

DEPARTMENT OF
CITY PLANNING
OFFICE OF HISTORIC RESOURCES
200 N. SPRING STREET, ROOM 620
LOS ANGELES, CA 90012-4801
(213) 978-1200

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Date: **MAR 27 2013**

Los Angeles City Council
Room 395, City Hall
200 North Spring Street, Room 410
Los Angeles, California 90012

Attention: Sharon Gin, Legislative Assistant
Planning and Land Use Management Committee

CASE NUMBER: **CHC-2012-3530-HCM**
LAMAR JOHNSON RESIDENCE
1515 N. TIGERTAIL ROAD

At the Cultural Heritage Commission meeting of **March 7, 2013**, the Commission moved to include the above property in the list of Historic-Cultural Monument, subject to adoption by the City Council.

As required under the provisions of Section 22.171.10 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 22.171 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 Hamacher
Seconded: Commissioner Louie
Ayes: Commissioners Kennard, Scott, and Barron

Vote: 5-0



Fely C. Pingol, Commission Executive Assistant
Cultural Heritage Commission

Attachment: Application, Modified Findings

c: Councilmember Bill Rosendahl, Eleventh Council District
Julie S. Eerwin
Anna Marie Brooks
GIS

CO 11

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CULTURAL HERITAGE COMMISSION

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INFORMATION
(213) 978-1270
www.planning.lacity.org

Date: **MAR 27 2013**

Julie S. Erwin
1515 Tigertail Road
Los Angeles, CA 90049

CERTIFIED MAIL
RETURN RECEIPT REQUESTED

CASE NUMBER: **CHC-2012-3530-HCM**
LAMAR JOHNSON RESIDENCE
1515 N. TIGERTAIL ROAD

As you will note from the attached copy of our communication to the Los Angeles City Council, the Cultural Heritage Commission has moved to include the above-referenced property in the list of Historic-Cultural monuments, subject to adoption by the City Council.

In due course, our transmittal will be given a council file number and will be referred to the Council's Planning and Land Use Management Committee for review and recommendation. If you are interested in attending the Council Committee meeting, you should call Sharon Gin at (213) 978-1074 for information as to the time and place of the Committee and City Council meetings regarding this matter. Please give Ms. Gin at least one week from the date of this letter to schedule this item on the Committee Agenda before you call her.

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

Moved: Commissioner Hamacher
Seconded: Commissioner Louie
Ayes: Commissioners Kennard, Scott, and Barron

Vote: 5-0



Fely C. Pingol, Commission Executive Assistant
Cultural Heritage Commission

Attachment: Application, Modified Findings

c: Councilmember Bill Rosendahl, Eleventh Council District
Anna Marie Brooks
GIS

Los Angeles Department of City Planning RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2012-3530-HCM
ENV-2012-3531-CE

HEARING DATE: March 7, 2013
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 1515 N. Tigertail Road
Council District: 11
Community Plan Area: Brentwood – Pacific
Palisades
Area Planning Commission: West Los Angeles
Neighborhood Council: None
Legal Description: Lot 25 of Tract 14122

PROJECT: Historic-Cultural Monument Application for the
LAMAR JOHNSON RESIDENCE

REQUEST: Declare the property a Historic-Cultural Monument

OWNER: Julie S. Erwin
1515 Tigertail Road
Los Angeles, CA 90049

PREPARED BY: Anna Marie Brooks
1109 4th Ave
Monrovia, CA 90019

RECOMMENDATION That the Cultural Heritage Commission:

1. **Declare** the property a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7
2. **Adopt** the report findings.

MICHAEL J. LOGRANDE
Director of Planning



Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:



Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

Lamar-Johnson Residence
1515 N. Tigertail Road

Case No. CHC-2012-3530-HCM

MODIFIED 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 the Modern style.
2. The building is a “notable work of a master builder, designer or architect” as the work of architect Craig Ellwood.
3. The property is associated with Byron Lamar Johnson who was a highly distinguished educator known as the father of the community college due to his extensive contributions to the study and development of community college education.

specimen, inherently valuable for a study of a period style or method of construction, and 2) is a "notable work of a master builder, designer or architect." As a significant Modern style residential building designed by noted architect Craig Ellwood, the property qualifies for designation as a Historic-Cultural Monument based on these criteria.

BACKGROUND

At its meeting of January 10, 2013, the Cultural Heritage Commission voted to take the application under consideration. On February 7, 2013, the Cultural Heritage Commission toured the subject property.

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") REVIEW

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 "*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*"

State of California CEQA Guidelines Article 19, Section 15331, Class 31 "*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.*"

The designation of the Lamar Johnson Residence property as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code ("LAAC") will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of irreplaceable historic structures. The Secretary of the Interior's Standards of Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of Historic buildings in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving Rehabilitating, Restoring, and Reconstructing Historic Buildings.

