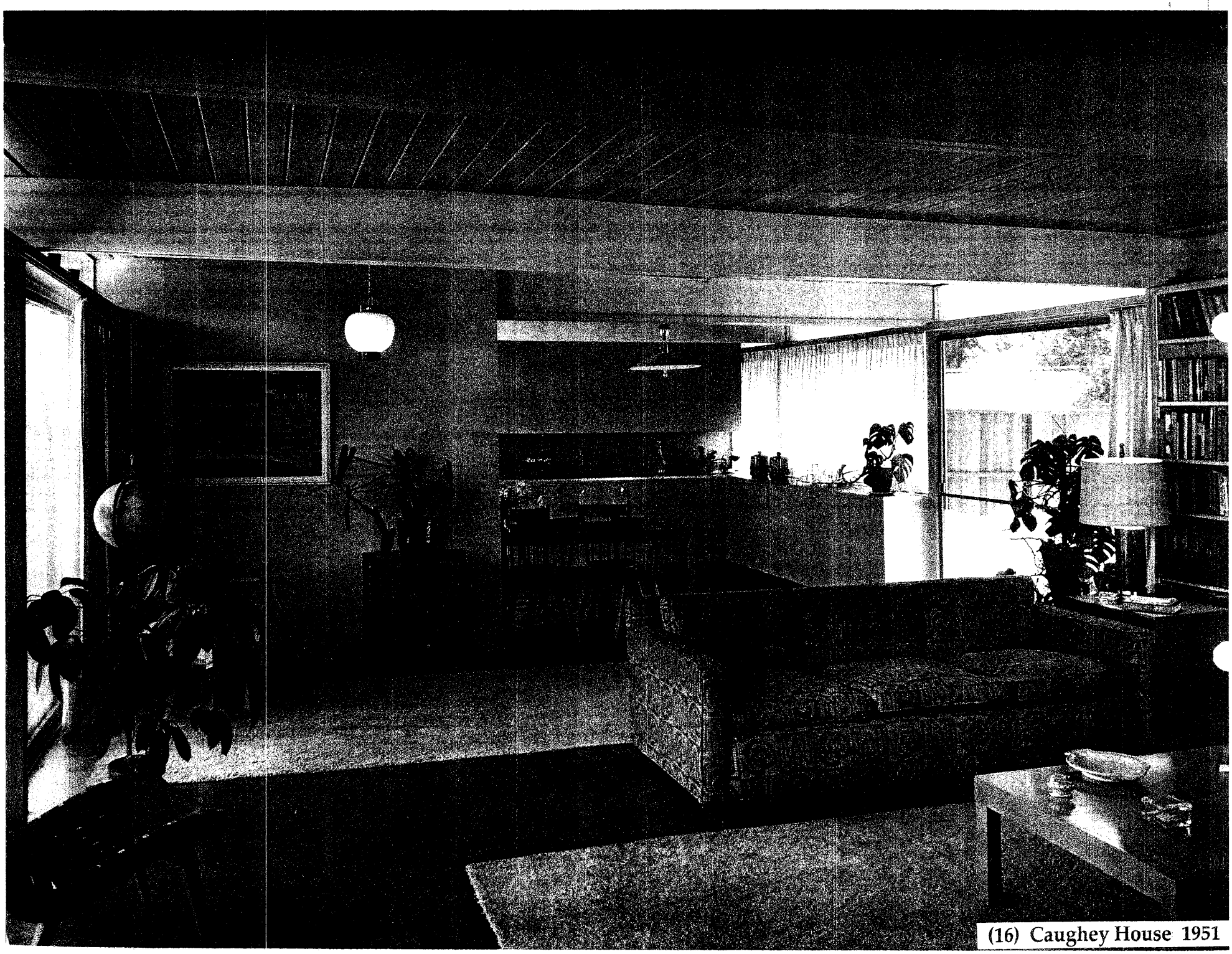
Behind the chair at the right is a slender black line marking the sliding door that can completely separate the kitchen-dining area from the living room. Another sliding door shuts off the hallway leading to the three bedrooms

An overscale glass door may be pushed aside in good weather to merge indoor and outdoor living rooms. This view of the front terrace and main entrance shows how planter and grid divider insure privacy for relaxation

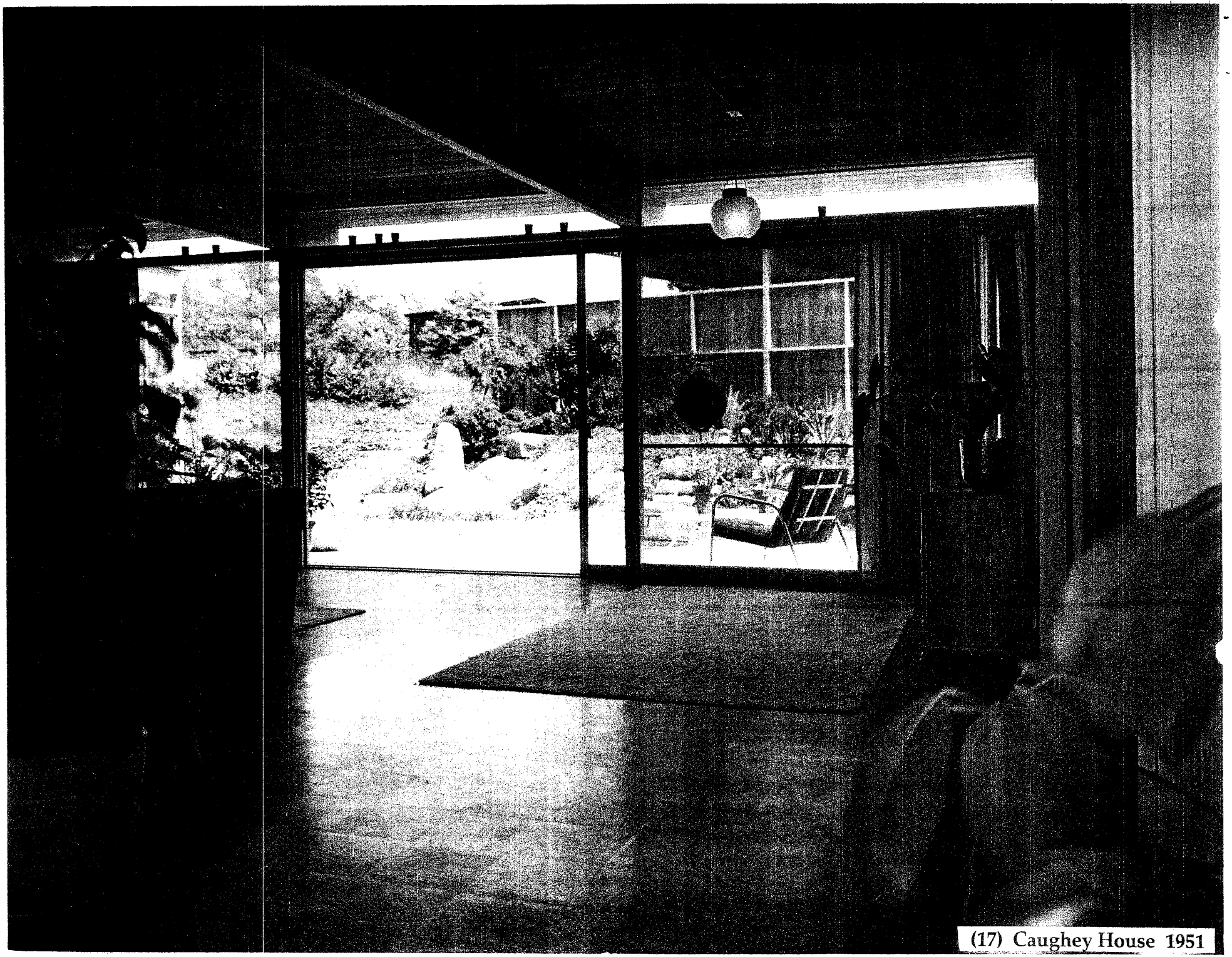




(15) Caughey House 1951

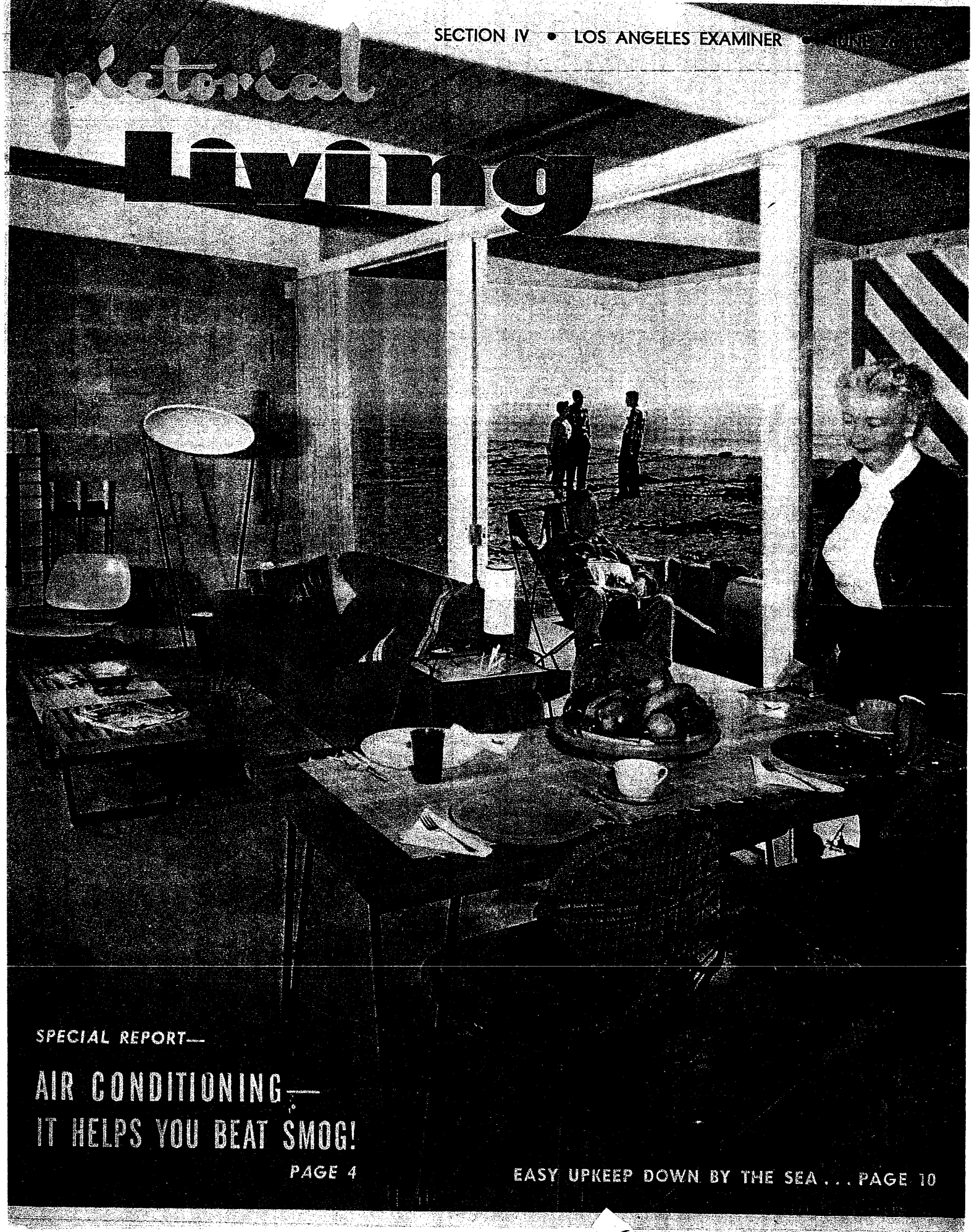


(16) Caughey House 1951



(17) Caughey House 1951

Pictorial Living



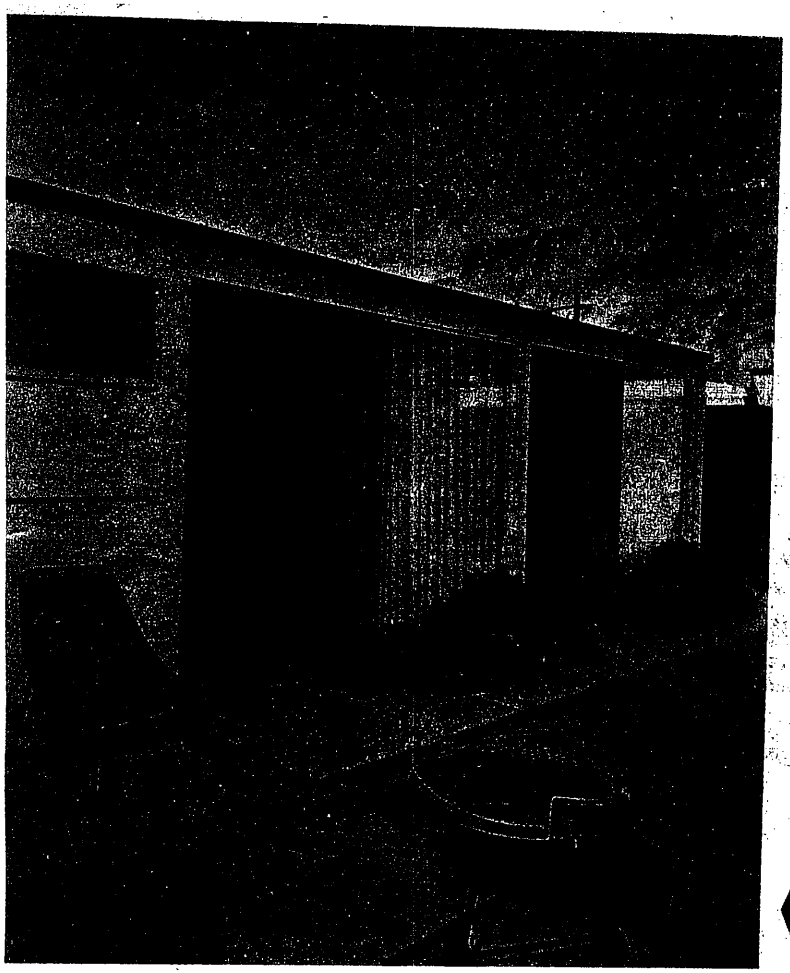
SPECIAL REPORT—

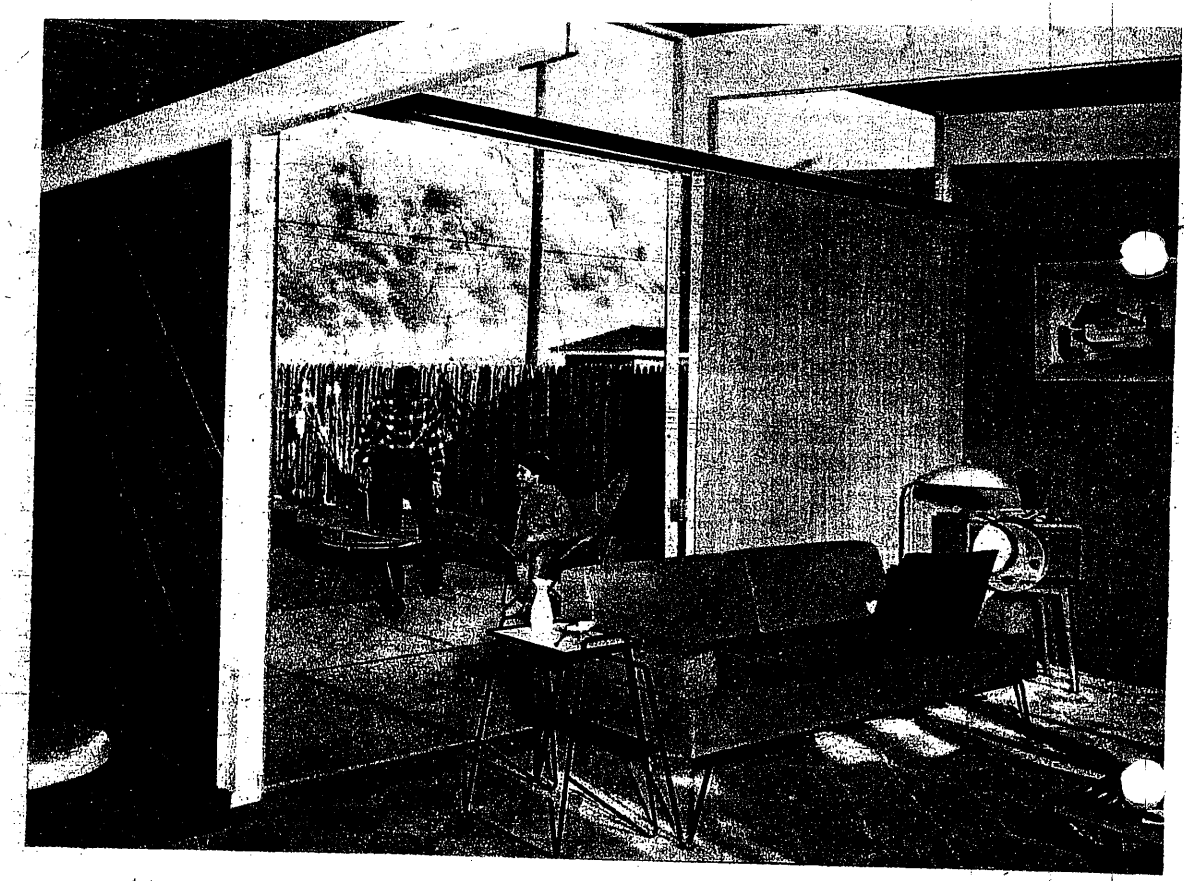
AIR CONDITIONING— IT HELPS YOU BEAT SMOG!

PAGE 4

EASY UPKEEP DOWN BY THE SEA . . . PAGE 10

(Q&) lburg House, 1952 (AIA Award)

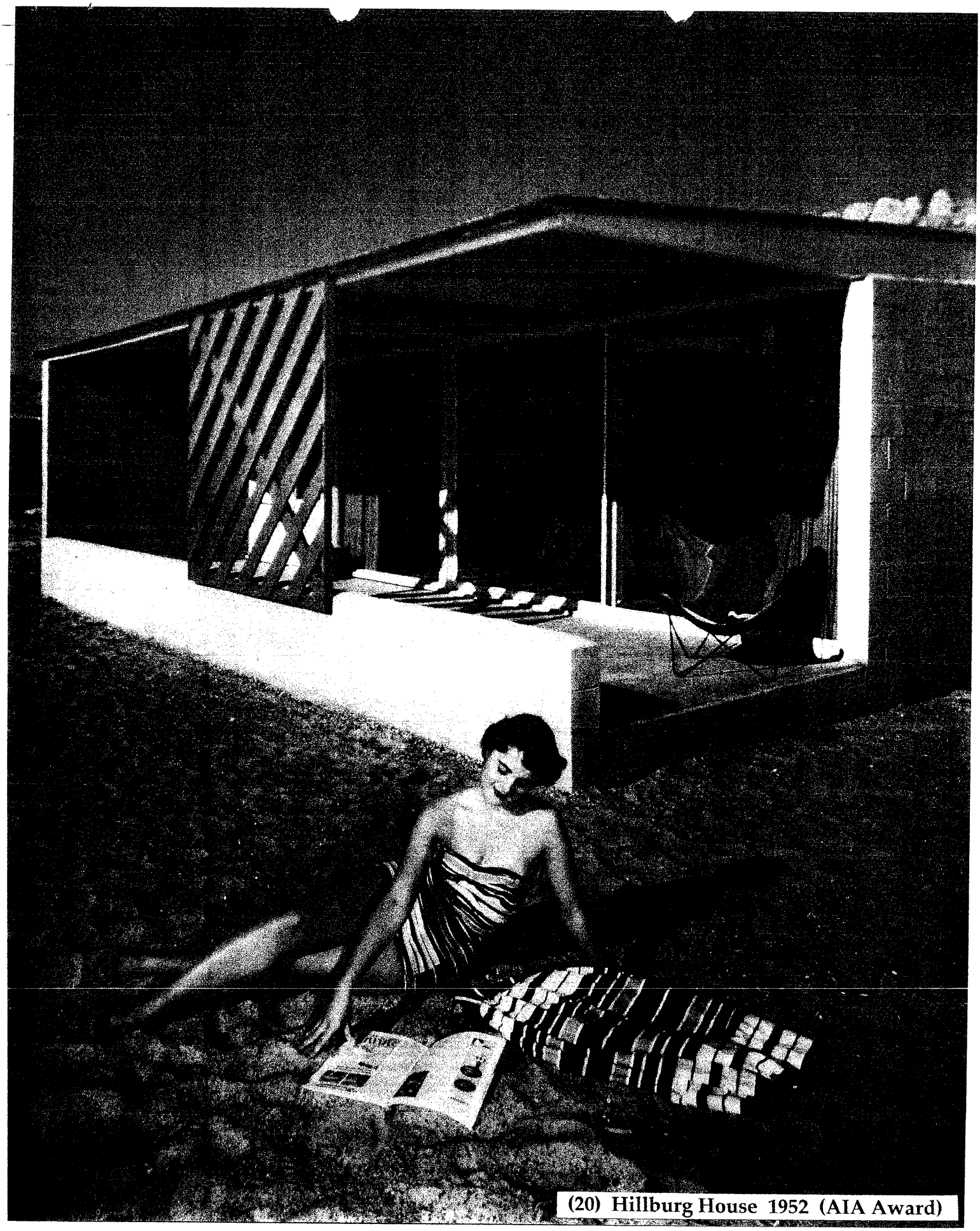




CONCRETE paves half the patio; the rest is sand. Area of the house is 959 square feet and it's placed sidewise

GLASS is fixed or slides in frames of painted steel. The high side of roof is pitched inland; low side is to

(19) Hillburg House 1952 (AIA Award)



(20) Hillburg House 1952 (AIA Award)

(21) Barry Building 1951

SCHOOL SHIELDED FROM THE SUN

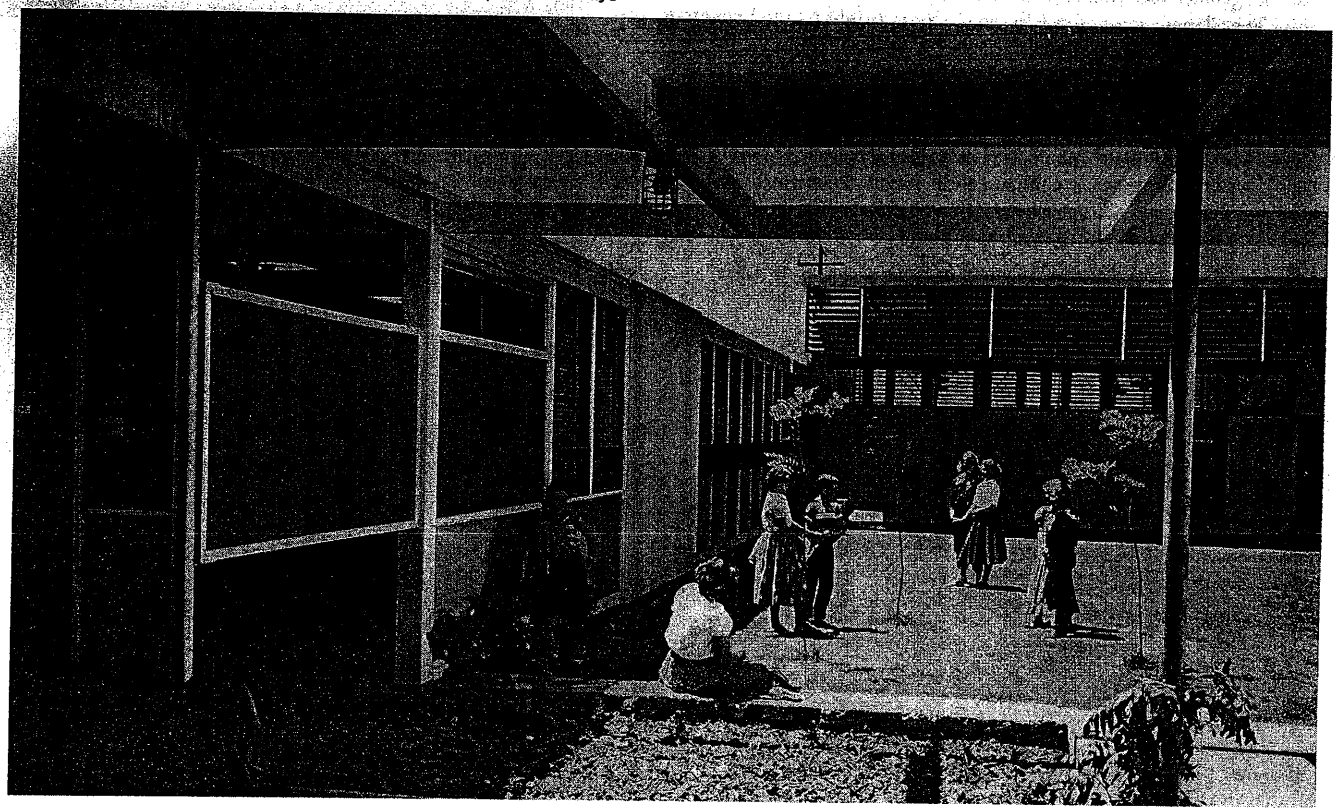
CAUGHEY & TERNSTROM, both under 40, have been partners two years. TERNSTROM graduated from the University of Southern California in 1940, also spent more than three years in the navy. CAUGHEY graduated from Yale Architectural School in 1938, went West to work on the coast and serve three years in the navy.

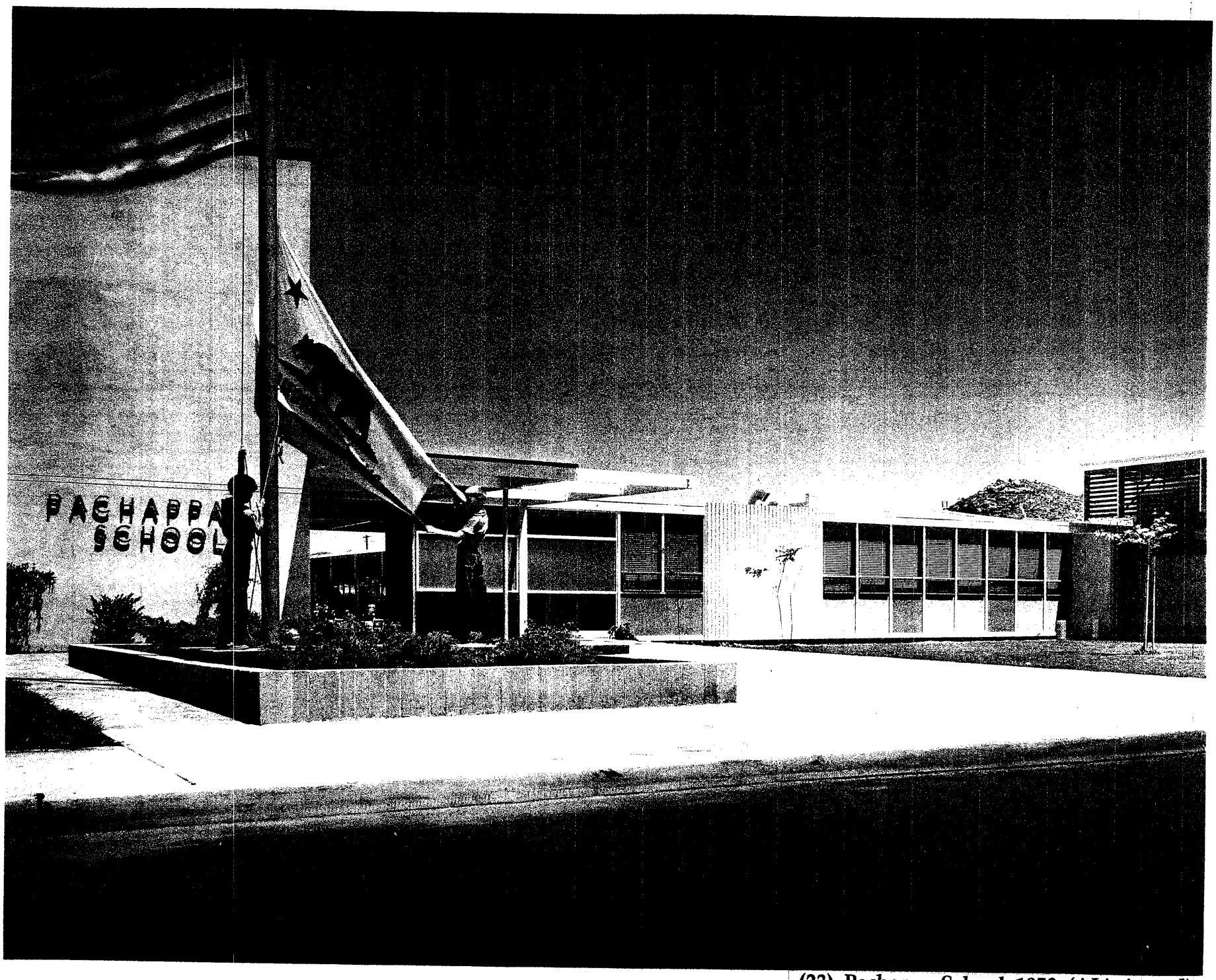
PACHAPPA SCHOOL, Riverside, Calif.
M. H. CAUGHEY & C. C. TERNSTROM, architects
HEERS BROTHERS, general contractors
WILLIAM PORUSH, structural engineer
HILBURG, HENGSTLER & TURPIN, mechanical, electrical engineers

Points worthy of note in the trim, low-cost building ($11.50 per sq. ft; total, $292,680): ▸ exterior metal louvers on both north and south glazing in classrooms to stave off sky glare as well as sun; ▸ both side walls of classrooms 100% glazed, horizontally stiffened with exposed X-rod bracing; ▸ frame and stucco construction throughout; ▸ classroom partitions of plywood plastered on one side against sound transmission, left naked as own finish on other side (and serving also as the only shear bracing in the building—there is no diagonal sheathing).

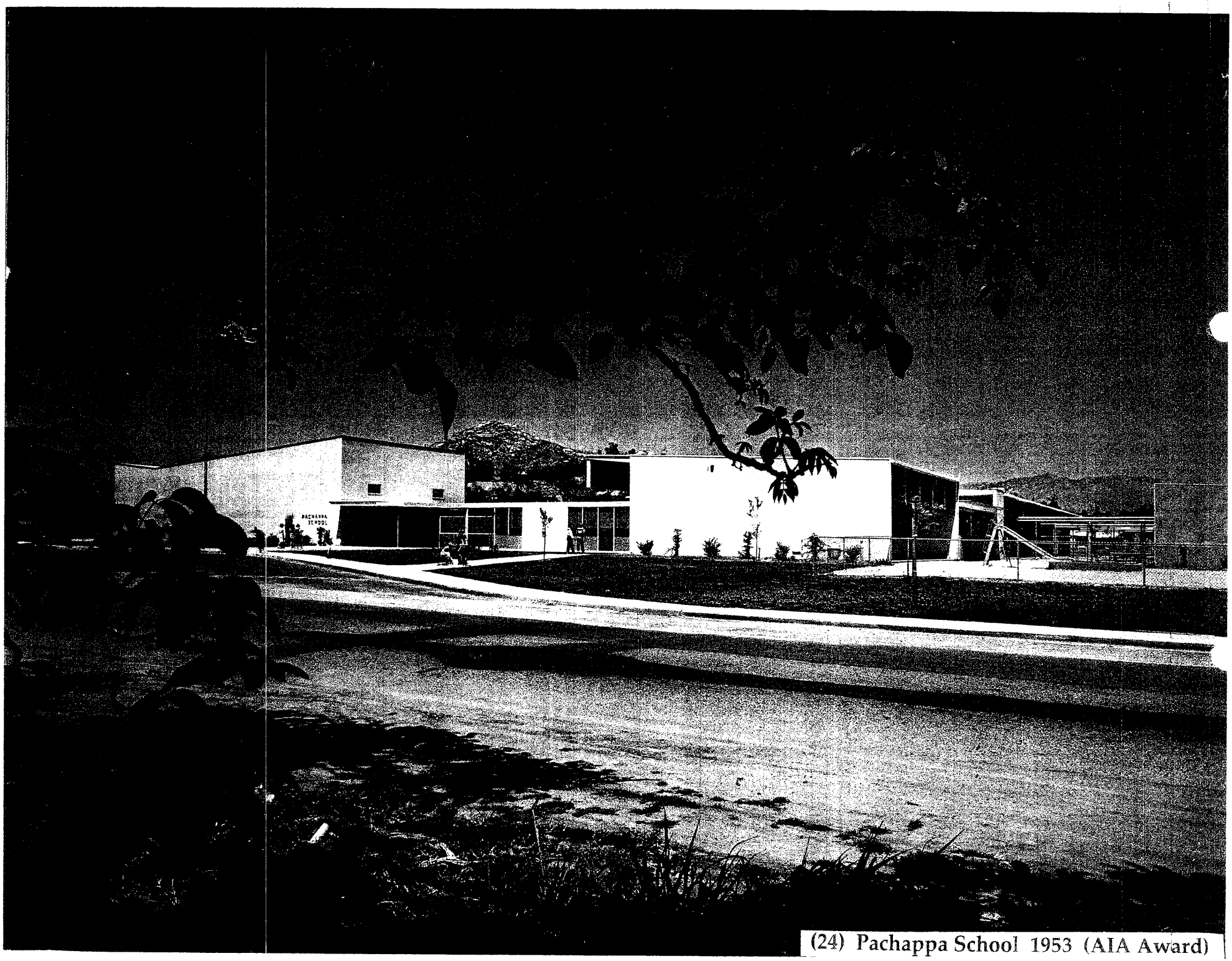
Bright colored and cheery, this 12-classroom school accepts the bright sun and California's kids with unostentatious, but real, architectural charm.