SUMMARY

Built in 1953, this single story single-family residence exhibits character-defining features of mid-twentieth century Modern residential architecture. The irregular plan subject building has a flat roof clad in gravel. Built on a downward sloping hillside, a flat roof car port supported by steel beams and concrete panels is visible from street level and extends over the auto pad and stairs. Stairs lead to a lower level where the main building is located. The main entrance is flanked by white pre-cast concrete panel walls on one side and vertical redwood siding on the other. The double-door entrance is covered by a small flat wooden canopy supported by metal beams. The primary south elevation of the subject building exhibits a roof overhang with horizontal wood siding, full height glass walls and sliding doors, and red metal trim and beams. An open balcony deck supported by twenty-one steel columns covers more than half of the main elevation. Steel beams extend to the ground level to an exposed basement area. A patio is located at the southeast corner of the property. Windows are single pane sliding windows with large expanses of clear glass. Significant interior spaces include vertical redwood walls, exposed wood beam ceilings, and original fireplace.

The subject building was designed by noted architect Craig Ellwood (1922-1992). Ellwood was a prolific modernist architect recognized for his work during the 1950s-1970s. Ellwood designed several noteworthy modern residential buildings and three Case Study houses in Los Angeles and Southern California. In 1976, Ellwood designed the Hillside Campus of the Art Center College of Design in Pasadena, CA.

Alterations to the subject building include renovation of basement area into studio space and bathroom and kitchen remodeling.

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 may be 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 B. Lamar Johnson House
2. STREET ADDRESS 1515 Tigertail Road
CITY Los Angeles ZIP CODE 90049 COUNCIL DISTRICT 11
3. ASSESSOR'S PARCEL NO. 4493-024-013
4. COMPLETE LEGAL DESCRIPTION: TRACT TR 14122
BLOCK None LOT(S) 25 ARB. NO. None
5. RANGE OF ADDRESSES ON PROPERTY 1515 North Tigertail Road, Los Angeles CA 90049
6. PRESENT OWNER Julie S. Erwin, Family of Julie S. Erwin
STREET ADDRESS 1515 Tigertail Road E-MAIL ADDRESS: julieerwin@me.com
CITY Los Angeles STATE CA ZIP CODE 90049 PHONE () _____
OWNERSHIP: PRIVATE PUBLIC _____
7. PRESENT USE Single Family Residence ORIGINAL USE Single Family Residence

DESCRIPTION

8. ARCHITECTURAL STYLE Steel Frame Modern
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET. 1 PAGE MAXIMUM)
(Please see Description Worksheet and continuation page.)
- _____
- _____
- _____
- _____
- _____
- _____
- _____

DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

THE B. Lamar Johnson House IS A two -STORY,
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

Steel Frame Modern, irregular PLAN Single Family Residence
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (Click to See Chart) STRUCTURE USE (RESIDENCE, ETC.)

WITH A concrete and vertical redwood siding FINISH AND metal TRIM.
MATERIAL (WOOD SLIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.) MATERIAL (WOOD, METAL, ETC.)

IT'S flat ROOF IS gravel Metal
ROOF SHAPE (Click to See Chart) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.) WINDOW MATERIAL

large single pane without framing, sliding panels, skylites, small shaped awning WINDOWS ARE PART OF THE DESIGN.
WINDOW TYPE [DOUBLE-HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.]

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

double, single-panel DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (Click to See Chart)

OF THE STRUCTURE ARE carport at Tigertail Road, w/extended steel frame & horizontal timber roof covers steel
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

steps to north facade entry & path east, steel frame w/ horizontal timber roof of entry, concrete wall east of entry,
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

vertical redwood siding west of entry. East elevation: Concrete to north of sliding door, full-height frameless glass
ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY;

windows. South elevation: Full height frameless glass wall of LR, sliding glass doors & walls of bedrooms w/ patio
VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

SECONDARY BUILDINGS CONSIST OF A carport at street with storage beneath (at ground floor level of house)
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE living room: East and south glass walls; original fireplace north wall; west wall
IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS;

built-in book shelves. Kitchen: Skylight. Dining room: Two vertical redwood walls, entry to kitchen at west, open
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

south. East/west vertical redwood siding hallway to master bdrm, bdrms 1 & 2 w/ glass south wall to patio & (con't)

IMPORTANT LANDSCAPING INCLUDES [The original landscaping is largely no longer in place.]
IDENTIFY NOTABLE MATURE TREES AND SHRUBS

The interior of the B. Lamar Johnson House has an entry hall which opens into the living room with vertical redwood to the west, a door to the east/west hallway to the home's private spaces, and drawers topped by bookshelves. The south wall is of 4" steel framed full-length glass panels in the 8' modules, which wrap to the east, where sliding doors enter from the northeast. The dining room lacks a south wall, save for a short glass run. Plain north and east walls are of plaster. The west wall has an entry to the kitchen with swinging wood doors between vertical redwood. The kitchen was redesigned, updating the cabinetry and appliances, and changing the brick wall at the rear of the fireplace to glass bricks, but retaining the basic floor plan. The walls are the original, non-full height. There is a skylight in the kitchen ceiling.