Covered crosswalks connect two main wings of school, save hallways



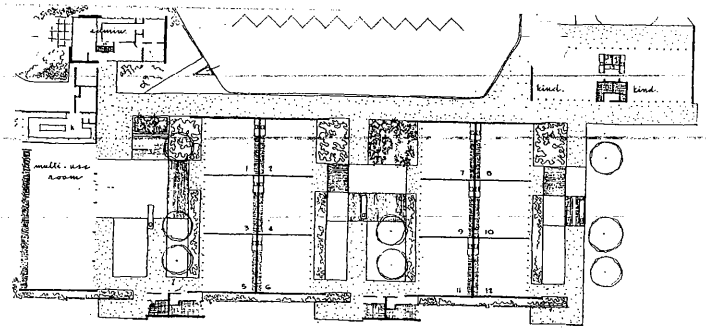


(23) Pachappa School 1953 (AIA Award)



(24) Pachappa School 1953 (AIA Award)

(25) Victoria School 1955



Back-to-back classrooms enlarged by courts

Victoria Elementary School
Riverside, California

CAUGHEY & TERNSTROM
Architects

WILLIAM PORUSH
Structural Engineer

HILBURG & TURPIN
Mechanical-Electrical Engineers

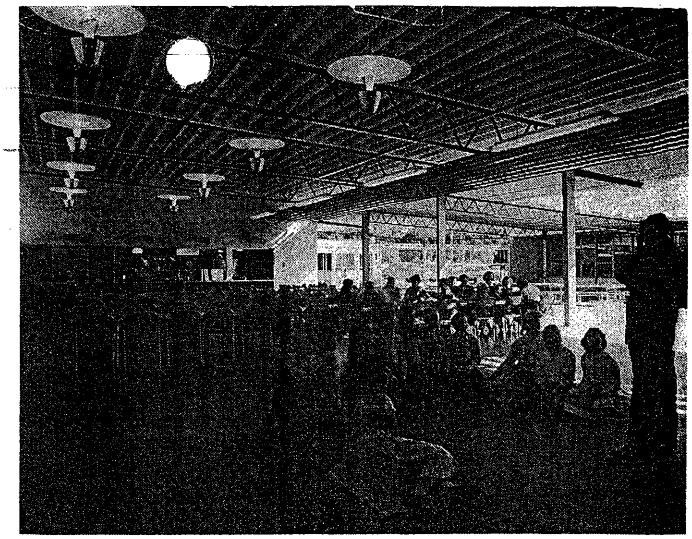
T. C. PRICHARD & SON
General Contractors

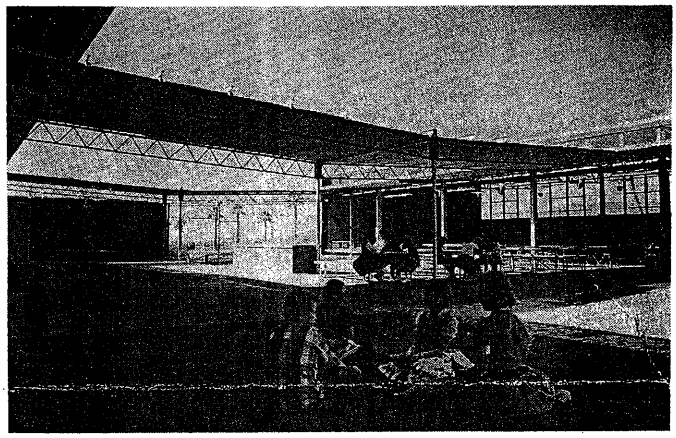
Marvin Rand photos

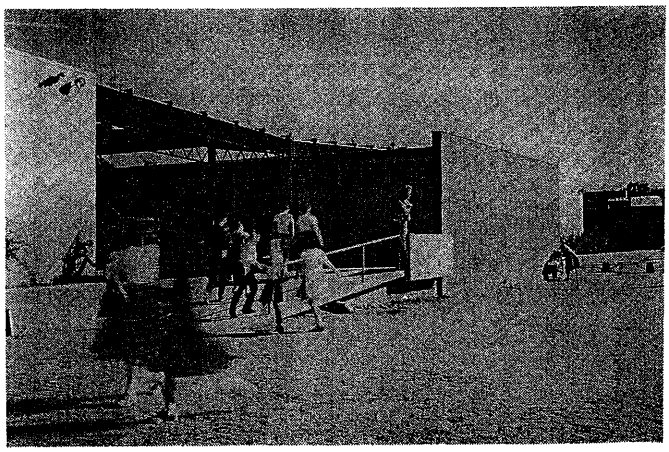
THIS ELEMENTARY SCHOOL, whose present enrollment is 360, appears to be quite unpretentious but it has an unusually workable plan of back-to-back classrooms enlarged by courts. The gently sloping site, rather small in view of future expansion, requires the use of ramps and two separate levels. Buildings are fitted tightly on the upper side to provide maximum playground space, with an odd shaped corner reserved for kindergarteners.

The back-to-back classroom solution offers 1) better site utilization; 2) economies in construction; and 3) pleasant, really usable courts designed for interclass activity or open air eating and spacious enough to minimize distractions. A central utility core facilitates removal of walls when desired; movable cabinets and chalkboards aid teaching flexibility. Sink and storage counters in the courts expedite outdoor instruction, eliminating the need for an installation at each classroom. Fluorescent fixtures supplement daylight and cross ventilation is afforded by a continuous roof unit.

The open, no-glazed side of the multipurpose room creates additional space and the same personnel can supervise both hot and sack lunchers. The area is large enough to accommodate such events as the PTA carnival. Radiant heat allows all-year round use; fenestration and fencing control the wind. Glare and reflection in all courts are reduced by lawn, brick and colored concrete areas as well as overhead louvers and roofs.







OVERHEAD LOUVERS put shadow on otherwise hot ground plant, easing eye strain, creating livability. Center walkway eliminates passing by classroom window wall, acts as glare control; crossover walkways reduce circulation. Ramps connect two levels of gently sloping site.

OUTLINE SPECIFICATIONS

Structure: foundation: reinforced concrete; frame: open-web steel beams; floors: concrete slab.

Exterior Finish: stucco—California Stucco Co.; brick—(Grout-Loc) Davidson Brick Co.

Roof Surfacing: composition and gravel—Pioneer Division-Flintkote.

Windows: steel sash—(Truscon) Republic Steel Corp.

Doors: steel—(Kalamein) Overly Manufacturing Co.

Floor Surfacing: asphalt tile in classrooms—(Matico) Mastic Tile Corporation of America; vinyl tile in kitchen—(Vinylflex) Hachmeister, Inc.

Partitions: stud and plaster.

Interior Finish: plywood finished shear panels; ceramic tile in toilets—Gladding, McBean & Co.

Ceilings: acoustical tile—Pioneer Division-Flintkote.

Lighting Fixtures: fluorescent; others—Wagner-Woodruff Co.

Heating: gas fired wall heaters—Payne Furnace Co.; electric heaters for smaller rooms—Thermador Electrical Mfg. Co.; gas fired boilers in multipurpose and kindergarten—Bryan Electrical Manufacturing Co.; radiant in administration—Trane Co.; radiant controls—Minneapolis-Honeywell Regulator Co.; exhaust fans—Ilg Electric Ventilating Co.

Plumbing and Sanitary: toilets and lavatories—Crane Co.; drinking fountains—Haws Drinking Faucet Co.

Special Equipment: aluminum louvers—Aetna Steel Products Corp.; porcelain enamel letters—California Metal Enameling Co.; linoleum countertops—Armstrong Cork Co.; laminated plastic tabletops—Formica Co.; folding tables—Son-Nel Products, Inc.; rolling counter doors—Cookson Co.; sinks and drainboards—job-built stainless steel; dishwashing machine—Hobart Manufacturing Co.; garbage disposer—Waste King Corp.; lockers—Worley & Co.; corkboard—Armstrong Cork Co.; chalkboard—(Fibraslate) Son-Nel Products, Inc.

Total Area: 24,425 sq. ft.

Total Cost: $339,483 (entire contract).

Cost per Square Foot: $13.47.

Date of Completion: November 1956.

(28) Monroe School 1955 (AIA Award)

LA. Times Mar 25 '56

SCHOOL COMPLETED—Entrance court of Monroe Elementary School in Riverside is shown above. The school is one of three which were recently completed for Riverside City School District. Other two are the Victoria and Jefferson Elementary Schools. Architects for this project were Caughey & Ternstrom.

Three Riverside Schools' Dedication Conducted

By a Times Correspondent

RIVERSIDE, March 24 — School and civic officials of Riverside and Dr. Roy E. Simpson, State Superintendent of Public Instruction, dedicated three new elementary schools here recently.

"This is the first time," Dr. Simpson said, "that I have helped to dedicate three new schools in the same school system on the same day."

The new plants are the Victoria, Monroe and Jefferson Schools. While the Victoria and Monroe Schools have been open only a few weeks, school trustees have already taken bids for six-classroom additions at each school. Eighteen new classrooms, a multipurpose room and other facilities have been added at the Jefferson School.

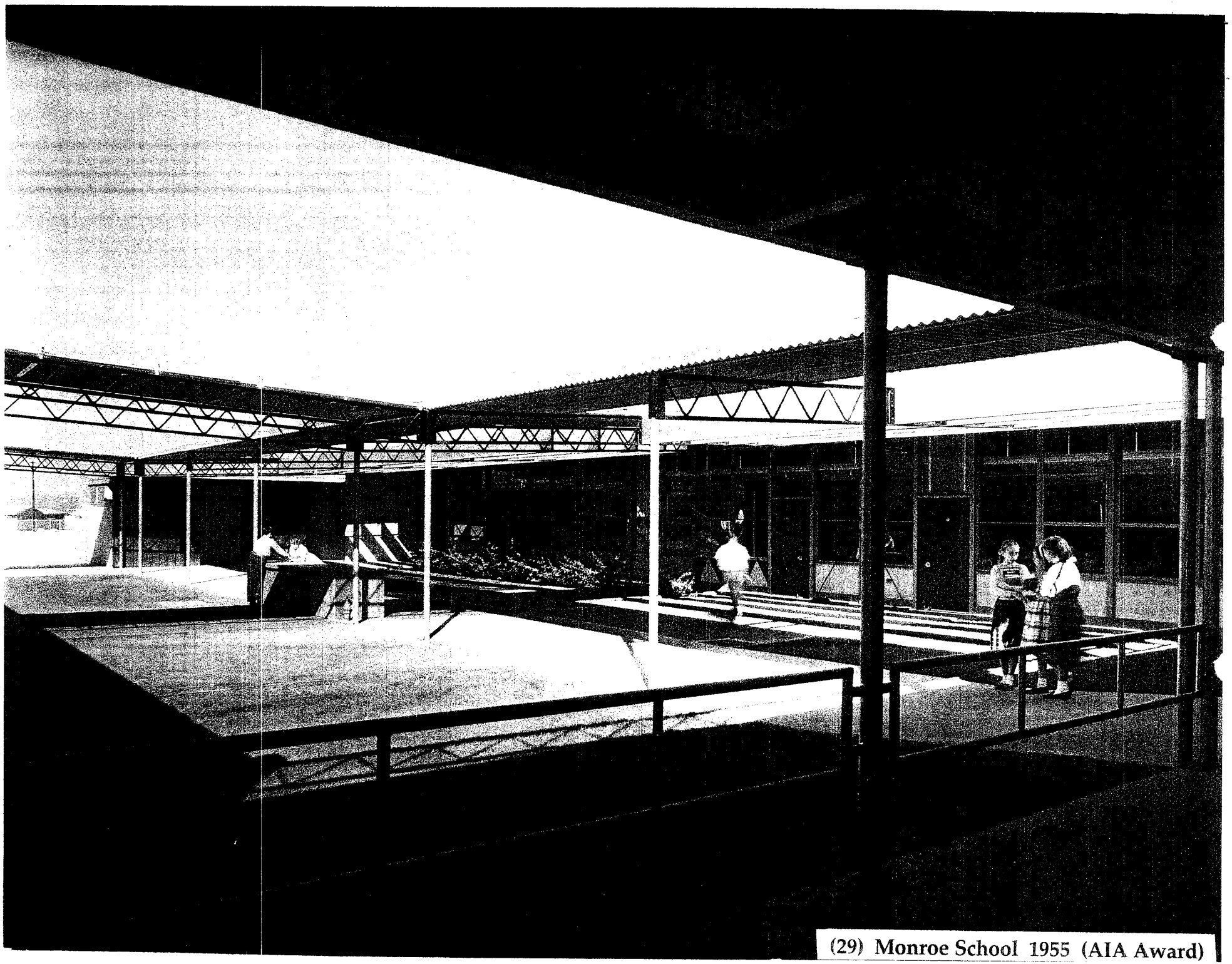
Dr. Simpson said he was much impressed by innovations at the Victoria and Monroe Schools designed by Los Angeles Architects Milton Caughey and Clinton Ternstrom.

At Victoria School, the multipurpose room has an open side facing a small inner court, around which classrooms are grouped. Radiant and overhead heating has proved ample, it was disclosed.

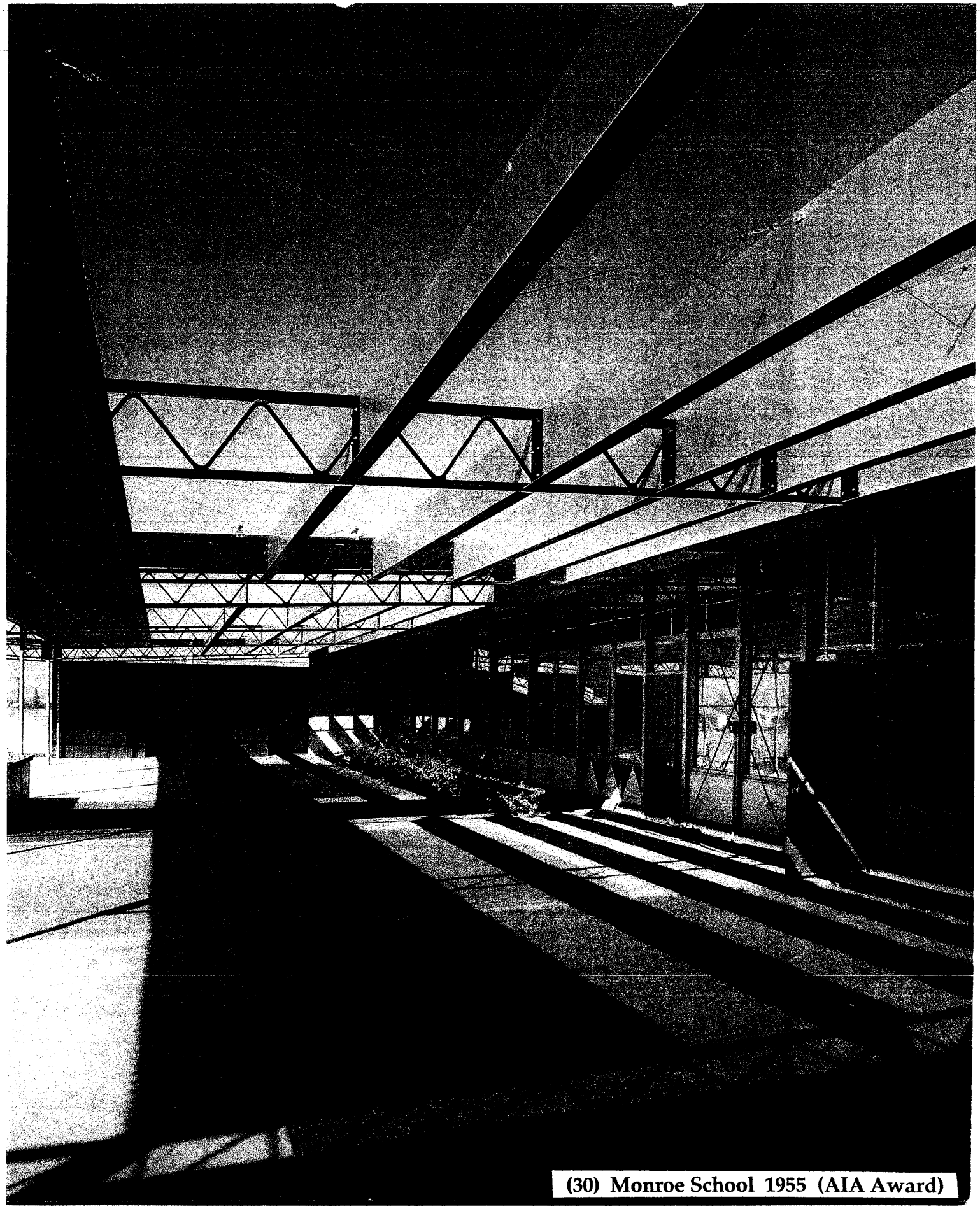
Back-to-back placement of classroom wings at the Victoria and Monroe Schools has also served to reduce costs through single-wall construction, it was explained.

Horizontal placement of louvres has retained control of light with the advantage of creating additional shaded footage outside the buildings.

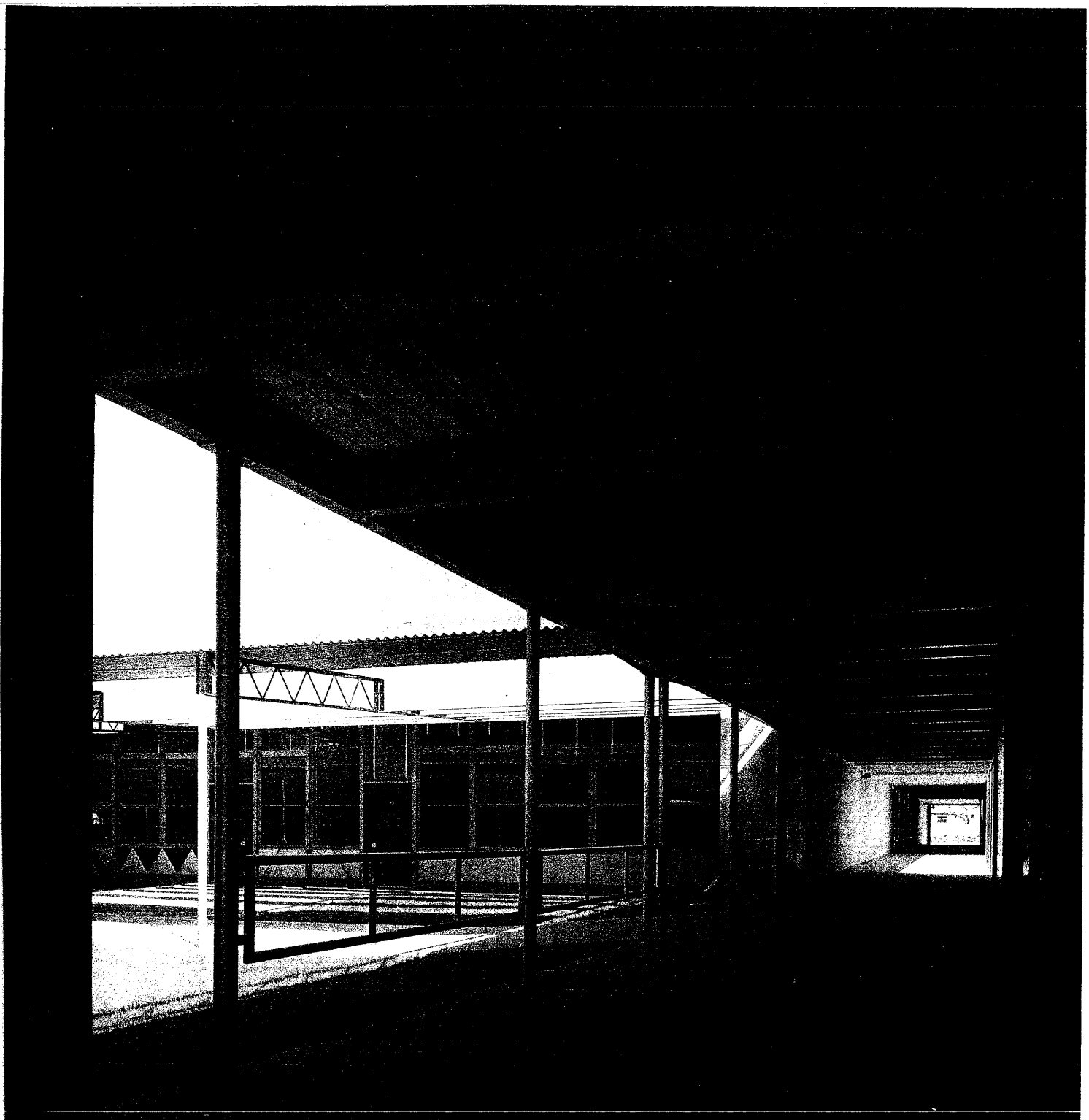
Bank Issued Permit for Fullerton Branch



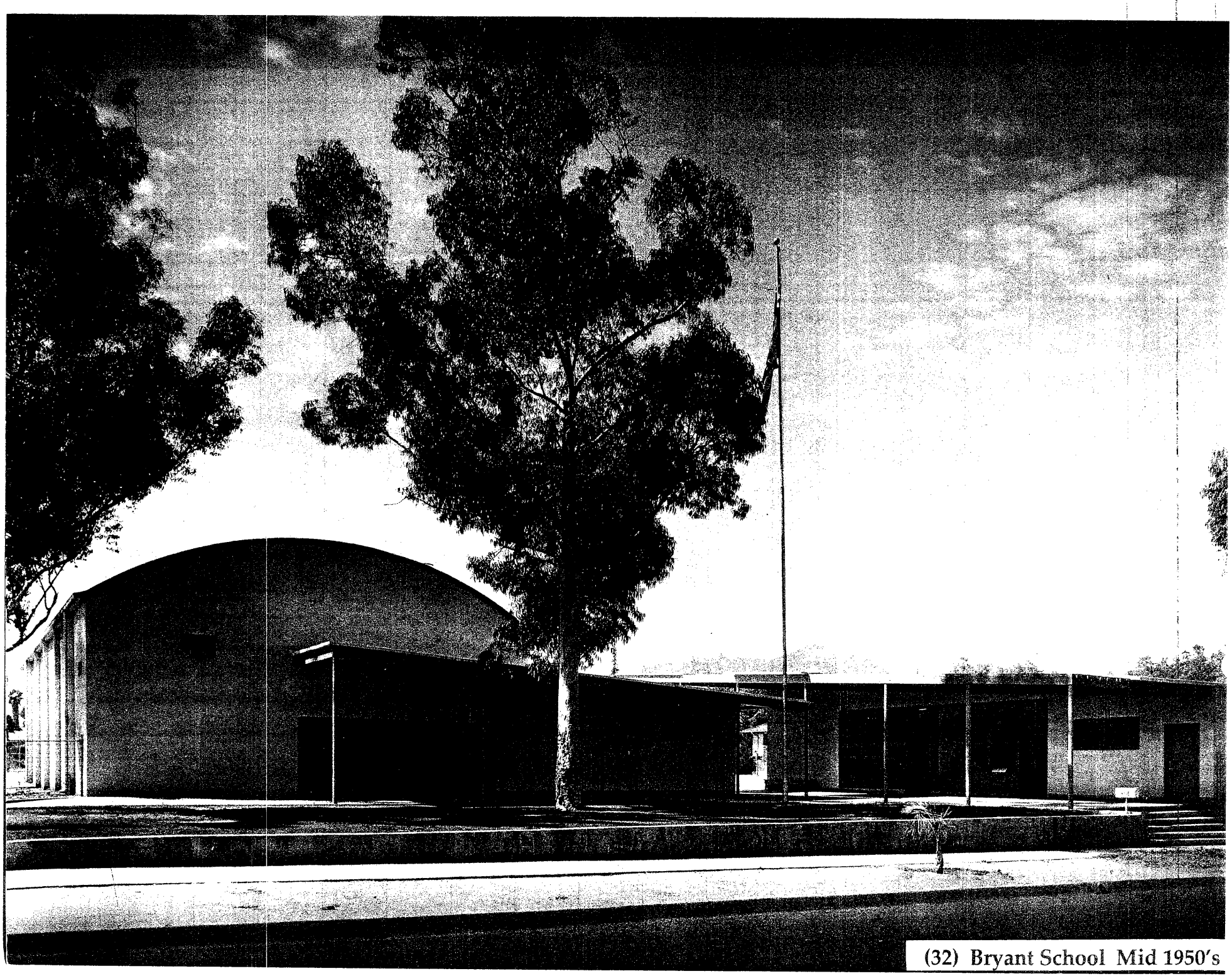
(29) Monroe School 1955 (AIA Award)



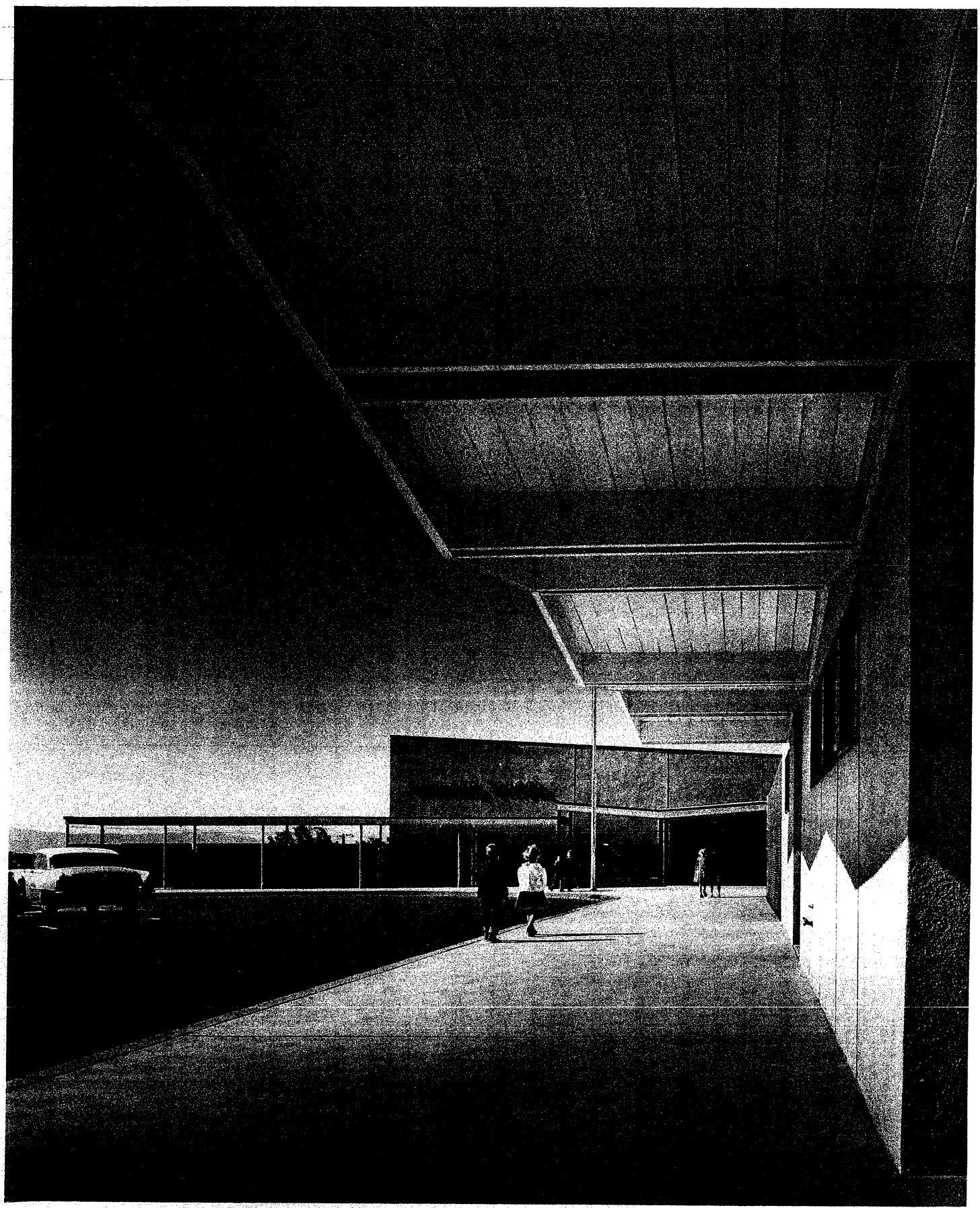
(30) Monroe School 1955 (AIA Award)



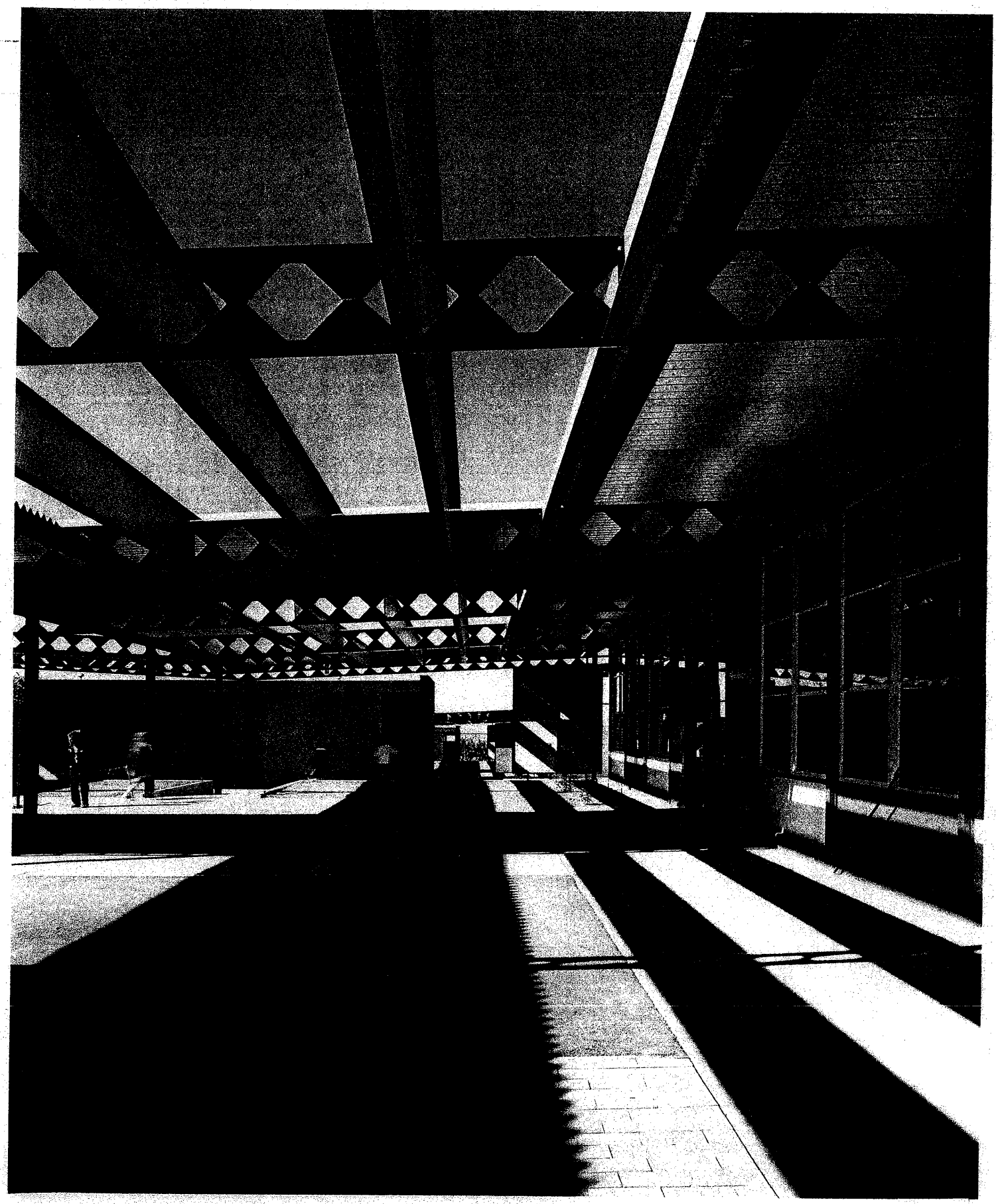
(31) Monroe School 1955 (AIA Award)



(32) Bryant School Mid 1950's



(33) Highland School 1957

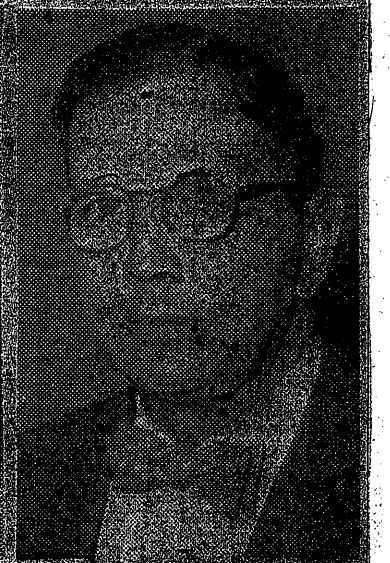


(34) Highland School 1957

HENRY L. WRIGHT

HERMAN O. RUHNAU

MILTON H. CAUGHEY



BOLTON C. MOISE JR.