Back in the living room, the west wall has a centered fireplace of two short brick walls, at either end, projecting to the south with an inverted T suspended between them and a low, framed firebox of full-length, approximately 2 feet off the floor, supported by a simple, centered bracket, with vertical redwood to either side of the projecting brick walls.

The east/west hallway is of vertical redwood with 4" X 10" beams running north/south and the redwood of the ceiling running east /west, as it is throughout the house. Bedroom 1 and Bedroom 2 to the south of the hallway, and are simple rooms with their south wall entirely of full-height glass framed by 4" steel beams in an 8' module. The other walls are of vertical redwood. The "missing" north wall of the Master Bedroom opens it up to the being re-done Master Bathroom at the north. The east and west walls are of vertical redwood and the south wall is of glass with sliding doors and screens.

To the north of the hallway is a Master Closet followed by a bathroom for Bedrooms 1 and 2. It has been re-tiled and features a shower, a commode and a horizontal mirror and built in cabinets above a sink on the west wall. The laundry/sewing room, has an L-shaped counter, organizational wall, topped by cabinets above on the south and west walls. Above the cabinets is a portion of a raised, slanted ceiling with clerestory windows on the south and an awning window on the west wall. The guest half-bath is redone. There is a commode, a sink and irregularly shaped tiles to half-height.

Bio: B.[yron] Lamar Johnson: Father of the Community College and Original Owner of 1515 Tigertail

Byron Lamar Johnson was born at Peterson, Iowa, on June 28, 1904. Johnson was educated in English and Education, receiving a B. S. in 1925, an M. A. in 1927, and a PhD in 1930 from the University of Minnesota.

Johnson became an English instructor at Minnesota College from 1925 to 1927. He then moved to Buffalo, Minnesota, to become a high school principal for the year 1927-28. Next, he became Assistant Principal at the University of Minnesota High School from 1928 to 1930, and Assistant Professor at New Jersey State Teachers College at Montclair from 1930 to 1931.

Johnson made a long-term commitment to Stephens College, a two-year women's college in Columbia, Missouri, where he served from 1931 to 1952 as Dean of Instruction and Librarian. There he developed a program which integrated library science and teaching practices to form a unified teaching program. His writing on the subject brought him national recognition. During his time at Stephens, Johnson also taught as a visiting professor at Northwestern University, UCLA, and the University of Chicago.

Dr. Johnson and his family moved to Los Angeles, where he accepted a position as Professor of Higher Education at UCLA. He served from 1952 until his retirement from UCLA in 1972, studying and teaching community and junior college education. He served as President of the Association for Higher Education. During his career Johnson developed international education programs. In 1959 he traveled to New Zealand; the Philippines; the Federation of Rhodesia; Nyasaland, République démocratique du Congo; and South America on assignment as an American Specialist for the United States Department of State.

From 1968 to 1972, Johnson founded and served as Executive Director for the League for Innovation in the Community College. He was also Director of the UCLA Junior College Leadership Program from 1960 to 1972. He held grants from the W. K. Kellogg Foundation from 1960 to 1972 and from the Danforth Foundation from 1967 to 1972.

In 1968, Johnson authored the popular book, Islands of Innovation Expanding, about the community college system. Johnson also authored: General Education in Two-Year Colleges; What About Survey Courses; Starting a Community Junior College; and State Junior Colleges: How Can They Function Effectively? Johnson was regularly consulted in the development and implementation of the community college element of the California state master plan enacted in 1960. Johnson shepherded the creation and updating of the community or junior college system across this nation throughout his career. He also published many reports as a result of state, national and international conferences and meetings held throughout the world, at UCLA, and occasionally at his Craig Ellwood designed home on Tigertail Drive in Crestwood Hills. In 1962, Johnson added a studio beneath his home to accommodate some of these gatherings.

Bio: Craig Ellwood

Craig Ellwood was truly an American-made post -World War II product. He began life in Clarendon, Texas as Johnnie Burke on April 22, 1922. His family moved to San Bernardino, California, where his father, Cleve Burke died, at age 38, in 1925. Johnnie had become a juvenile delinquent in San Bernardino, roaming the streets and shooting out street lights with his B-B pellet gun.