Board Names Senior High Architects

By ROBERT L. PATTON

Employment of four architects, one in a consultant capacity, to prepare plans for Riverside's second senior high school was authorized yesterday by the Board of Education.

Consultant will be Henry L. Wright of Los Angeles. Others are Herman O. Ruhnau and Bolton C. Moise Jr. of Riverside and Milton H. Caughey of Los Angeles.

Ruhnau, Moise and Caughey have been architects for numerous Riverside City school projects during recent years. Wright is a member of the firm of Kistner, Wright and Wright, nationally known for the projection of school planning.

For three years Wright has been a member of the American Institutes of Architects' National Committee on School Buildings and for five years chairman of the California Council of Architects School Advisory Committee.

No Added Cost

Superintendent Bruce Miller made clear that the addition of a consultant to the architectural staff for the major high school project will entail no additional expense.

While work details are not as yet complete, the architects have already held a preliminary conference and have agreed that fees will not exceed the 8 per cent of construction cost normally allowed.

In a summary of Board and administrative procedure followed in selecting architects the superintendent said that the qualifications of those selected had been thoroughly studied.

"We sought the best architectural aid obtainable," Miller said, "with a consultant in mind who might bring in wide experience on the secondary school level plus extensive research facilities of a large office.

Will Speed Work

"We believe that this plan will undoubtedly expedite the work — speed up the building program. Those of us who have the responsibility for planning details have met numerous times. We have envisioned the finest type of high school commensurate to our pocketbooks."

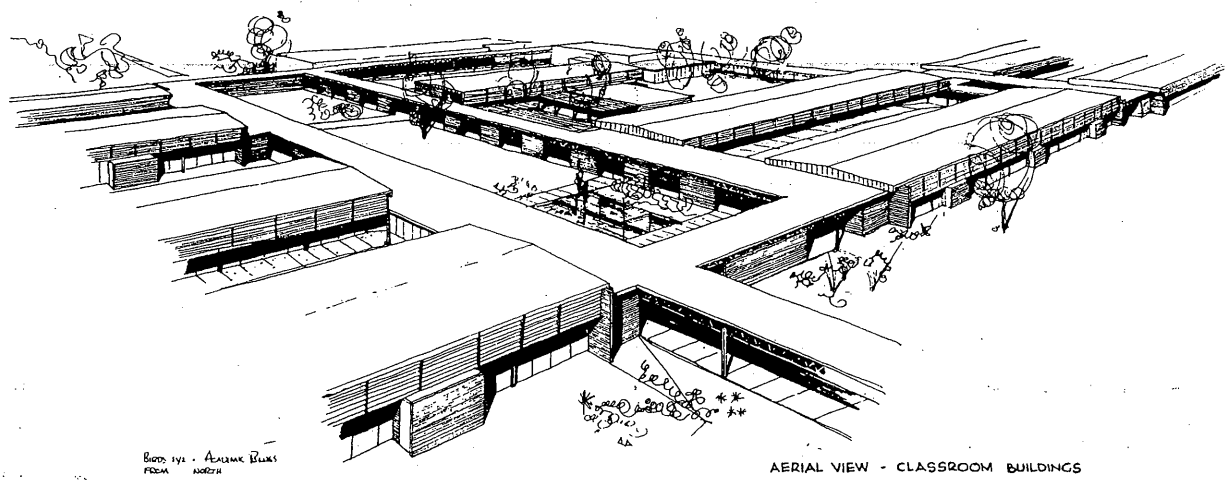
Recently completed condemnation action has secured a 40-acre school site at Magnolia Avenue and Jefferson Street. With selection of architects and authorization yesterday of a topographical survey the high school project has moved into a planning stage which will lead shortly to announcement of a school bonds vote to finance construction.

The Board has not as yet ventured an estimate of total cost for the school expected to house from 1500 to 1800 at the outset.

Details Needed

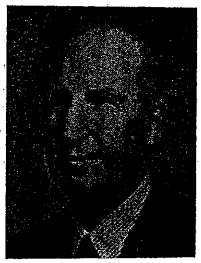
"We cannot go to the people and ask them for a blank check," Miller said. "Voters must be supplied with concrete details which will result from the preliminary plans.

(Turn to SCHOOL, Page 18)



Aerial view of the classroom buildings for the new high school at Riverside, California. The school has three project architectural firms. These buildings were designed by Caughey & Ternstrom.

RIVERSIDE, CALIFORNIA, PLANS A NEW HIGH SCHOOL



by BRUCE MILLER

Superintendent of Schools, Riverside, California

Superintendent Miller began his career as the principal of a small elementary school in the Imperial Valley. Later he became the principal at Ramona and Placentia; and was appointed the superintendent of schools at Ontario, California, in 1940. He has been with the Riverside City Schools since 1951.

VOTING school bonds or boosting tax limitations to finance new schools or additions is a long, low-gear pull, but if the superintendent and his staff can still smile after the last vote is counted, the shift into high should be made with dispatch. Once having decided in favor of school expansion, the public is eager for action. They want their new schools right away, and if the dirt isn't flying within a few weeks, they threaten to "look into the matter."

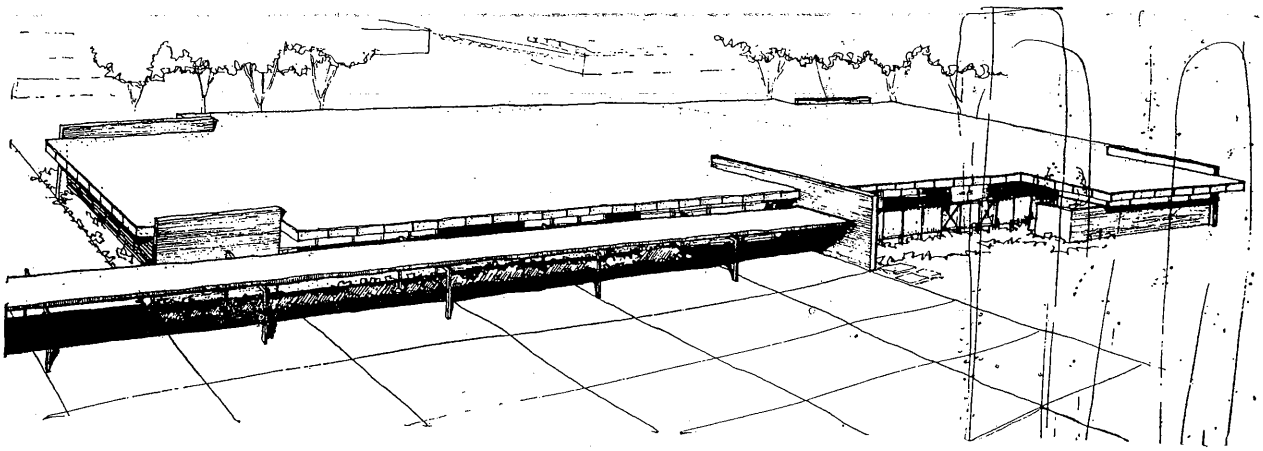
If things have been moving along as they should be, teacher-administrative planning committees have settled their differences and have come to an agreement about improvements for the old plant. Costs have been figured and re-figured with desperate courage.

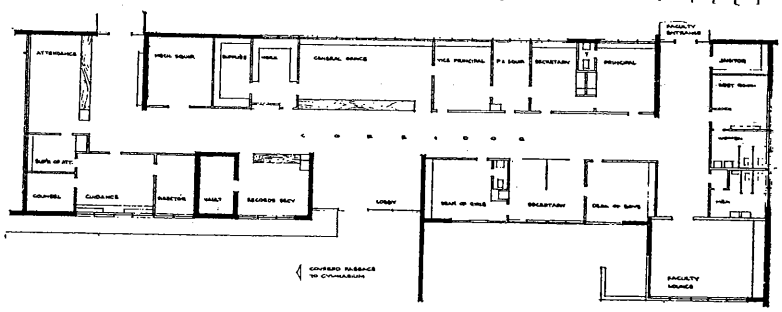
Most important, the architect or architectural staff will be ready to go; better, they will have been on the job for some time. When money is finally available, there should be no long wait for site utilization planning before preliminary drawings can be authorized, leading to the actual working drawings.

Happy is the superintendent who can crawl out from beneath a bundle of blueprints long enough to wave cheerfully at contemporaries and to prove to more caustic critics that the big job is moving "according to schedule."

In Riverside, California, where school enrollments have grown more than 50 percent in four years—from 10,500 to 15,800—and where there is no letup in sight, timing is a vital factor. In late April, 1954, the High School District voted $3,000,000 in bonds for construction of a long-needed second senior high school. The vote was counted on a Tuesday night and on Wednesday morning four architects, already appointed, already in full agreement as to their respective assignments and already well advanced in site planning, really went to work.

While "division" of a major school job is not unusual, several factors are noteworthy with regard to the Riverside plan of procedure. First of all, there was no question in the minds of trustees concerning the quality





The administration building has been designed by Herman O. Ruhnau, architect. The areas included are an attendance office, guidance office, deans' and principal's offices, a general area, rest rooms and a faculty lounge.

superintendent who worked with the architects. This approach has the disadvantage of being a little slower in preliminary phases than other methods, but the advantages outweighed a mild early lag and brought to bear the combined talents and study of many.

The Projects Are Assigned

Architect Herman O. Ruhnau of Riverside was assigned the design of gymnasium, shower and locker buildings, shops and administration building, and the coordination of all specifications and contract documents as well as responsibility for supervision of construction of the entire project. In this task he has available as consultants the other project architects in connection with the buildings they have designed individually. These architects are Bolton C. Moise, Jr., of Riverside, in charge of site development, auditorium and cafeteria, and the firm of Caughey and Ternstrom of Los Angeles. The latter are in charge of all academic classrooms and special rooms.

The entire project will be bid in one lump sum contract in order to take advantage of size and to obtain the lowest unit cost. The contractor, however, under the agreement, will be responsible to only one architect.

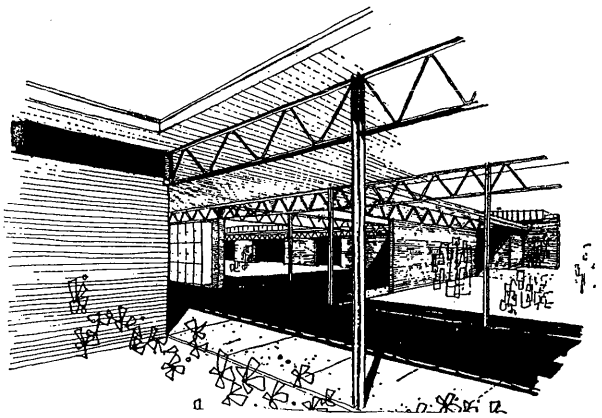
Psychological factors have favored the arrangement from the beginning. The school board has respected the abilities of all architects involved and the architects, in turn, have had confidence in each other. Thus there has developed a true pooling of experience and facilities.

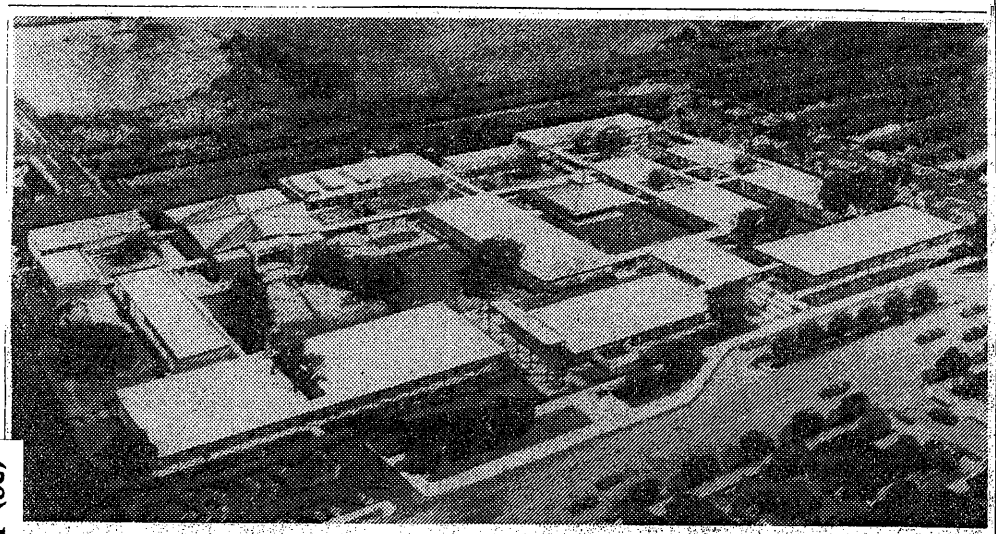
Careful cost controls have been effected. First, there were frequent meetings with trustees and written confirmations of all decisions. During preliminary planning, all matters requiring board decision were brought up for discussion as they arose, so that when the preliminaries were completed they reflected the board's wishes. Complete preliminary plans were approved before the architects proceeded with working drawings, and a detailed estimate was made based upon the preliminary plans. Another estimate will be made upon completion of the working drawings.

Capacity of the School

The high school will house 1,500 students at the outset and will be expanded to a capacity of 2,000 or more later. All of the unexpandable facilities were grouped in the first phase. These included the audi-

The plans for the central court and covered passages are the work of the firm of Caughey and Ternstrom.





BEING BUILT—Shown here is sketch of the $1,750,000, all-steel Rubidoux High School being built in Riverside. School, designed by Caughey & Ternstrom, will accommodate 1000 students and will consist of a total of 15 steel buildings.

$1,750,000 PROJECT

Steel Units Featured at Riverside School

Construction of Rubidoux High School is under way at Riverside, with partial occupancy of the new facility scheduled for early in the 1959 fall semester, according to a joint announcement by Paul Hoefer, president of Hoefer Construction Co., and Kenneth L. Kelley, president of California Steel & Construction Co.

The $1,750,000 project designed by Architects Caughey & Ternstrom, consists of 12 individual structures totaling over 104,135 sq. ft. of floor space including corridors. When finished it will exemplify the latest techniques in the use of steel as a primary construction material.

Prefabricated

The buildings are being prefabricated and will be erected by California Steel & Construction Co. of Los Angeles in co-operation with Hoefer Construction Co. of Fontana, the general contractor.

The school, slated for completion in February, 1960, will accommodate 1,000 students. Plans for future expansion provide for doubling the school's enrollment. The present contract includes construction of a business administration building, a classroom building with 10 academic units and six teaching areas, a gymnasium, a multipurpose structure incorporating an amphitheater for in-door-outdoor assembly, a homemaking and science building with nine teaching areas, a music building, a library, a kitchen and semi-open cafeteria, a shop building and three service buildings.

The business administration building will be faced with porcelain enameled steel panels. Steel will be used for principal structural supports, interior and exterior walls, and frames for doors and sash.

A modular system of construction has been adopted to assure maximum economy wherever standardization is feasible.

Rubidoux High School will serve the entire western section of the Riverside High School District.

Much more than steel and wood

By Diane Caughey

PLENTY OF PEOPLE will tell you that Dutton's Brentwood Books is more than a simple bookshop. It's a landmark, they'll say, a literary oasis, a secular church. But it also represents the perfect union of a building and a business.

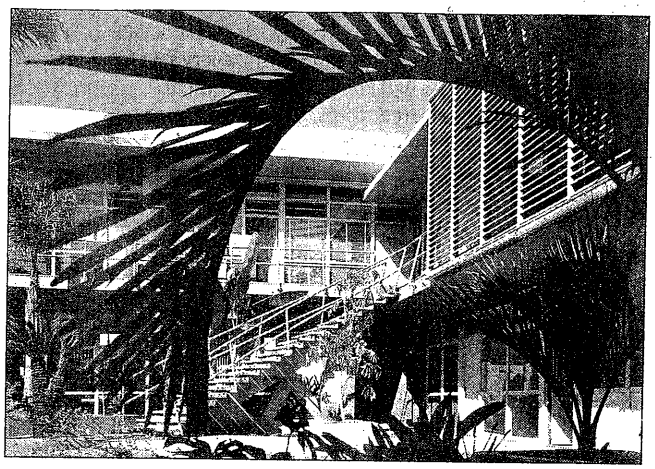
Milton H. Caughey, my father, was the architect who designed that building on San Vicente Boulevard, the one that may be demolished in the near future to make way for a retail-office-condo development. He had a master's degree in architecture from Yale, moved to Los Angeles in 1940 and started his practice after returning from the war. He won a number of awards for the homes and schools he designed, but his budding career was cut short. In 1958, when he was 46, my father died of a heart attack, and the name Milton H. Caughey is little known today.

My family lived in Brentwood — in a house designed by my father — and as a child, I would walk to the simple, two-story courtyard building that Dutton's now occupies. Built in 1950, it's a classic example of midcentury California contemporary architecture. It's solar shades foreshadowed today's green design. The simple facade floats above the sidewalk, held up by small steel columns, typical of the modern movement. The openness created below invites you in off the street to enjoy the intimate heart of the building, the courtyard.

Here, offices with walls of windows surround a space of sunlight, fresh air and nature — a rarity in today's office buildings. The courtyard is a meeting space of interior and exterior, public and private, the perfect gathering spot. My mother, Janet Caughey, now 94, still visits Dutton's weekly.

But authentic landmarks are not built; they grow over time. The first bookstore, Brentwood Book Shop, moved into the building in 1960, and Dutton's bought that business in 1984. Over 22 years, Dutton's expanded into nearly all the other ground-floor spaces, filling them with overflowing bookshelves.

The courtyard became an extension of the store, where authors signed their books and children listened to stories while their parents sipped coffee from the cafe in the corner.



ROBERT C. CLEVELAND

PERFECT MATCH: The building that has housed Dutton's Brentwood Books for 22 years is uniquely suited to the task.

Like a good marriage, building and bookstore have brought out the best in each other. The wonderful experience of browsing Dutton's shelves is bodily linked to the character of the physical space. The emotional descriptions of the store as "funky" or "sacred" reflect our deep longing for spaces where the world can feel intimate again. History, memory and love have been absorbed into the very steel and wood of the walls. That's what brings a building to life.

Unfortunately, most of our new mega-buildings, built for maximum space and profit, are dead. Their souls have crept out through the door, seeped out through the cracks. Is this the fate of this property on San Vicente Boulevard? As a city, are we destined to lose yet another genuine landmark? I hope not. I'm working with the Los Angeles Conservancy and historic preservationists in the city's Planning Department to nominate the building as a historic cultural monument.

If that fails, Charles T. Munger, who owns the building and a large swath of land around it, has said that any new development would include a ground-floor space for Dutton's or another independent bookstore. But without that building, in my mind, Dutton's would always be a widow.

DIANE CAUGHEY *is an architect and Jungian psychotherapist in West Los Angeles.*

(39)

List of authors

who've had book signings or readings at Dutton's Brentwood in the Barry Building.

Isabel Allende
Martin Amis
Kate Atkinson
Margaret Atwood
Don Bachardy
Russell Banks
Nick Bantock
Lynda Barry
Graeme Base
Charles Baxter
T.C. Boyle
Kate Braverman
Berkeley Breathed (5/07)
Octavia Butler
Meg Cabot
George Carlin
Rosalyn Carter
Raymond Carver
Michael Chabon
Eoin Colfer
Jackie Collins
Pat Conroy
Robert Crais
Michael Cunningham
Jamie Lee Curtis
Leo & Diane Dillon
Roddy Doyle
Bob Edwards
James Ellroy
Amy Ephron
Louise Erdrich
Percival Everett
Jasper Fforde
Janet Fitch
Anne Taylor Fleming
Jonathan Safran Foer
Dick Francis
Jonathan Franzen
Carlos Fuentes
Cornelia Funke
Al Gore
Jane Hamilton
Carl Hiaasen
Oscar Hijuelos
Alice Hoffman
A.M. Holmes
Nick Hornby
Khaled Hosseini (6/07)

Thomas Hoving
Robert Hughes
Eric Idle
Pico Iyer
P.D. James
Diane Johnson
Roger Kahn
John Kerry (4/07)
Ross King
Barbara Kingsolver
Nicole Krauss
Jhumpa Lahiri
Chang-Rae Lee
Ursula Leguin
Annie Leibovitz
Diane Leslie
Jonathan Lethem
Mario Vargas Llosa
David Lodge
Alison Lurie
David Mamet
Steve Martin
Frank McCourt
Malachy McCourt
Ian McEwan
Larry McMurtry
Anchee Min
Ralph Nader
Howard Norman
Tim O'Brien
Amos Oz
Chuck Palahnick
Robert Parker
Richard Price
Reynolds Price
John Rechy
Ann Rice
Salman Rushdie
Carolyn See
Lisa See
Vikram Seth
Sidney Sheldon
Alan Shephard
Carol Shields
Maria Shriver
Jane Smiley
Lemony Snickett
Sonya Sones
Susan Straight
Amy Tan
Scott Turow
Gore Vidal
William Vollman

Kurt Vonnegut
Alice Walker
David Foster Wallace
Sarah Waters
Marianne Wiggins
Robert Wilson
Tom Wolfe

SANTA MONICA
Mirror
REFLECTING THE CONCERNS OF THE COMMUNITY
FEBRUARY 15 - 21, 2007

SAVE OUR BOOKSTORE

Once a semester, Toni Courtin, a pre-school teacher at the Brentwood Presbyterian Church Nursery School for 21 years, takes her class on a reading hour excursion to Dutton's Books on San Vicente, which sets on property recently sold to an individual interested in developing the real estate. Each child is given $10.00 to buy a book followed by a snack outdoors.

photo by Beverly Cohn

Sources

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Articles

.Archtectural Forum. (Oct, 1954). "Young architects: Ten outstanding buildings by some of the nations most promising young designers."(pg. 148) "School shielded from the sun."

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Brentwood Historical Society. "Oral History of David Barry Jr." (Dec. 30, 1997). Interviewed by Elizabeth Eisenbach and Laura Blumenthal.

Sources

Interviews

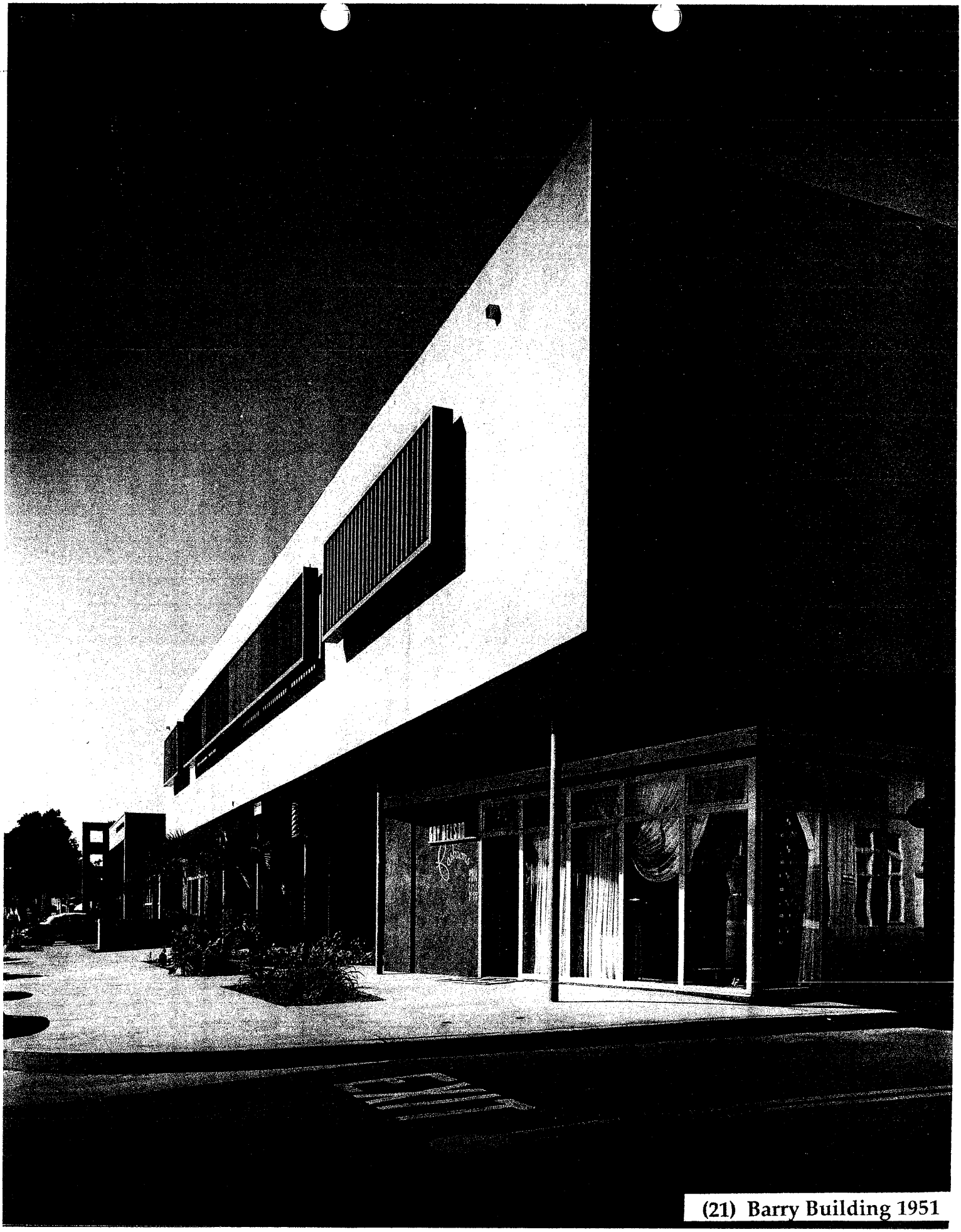
Interview with Clint Ternstrom of the firm Caughey and Ternstrom. (Jan.30, 2007).

Interview with Joanne Wehmueller, office manager for Milton Caughey for 8 years. (Feb. 3, 2007).

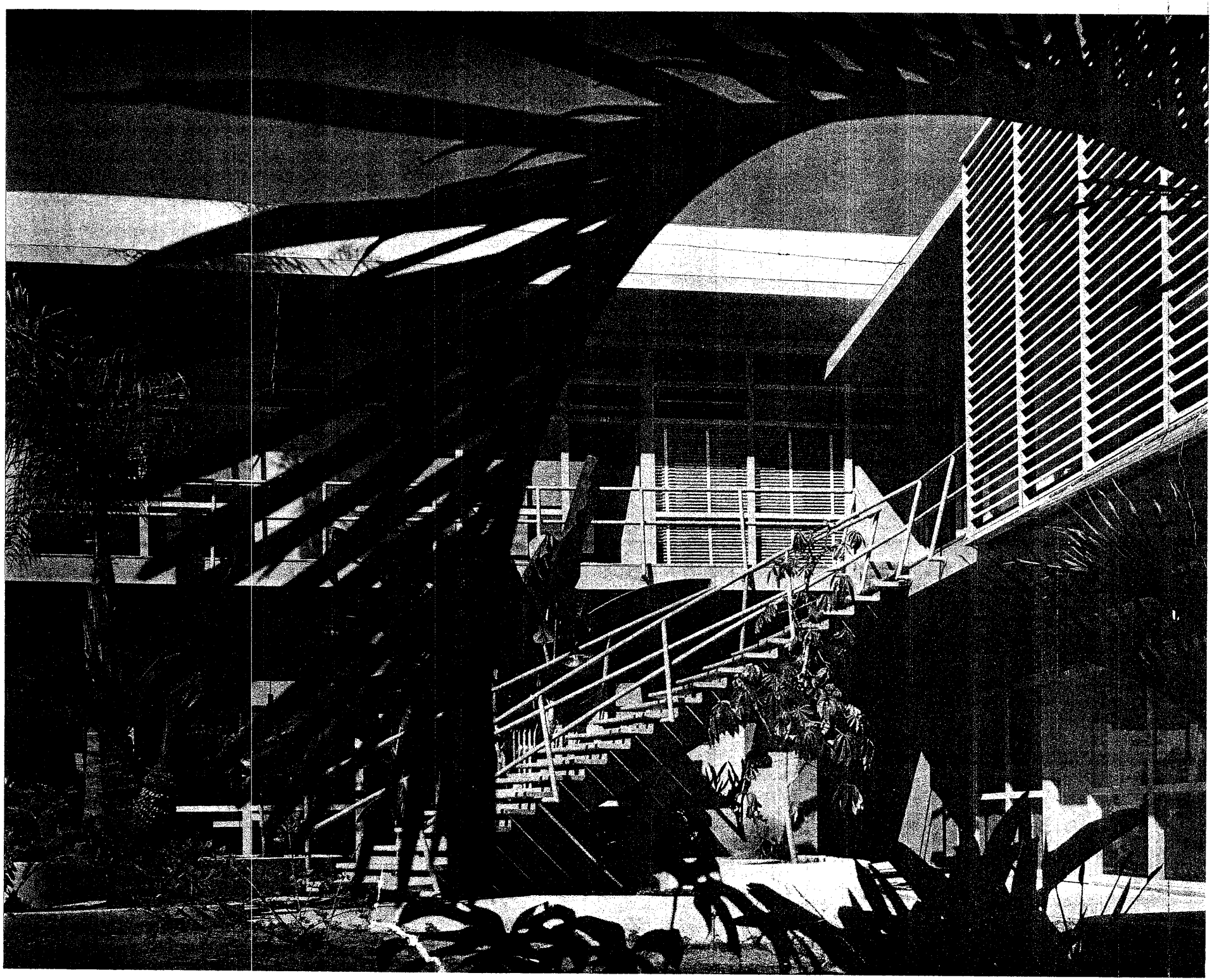
Interview with Ray Kappe, Architect. Shared office building and occasionally drafted for Milton Caughey. (Feb 4, 2007).

Interview with Julius Shulman, Architectural photographer of Milton Caughey's work. (Feb. 20, 2007).

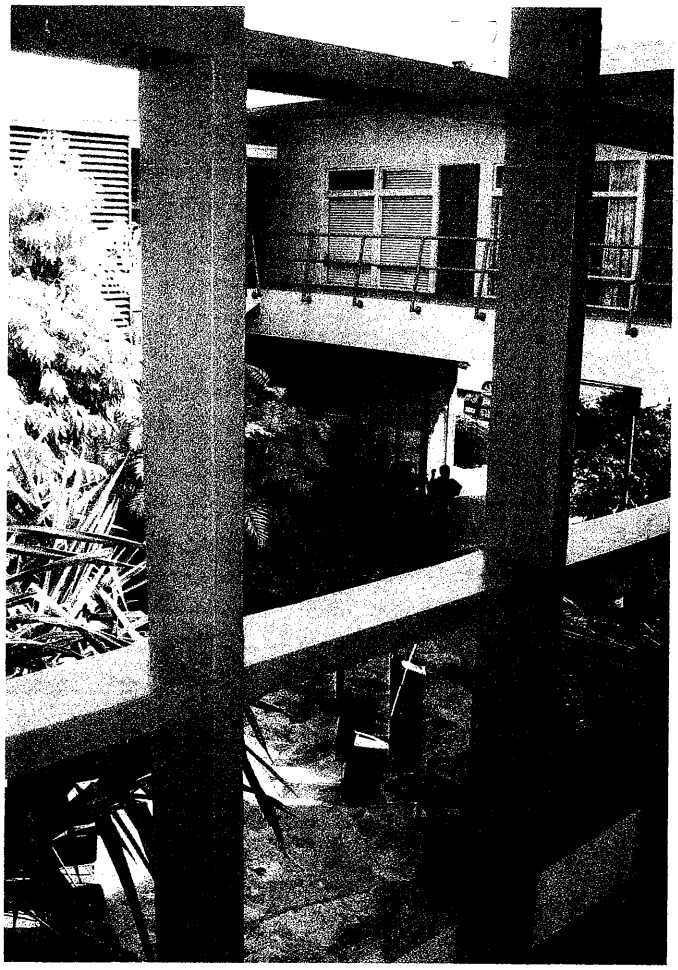

The Barry Building
© 2007 Europa Technologies
Image © 2007 Sanborn
Pointer 34°03'10.26" N 118°28'20.21" W elev 315 ft Streaming 100%