The family relocated to Los Angeles in 1937, where Johnnie's life changed. He became an award winning salesman and delivery person for the *Los Angeles Examiner*. Johnnie Burke graduated, as class president, from Belmont High School in 1940.

Burke served in World War II and trained as a radio operator for B52s, in the United States Army Air Force, but never left the country. He was discharged in 1945 when he considered several career choices: medical school, advertising/public relations which he did briefly, model/actor which he actually did for a short time, and, eventually, architecture.

Burke began his journey toward architecture by working in a company he and some friends formed where he did construction estimating for Veterans loan providers. Their office was located behind the Lords and Elwood Liquor Store and Elwood added Craig, then a second "L" to Ellwood for their company name, Craig Ellwood. One of their clients was a company made up of three other World War II vets: Lamport, Cofer and Salzman whose construction company built modern houses for A. Quincy Jones, William Becket, and Charles Eames. Soon Burke was also working as a draftsman and enrolled in engineering classes in the evening division of UCLA. The Craig Ellwood Company eventually declared bankruptcy.

Ashamed of his family's economically disadvantaged past, at 25 years of age, Burke went to court to legally change his own name to "Craig Ellwood," with a double "L."

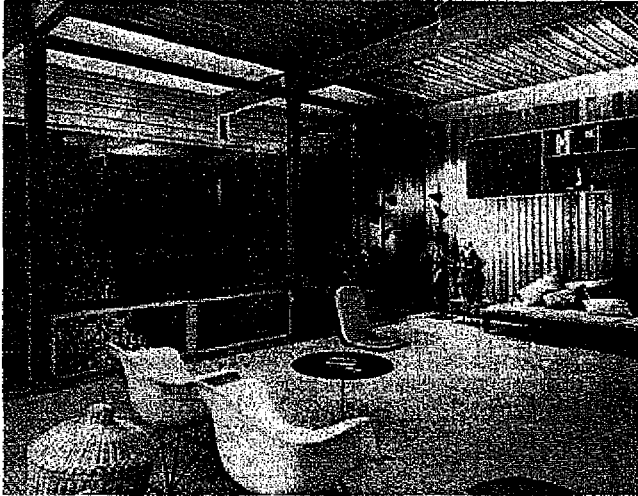
Ellwood went on his own in 1948, with Emil Becsky, a licensed architect, signing off on his plans. He soon opened Craig Ellwood Associates, a small architectural firm. He designed mostly steel-framed houses which, relying on his PR/marketing experience, he marketed broadly, gaining him further commissions.

Looking back over their career together, Ernie Jacks had this to say about Ellwood's drawings, in an interview with Neil Jackson published in Craig Ellwood, by Jackson. Drawings, initially, were joint efforts, with Ellwood's draughting nudging up against that of Jacks. On the blueprints for the Johnson House, as Jacks points out, 'you can see a little bit of Craig's drafting on the detailing but after that he pretty well stopped making working drawings, and I did it all.'

Jacks continues that Ellwood would give him a sketch:

And that was Craig's genius as far as I was concerned. I don't remember his ever showing me an elevation, much less a perspective, of one of these things. The strength of the design was in the detailing: it might be a cliché, but, in Ellwood's case, it was true. I think his inventiveness lay in detailing [because he came

Here's the Beauty of the House



BY NIGHT the lights of West Los Angeles twinkle below the living room of the B. Lamar Johnson house, Crestwood Hills; by day this view to the southwest may include Catalina Island.

By ESTHER McCOY

Structure has its own kind of beauty. We have long recognized it in the daring spans of bridges, the grandeur of domes, openly engineered hangars or other commercial buildings. But when steel was introduced into house construction a cry went up that industry was invading the home.

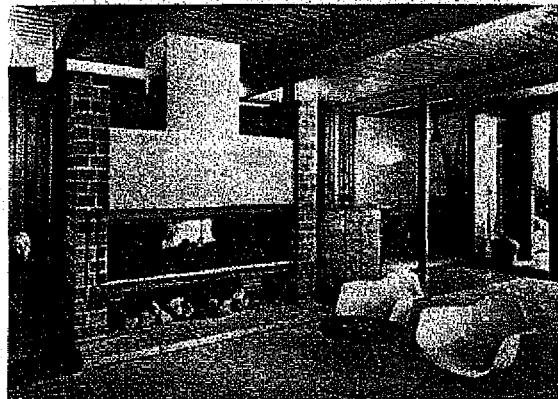
It was true—and high time that house design took a lesson from industry. Industry has long been paying tribute to house design by relating structure to garden spaces, thus minimizing its barrenness. But home owners were less willing to borrow from industry. They clung to traditional materials and forms—pitched roof, gables and shingles.