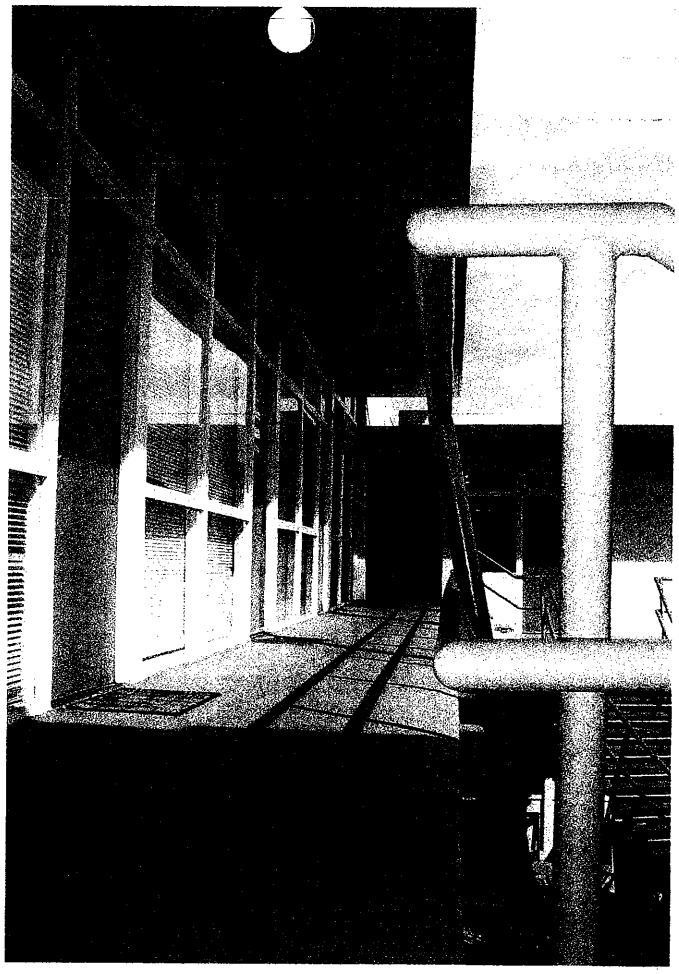


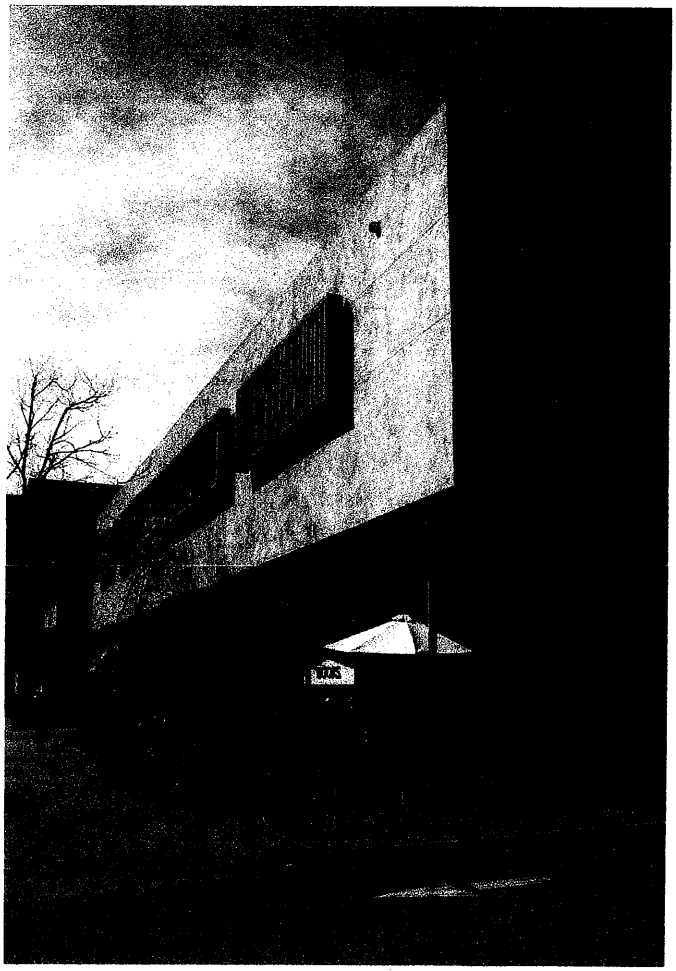
(21) Barry Building 1951

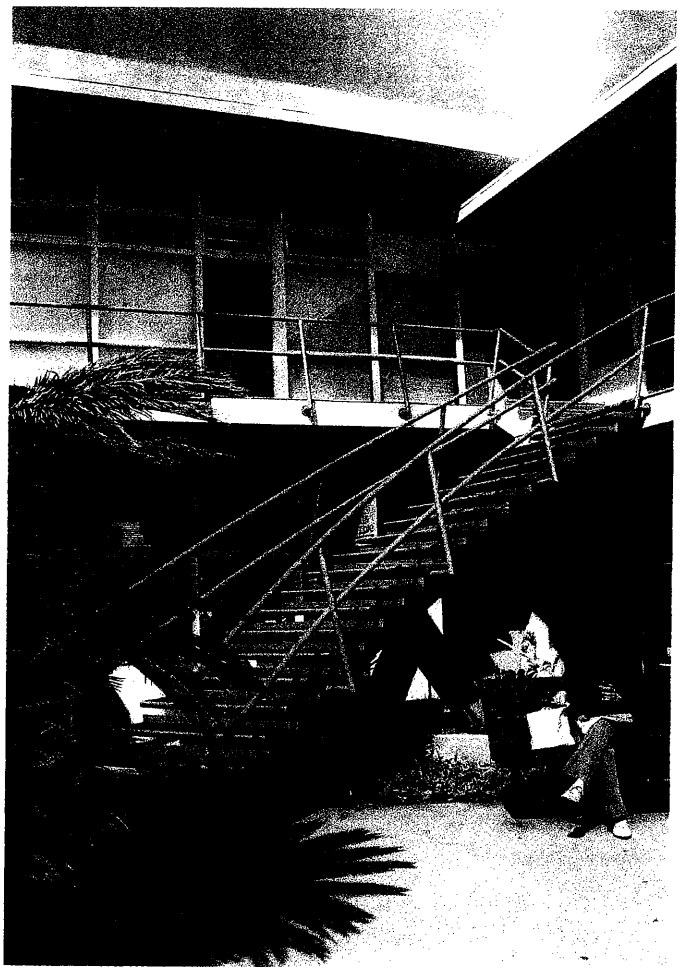


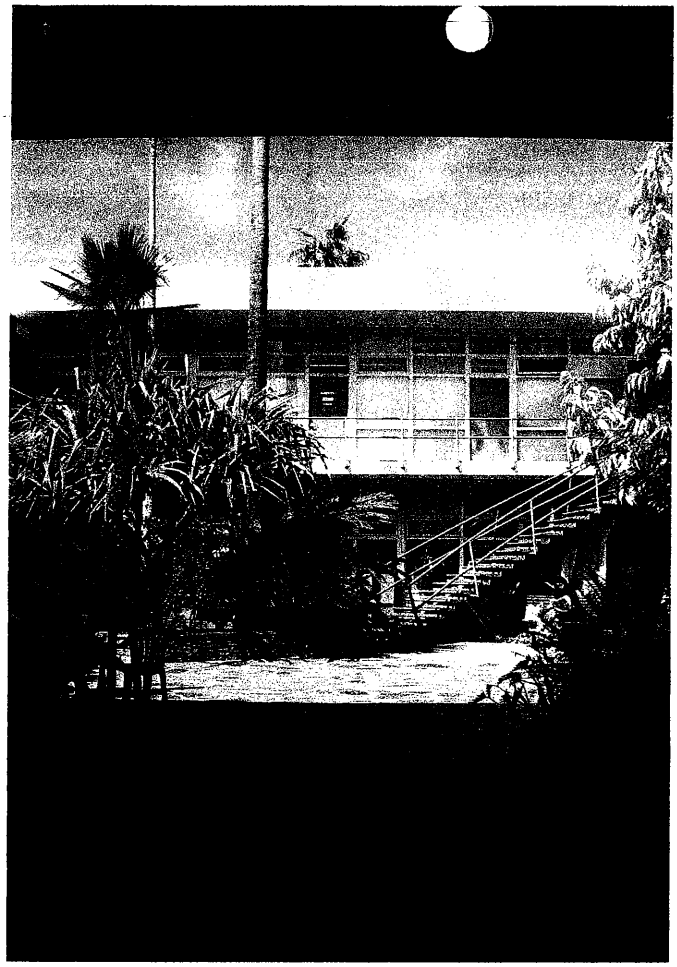
CURRENT PHOTOGRAPHS OF THE BARRY BUILDING