Church builders were much quicker to recognize industry's place in construction. Bernard Maybeck, University of California's first dean of the school of architecture, proved at the turn of the century that a church built of industrial materials was no less worshipful than one of traditional



THE SITE slopes sharply down from street level (just to the left of the carport); for privacy there's minimum glass on this side of house.

PARTIAL PARTITIONS, stopping a foot or so from the ceiling, enhance the roof's "float" and lighten interiors; columns are painted terra cotta hue.



LOS ANGELES EXAMINER PICTORIAL LIVING, NOVEMBER 20, 1955

Los Angeles Examiner, Pictorial Living, November 20, 1955, p.4.

Craig Ellwood -- 5

The Johnson House was also featured in several publications in the 1950s: *MD, Architectural Design, and L'Architettura d'Aujourd'hui*. The house later appeared in Craig Ellwood: In the Spirit of The Time by Alfonso Perez-Mendez; Craig Ellwood and California Modern: The Architecture of Craig Ellwood both by Neil Jackson.

Ellwood designed a home for Don Kubly, President of the Art Center College of Design. This modern, estate-like home captured much attention, gaining Ellwood the commission for the new Art Center College of Design, which moved its operations from the 3rd Street location to the hills above Pasadena. The structure, built 1970 – 76 bridges the uneven hilly site. It was widely reviewed.

In addition to steel frame houses, Craig Ellwood Associates designed several commercial buildings including the Courtyard Apartments, HCM 801; KLM offices; John M. Stahl factories; several buildings for Scientific Data Systems as well as for the Xerox Company; three Case Study Houses: #7, 16, and 18; art exhibits; furniture; and many other structures, both in the US and abroad.

After working in architecture for 30 years, Craig Ellwood declared he was, "bored." Ellwood sold the Craig Ellwood Associates for a dollar to his partner, James Tyler, but reserved the firm's name for possible later use. This move also prevented his former wife from gaining any funds from the sale of the firm.

Ellwood closed the Los Angeles office, and moved to Italy, in 1977, to restore an ancient farm house which was named Casanova. He began a new career in painting and sculpture which Ellwood exhibited in the United States and Italy. Ellwood married Leslie Hyland on March 20, 1987, in Los Angeles. He also returned to the US to teach, act as a critic for major universities, and did a seminar at the New York Architecture League.

Craig Ellwood died in Italy, at age 70, on May 30, 1992. He and his dog, Keshkek, are buried there.

© Anna Marie Brooks 2012

Marvin Rand – 2

Rand began to document the work of Gill and Greene & Greene, producing many of the photographs that Esther McCoy used in her 1960 book, Five California Architects. Her book was instrumental in focusing worldwide attention on California's seminal modernists. Rand also photographed Case Study Houses by Ellwood and Raphael Soriano.

Rand took over 1,500 photographs of Simon Rodia's work, on behalf of the Cultural Heritage Commission of Los Angeles. Some of the photos were showcased in a 1997 exhibit at the Craig Krull Gallery in Los Angeles. They also appear in the book, The Los Angeles Watts Towers.

Active in architectural restoration and preservation, Rand donated his time to photograph buildings that were threatened with destruction. Some of the Victorian houses that dotted Bunker Hill, until they were destroyed by developers in the 1960s, were his subjects. With McCoy, Rand fought to save Gill's West Hollywood masterpiece, the Dodge House, which was demolished in 1970.

At a later time he produced a book of Gill's works, titled Irving J. Gill: Architect, 1870-1936. He re-photographed some of the works, because he was unsatisfied with his earlier images.

Rand walked through a house calling out the shots as he visualized them, often ignoring the architect's requests in favor of pictures framed by his own instincts and interpretations. Rand, asked in an interview to describe his process, looked befuddled. "I can't tell you. It's intuitive. It's something inside that tells me it's right or it's wrong."

Rand was described by friends as tenacious and opinionated. Martin B. Gelber, a past president of the Los Angeles chapter of the American Institute of Architects, admitted, "Sometimes I wouldn't get the shot I wanted, but I'd get a better one."

Unlike many of his colleagues, Rand processed all his own photographs in his Venice studio and worked without assistants, except for his son. When Rand was in his 70s, he bought a computer and taught himself digital photography. Rand worked with many of today's cutting-edge architects from the beginning of their careers and kept pace with them through the years. Among these were Charles Eames, Louis I. Kahn, Craig Ellwood, Cesar Pelli and Frank Gehry.

He was nominated an honorary member of the American Institute of Architects, a rare distinction for a photographer. "His photography transcends the mere documentation of the built environment," said Michael Hricak, a well-known Venice architect, in a letter to the AIA nominating Rand for his Honorary AIA membership in 2003. "In a single thoughtful image, he is able to explain the intentions behind the work." Marvin liked to walk a structure with the architects he worked with because, he said, "I can bring [the architect's] thinking and my thinking together. And then we have a philosophy that can work for that structure."

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Los Angeles Department of City Planning RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2012-3530-HCM
ENV-2012-3531-CE

HEARING DATE: March 7, 2013
TIME: 10:00 AM
PLACE: City Hall, Room 1010
 200 N. Spring Street
 Los Angeles, CA
 90012

Location: 1515 N. Tigertail Road
 Council District: 11
 Community Plan Area: Brentwood – Pacific
 Palisades
 Area Planning Commission: West Los Angeles
 Neighborhood Council: None
 Legal Description: Lot 25 of Tract 14122

PROJECT: Historic-Cultural Monument Application for the
 LAMAR JOHNSON RESIDENCE

REQUEST: Declare the property a Historic-Cultural Monument

OWNER: Julie S. Erwin
 1515 Tigertail Road
 Los Angeles, CA 90049

PREPARED BY: Anna Marie Brooks
 1109 4th Ave
 Monrovia, CA 90019

RECOMMENDATION **That the Cultural Heritage Commission:**


1. **Declare** the property a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7
2. **Adopt** the report findings.

MICHAEL J. LOGRANDE
 Director of Planning



Lambert M. Giessinger, Preservation Architect
 Office of Historic Resources

Prepared by:



Edgar Garcia, Preservation Planner
 Office of Historic Resources

Attachments: 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 the Modern style.
2. The building is a "notable work of a master builder, designer or architect" as the work of architect Craig Ellwood.

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 1953, this single story single-family residence exhibits character-defining features of mid-twentieth century Modern residential architecture. The irregular plan subject building has a flat roof clad in gravel. Built on a downward sloping hillside, a flat roof car port supported by steel beams and concrete panels is visible from street level and extends over the auto pad and stairs. Stairs lead to a lower level where the main building is located. The main entrance is flanked by white pre-cast concrete panel walls on one side and vertical redwood siding on the other. The double-door entrance is covered by a small flat wooden canopy supported by metal beams. The primary south elevation of the subject building exhibits a roof overhang with horizontal wood siding, full height glass walls and sliding doors, and red metal trim and beams. An open balcony deck supported by twenty-one steel columns covers more than half of the main elevation. Steel beams extend to the ground level to an exposed basement area. A patio is located at the southeast corner of the property. Windows are single pane sliding windows with large expanses of clear glass. Significant interior spaces include vertical redwood walls, exposed wood beam ceilings, and original fireplace.

The subject building was designed by noted architect Craig Ellwood (1922-1992). Ellwood was a prolific modernist architect recognized for his work during the 1950s-1970s. Ellwood designed several noteworthy modern residential buildings and three Case Study houses in Los Angeles and Southern California. In 1976, Ellwood designed the Hillside Campus of the Art Center College of Design in Pasadena, CA.

Alterations to the subject building include renovation of basement area into studio space and bathroom and kitchen remodeling.

DISCUSSION

The Lamar Johnson historic 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) is a "notable work of a master builder, designer or architect." As a significant Modern style residential building designed by noted architect Craig Ellwood, the property qualifies for designation as a Historic-Cultural Monument based on these criteria.

BACKGROUND

At its meeting of January 10, 2013, the Cultural Heritage Commission voted to take the application under consideration. On February 7, 2013, the Cultural Heritage Commission toured the subject property.

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") REVIEW

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 "*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*"

State of California CEQA Guidelines Article 19, Section 15331, Class 31 "*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.*"

The designation of the Lamar Johnson Residence property as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code ("LAAC") will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of irreplaceable historic structures. The Secretary of the Interior's Standards of Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of Historic buildings in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving Rehabilitating, Restoring, and Reconstructing Historic Buildings.

Los Angeles Department of City Planning
RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2012-3530-HCM
ENV-2012-3531-CE

HEARING DATE: January 10, 2013
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 1515 N. Tigertail Road
Council District: 11
Community Plan Area: Brentwood – Pacific Palisades
Area Planning Commission: West Los Angeles
Neighborhood Council: None
Legal Description: Lot 25 of Tract 14122

PROJECT: Historic-Cultural Monument Application for the
LAMAR JOHNSON RESIDENCE

REQUEST: Declare the property a Historic-Cultural Monument

OWNER: Julie S. Erwin
1515 Tigertail Road
Los Angeles, CA 90049


PREPARED BY: Anna Marie Brooks
1109 4th Ave
Monrovia, CA 90019

RECOMMENDATION **That the Cultural Heritage Commission:**

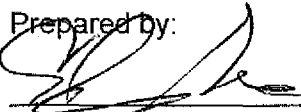
1. **Take the property under consideration** as a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.