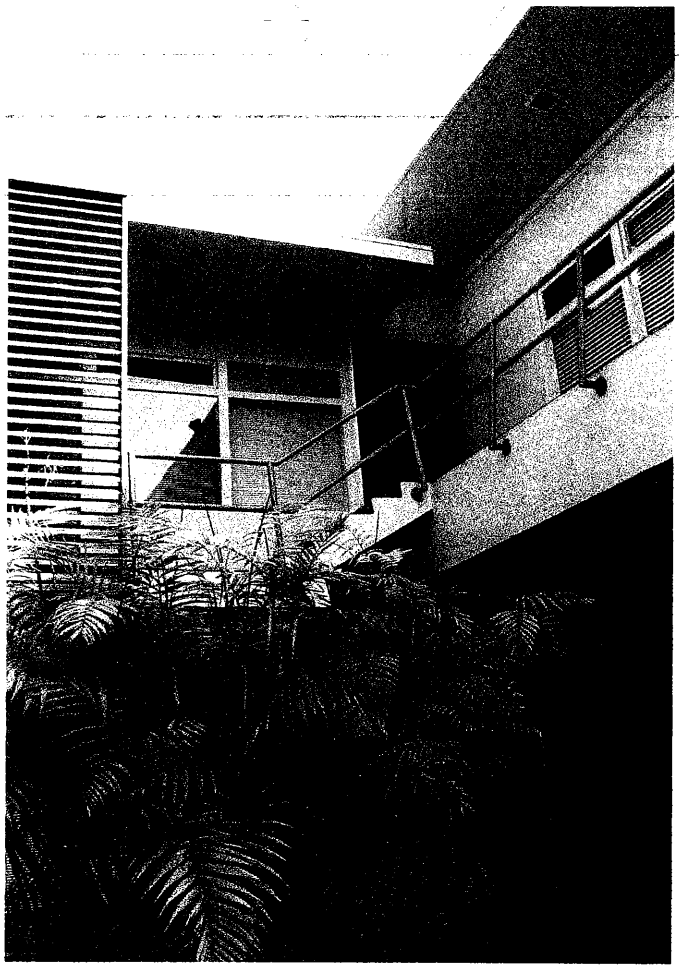


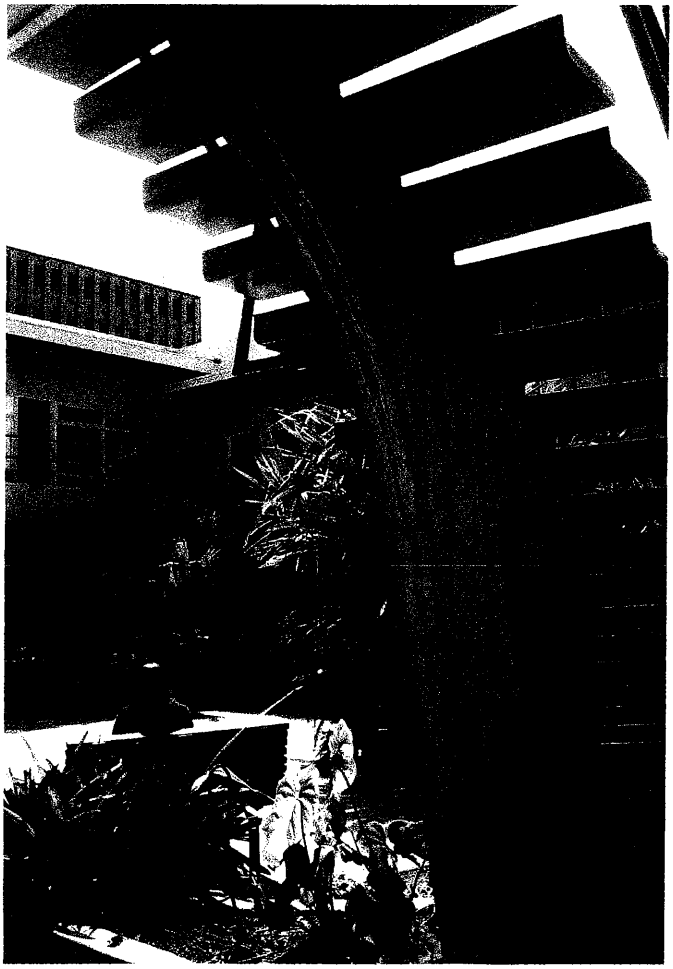


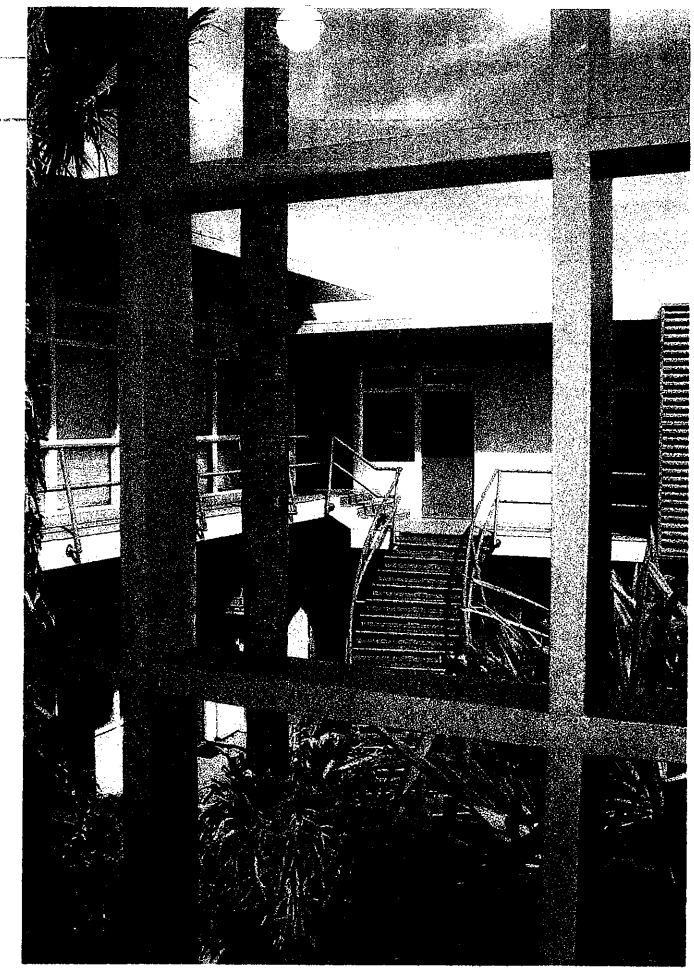


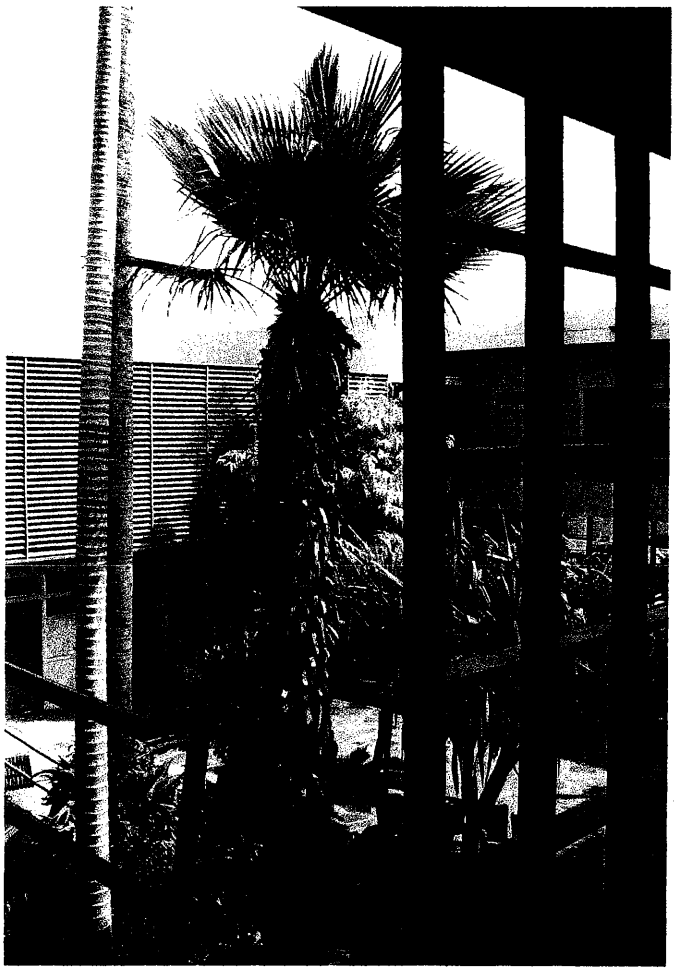


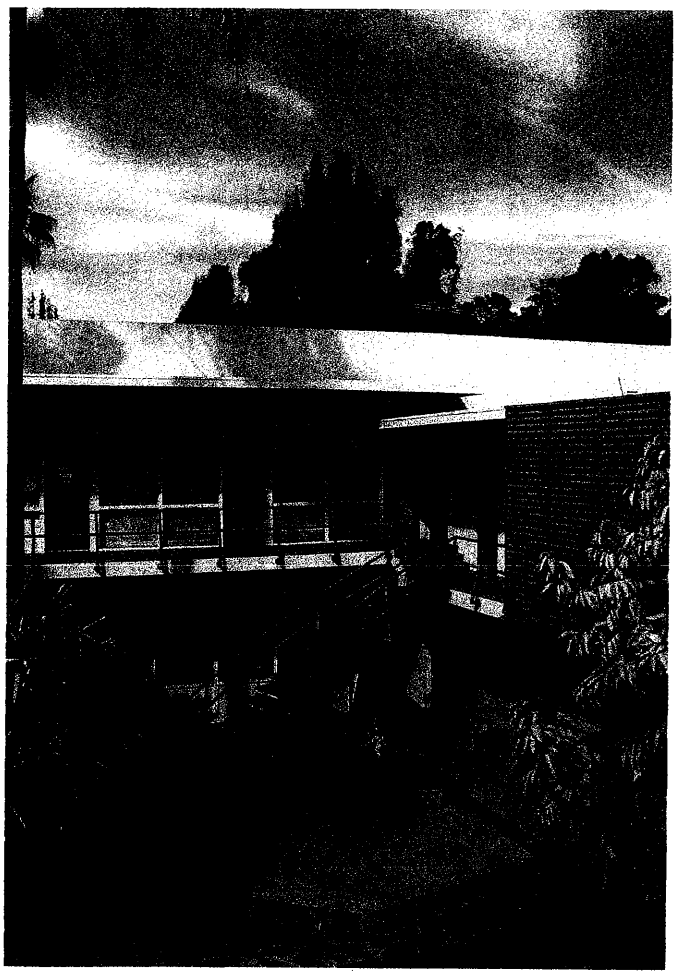


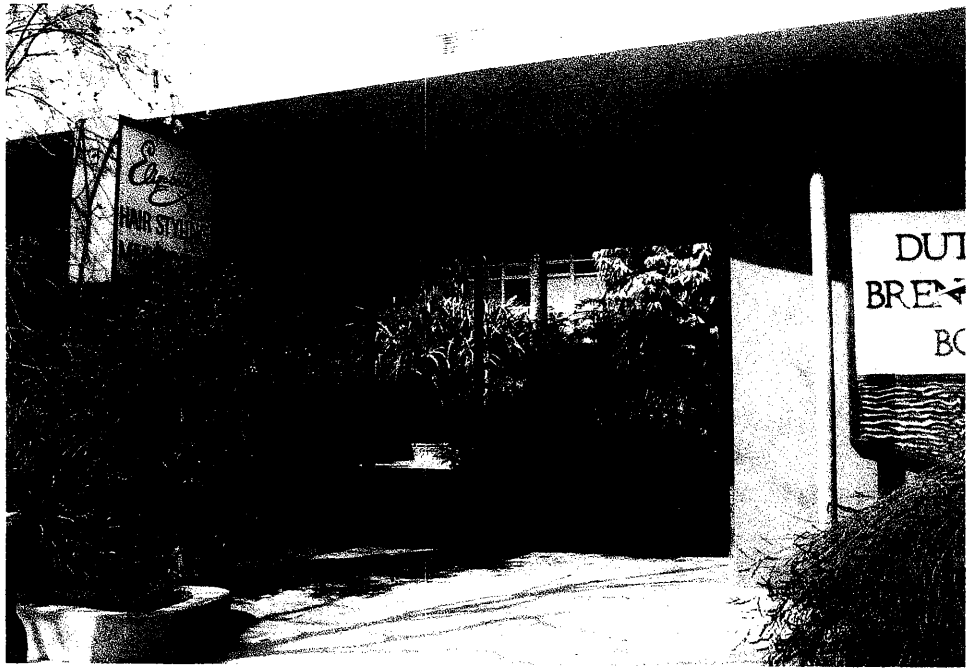








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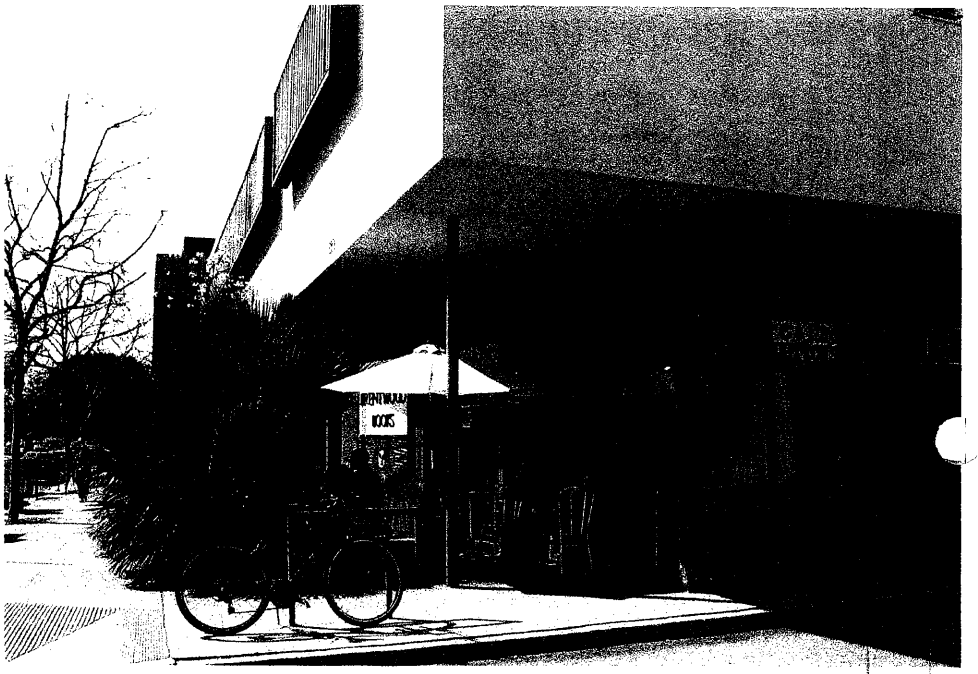
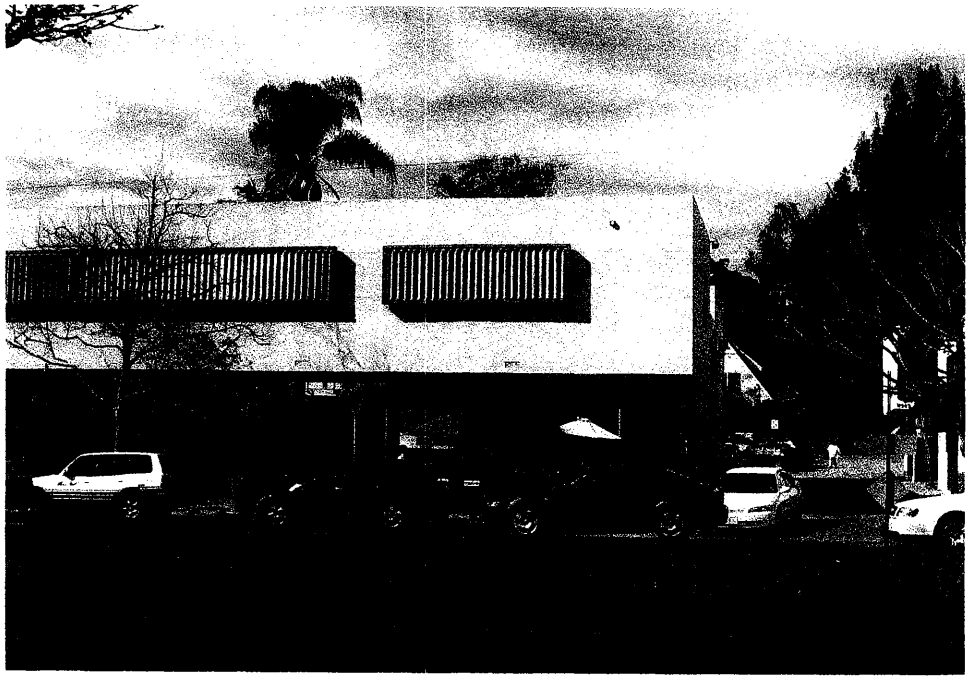
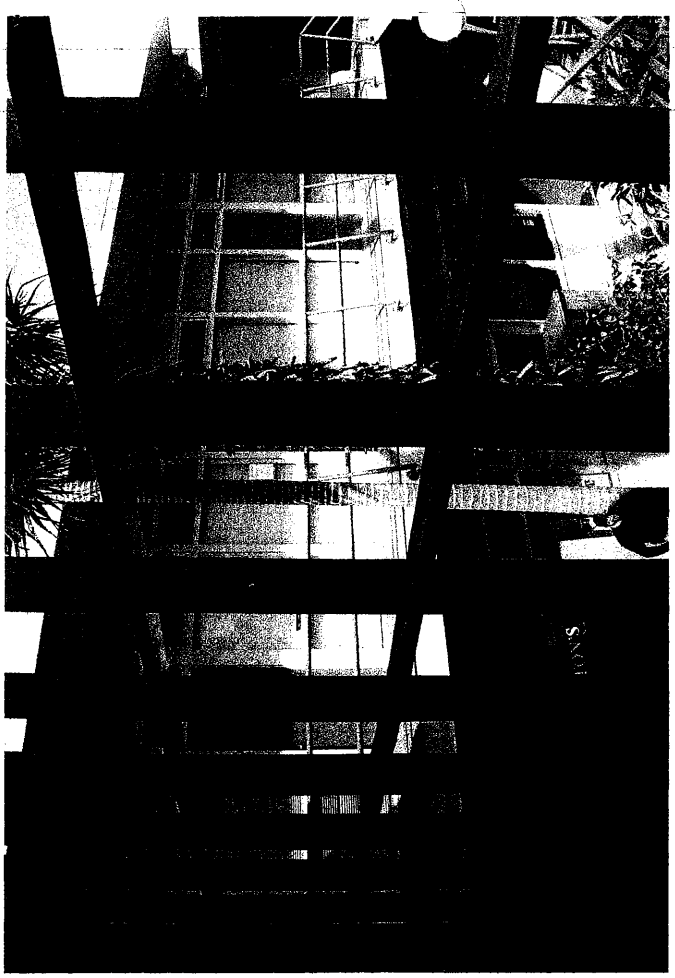
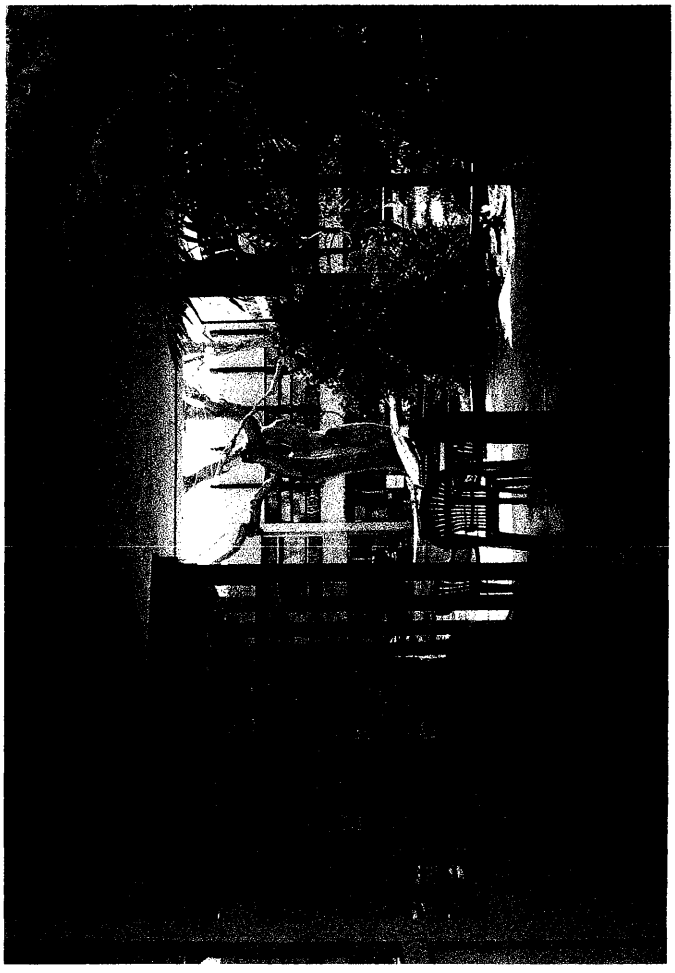

BOOKS




DUTTON'S BRENTWOOD BOOKS





City of Los Angeles
Department of City Planning

04/13/2007

PARCEL PROFILE REPORT

PROPERTY ADDRESSES
11975 W SAN VICENTE BLVD
11973 W SAN VICENTE BLVD

ZIP CODES
90049

RECENT ACTIVITY
None

CASE NUMBERS
CPC-29649
CPC-28385
CPC-25504
CPC-24818-HD
CPC-24817
CPC-1994-308-DRS
CPC-1993-359-DRB
ORD-173381
ORD-157559-SA14A
ORD-146541
ED-74-2641.03-143-ZC
PRIOR-07/29/1962

Address/Legal Information

PIN Number:	129B145 87
Area (Calculated):	16,592.8 (sq ft)
Thomas Brothers Grid:	PAGE 631 - GRID G4
Assessor Parcel Number:	4404025008
Tract:	WESTGATE ACRES
Map Reference:	M B 7-90/91
Block:	None
Lot:	51
Arb (Lot Cut Reference):	1
Map Sheet:	129B141 129B145

Jurisdictional Information

Community Plan Area:	Brentwood - Pacific Palisades
Area Planning Commission:	West Los Angeles
Neighborhood Council:	None
Council District:	CD 11 - Bill Rosendahl
Census Tract #:	2640.00
LADBS District Office:	West Los Angeles

Planning and Zoning Information

Special Notes:	None
Zoning:	C4-1VL
Zoning Information (ZI):	ZI-1802 Hillside Grading Ordinance Exemption Area
General Plan Land Use:	Neighborhood Office Commercial
Plan Footnote - Site Req.:	See Plan Footnotes
Additional Plan Footnotes:	Brentwood
Specific Plan Area:	San Vicente Scenic Corridor West Los Angeles Transportation Improvement and Mitigation
Historic Preservation Review:	No
Historic Preservation Overlay Zone:	None
Other Historic Designations:	None
Mills Act Contract:	None
POD - Pedestrian Oriented Districts:	None
CDO - Community Design Overlay:	None
Streetscape:	No
Sign District:	No
Adaptive Reuse Incentive Area:	None
35% Density Bonus:	Eligible
CRA - Community Redevelopment Agency:	None
Central City Parking:	No
Downtown Parking:	No
Building Line:	None
500 Ft School Zone:	No
500 Ft Park Zone:	No

Assessor Information

Assessor Parcel Number:	4404025008
Parcel Area (Approximate):	26,789.4 (sq ft)
Use Code:	1200 - Store and Office Combination
Building Class:	D65B
Assessed Land Val.:	$955,206
Assessed Improvement Val.:	$62,568
Year Built:	1951 1951
Last Owner Change:	12/14/06

Last Sale Amount:	$0
Number of Units:	32
Number of Bedrooms:	0
Number of Bathrooms:	2
Building Square Footage:	13,301.0 (sq ft)
Tax Rate Area:	67
Deed Reference No.:	None

Additional Information

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

Economic Development Areas

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

Public Safety

Police Information:	
Bureau:	West
Division / Station:	West Los Angeles
Report District:	826
Fire Information:	
District / Fire Station:	19
Batallion:	9
Division:	1
Red Flag Restricted Parking:	No

CASE SUMMARIES

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

Case Number: CPC-24818-HD
Required Action(s): HD-HEIGHT DISTRICT
Project Description(s): Data Not Available

Case Number: CPC-1994-308-DRS
Required Action(s): Data Not Available
Project Description(s): DESIGN REVIEW BOARD REQUEST TO INSTALL A NEW SIGN.

Case Number: CPC-1993-359-DRB
Required Action(s): DRB-DESIGN REVIEW BOARD
Project Description(s): ADD RECIVING - STORAGE AREA TO DUTTON'S BOOKS

Case Number: ED-74-2641.03-143-ZC
Required Action(s): ZC-ZONE CHANGE
Project Description(s): Data Not Available

Case Number: PRIOR-07/29/1962
Required Action(s): ZC-ZONE CHANGE
Project Description(s): Data Not Available

DATA NOT AVAILABLE

CPC-29649
CPC-28385
CPC-25504
CPC-24817
ORD-173381
ORD-157559-SA14A
ORD-146541