2. **Adopt** the report findings.

MICHAEL J. LOGRANDE
Director of Planning



Ken Bernstein, AICP, Manager
Office of Historic Resources

Prepared by:


Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

SUMMARY

Built in 1953, this single story single-family residence exhibits character-defining features of mid-twentieth century Modern residential architecture. The irregular plan subject building has a flat roof clad in gravel. Built on a downward sloping hillside, a flat roof car port supported by steel beams and concrete panels is visible from street level and extends over the auto pad and stairs. Stairs lead to a lower level where the main building is located. The main entrance is flanked by white pre-cast concrete panel walls on one side and vertical redwood siding on the other. The double-door entrance is covered by a small flat wooden canopy supported by metal beams. The primary south elevation of the subject building exhibits a roof overhang with horizontal wood siding, full height glass walls and sliding doors, and red metal trim and beams. An open balcony deck supported by twenty-one steel columns covers more than half of the main elevation. Steel beams extend to the ground level to an exposed basement area. A patio is located at the southeast corner of the property. Windows are single pane sliding windows with large expanses of clear glass. Significant interior spaces include vertical redwood walls, exposed wood beam ceilings, and original fireplace.

The subject building was designed by noted architect Craig Ellwood (1922-1992). Ellwood was a prolific modernist architect recognized for his work during the 1950s-1970s. Ellwood designed several noteworthy modern residential buildings and three Case Study houses in Los Angeles and Southern California. In 1976, Ellwood designed the Hillside Campus of the Art Center College of Design in Pasadena, CA.

Alterations to the subject building include renovation of basement area into studio space and bathroom and kitchen remodeling.

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 may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.

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 B. Lamar Johnson House IS AN IMPORTANT EXAMPLE OF
NAME OF PROPOSED MONUMENT

Steel Frame Modern ARCHITECTURE
ARCHITECTURAL STYLE (SEE LINE 8)

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

A N D / O R

HISTORICAL SIGNIFICANCE

THE B. Lamar Johnson House WAS BUILT IN 1952-1953
NAME OF PROPOSED MONUMENT YEAR BUILT

B. Lamar Johnson WAS IMPORTANT TO THE
NAME OF FIRST OR SIGNIFICANT OTHER

DEVELOPMENT OF LOS ANGELES BECAUSE Johnson, who was professor of Education at UCLA and, after retirement, distinguished professor at Pepperdine University, became known as the "father of the community college," in the City of Los Angeles, throughout the United States, as well as world-wide. (Please see Johnson biography).

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT B. Lamar Johnson House
2. STREET ADDRESS 1515 Tigertail Road
CITY Los Angeles ZIP CODE 90049 COUNCIL DISTRICT 11
3. ASSESSOR'S PARCEL NO. 4493-024-013
4. COMPLETE LEGAL DESCRIPTION: TRACT TR 14122
BLOCK None LOT(S) 25 ARB. NO. None
5. RANGE OF ADDRESSES ON PROPERTY 1515 North Tigertail Road, Los Angeles CA 90049
6. PRESENT OWNER Julie S. Erwin, Family of Julie S. Erwin
STREET ADDRESS 1515 Tigertail Road E-MAIL ADDRESS: julieerwin@me.com
CITY Los Angeles STATE CA ZIP CODE 90049 PHONE () _____
OWNERSHIP: PRIVATE PUBLIC _____
7. PRESENT USE Single Family Residence ORIGINAL USE Single Family Residence

DESCRIPTION

8. ARCHITECTURAL STYLE Steel Frame Modern
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET, 1 PAGE MAXIMUM)
(Please see Description Worksheet and continuation page.)

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

NAME OF PROPOSED MONUMENT B. Lamar Johnson House

10. CONSTRUCTION DATE: 1952 - 1953 FACTUAL: ESTIMATED:

11. ARCHITECT, DESIGNER, OR ENGINEER Craig Ellwood

12. CONTRACTOR OR OTHER BUILDER Unknown (no permit extant)

13. DATES OF ENCLOSED PHOTOGRAPHS 1955 and August 2012
(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 1962: One story, type V, 7' 9" x 19' 3" under floor area converted to work area. Single family dwelling. R-1 Occupancy. 3/22/2005: Interior non-structural remodel of 2 bathrooms, laundry room, kitchen & storage room. 5/4/2005: Tear off existin roofing. Re-roof w/ class A built up roof/hot mop (max 1 overalay total). 20 sq. 8/4/2009: Cleanout, sewer line, open trench.

16. THREATS TO SITE: NONE KNOWN PRIVATE DEVELOPMENT VANDALISM PUBLIC WORKS PROJECT
 ZONING OTHER Not in a registered historic area.

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)

The B. Lamar Johnson House was designed in 1952 by the newly minted Craig Ellwood. It was completed in 1953, next to the Ellwood-designed Zack House to its west. Built on an 8' modular frame w/ 4" steel columns, pre-cast cement panels, frameless glazing, and 4" x 10" wooden beams. The owner was B. Lamar Johnson, "father of community colleges." The house was photographed by Marvin Rand and was featured in the Los Angeles Examiner's Pictorial Living, as well as later periodicals and books, both here and adroad.

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) Please see "Bibliography."

20. DATE FORM PREPARED 11/27/2012 PREPARER'S NAME Anna Marie Brooks

ORGANIZATION _____ STREET ADDRESS 1109 4th Avenue

CITY Los Angeles STATE CA ZIP CODE 90019 PHONE (310) 650-2143

E-MAIL ADDRESS: historichomesla@aol.com

DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

THE B. Lamar Johnson House IS A two -STORY,
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

Steel Frame Modern, irregular PLAN Single Family Residence
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (Click to See Chart) STRUCTURE USE (RESIDENCE, ETC.)

WITH A concrete and vertical redwood siding FINISH AND metal TRIM.
MATERIAL (WOOD SLIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.) MATERIAL (WOOD, METAL, ETC.)

IT'S flat ROOF IS gravel Metal
ROOF SHAPE (Click to See Chart) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.) WINDOW MATERIAL

large single pane without framing, sliding panels, skylites, small shaped awning WINDOWS ARE PART OF THE DESIGN.
WINDOW TYPE [DOUBLE-HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.]

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

double, single-panel DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (Click to See Chart)

OF THE STRUCTURE ARE carport at Tigertail Road, w/extended steel frame & horizontal timber roof covers steel
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

steps to north facade entry & path east, steel frame w/ horizontal timber roof of entry, concrete wall east of entry,
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

vertical redwood siding west of entry. East elevation: Concrete to north of sliding door, full-height frameless glass
ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY;

windows. South elevation: Full height frameless glass wall of LR, sliding glass doors & walls of bedrooms w/ patio
VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

SECONDARY BUILDINGS CONSIST OF A carport at street with storage beneath (at ground floor level of house)
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE living room: East and south glass walls; original fireplace north wall; west wall
IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS;

built-in book shelves. Kitchen: Skylight. Dining room: Two vertical redwood walls, entry to kitchen at west, open
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

south. East/west vertical redwood siding hallway to master bdrm, bdrms 1 & 2 w/ glass south wall to patio & (cont)

IMPORTANT LANDSCAPING INCLUDES [The original landscaping is largely no longer in place.]
IDENTIFY NOTABLE MATURE TREES AND SHRUBS

Description

The Johnson House is approached from the carport off Tigertail Road, to the north of the home. The carport is covered by its extended roof over the steel steps downward to the house and is of panels of pre-cast cement, supported by 4" vertical steel beams with a short space above along the east and west sides, followed by full length pre-cast concrete panels near the rear and across the south side of the carport. The structure has a recessed header beam of redwood. The pad for the two-vehicle carport extends beyond the embankment to form the roof of a recessed ground floor cement storage room, with an entry at the south, which is beneath the carport.

The B. Lamar Johnson House was originally a one story single family residence which became a two story single family residence when an underfloor area was converted to a partially glass enclosed work room in 1962. It is an irregularly shaped house with concrete and vertical redwood siding and metal trim. The windows are framed by 4" steel beams and are large single panes; large sliding glass panels; skylights; and small shaped awning-style. The off-center double, single-panel doors are of wood. There is an entry porch of steel frame and corner posts with a horizontal timbered roof. The house is irregular in shape with a gravel roof.

The north facade of the Johnson House contains the entrance with pre-cast concrete panels to its east and vertical redwood siding which the architect chose because it reminded him of the growth direction of the trees, to the west of the entry. Travel east, past the entry to the storage room beneath the carport, to what is now a concrete patio with outdoor kitchen atop it. It is bordered by an east partial pre-cast concrete wall, and a north wall to the height of the carport slab. The north end of the east elevation is of pre-cast concrete, with sliding glass panels and a frameless full-height glass wall to the south end.

Proceed down the original brick stairs with flat metal railing, on the west, to the gravel patio with right angle wood seating, some with backs, and rectangular water features with centered spouts, to the east of the stairs and the on to the south which intersects the seating, meeting it half-way. Small, mostly non-original bushes and other greenery cascades down the south embankment. The graveled patio faces the south elevation which is a full-height glass wall framed by 4" steel columns every 8' of the living room at the east. To the west, on the south elevation, is a full-height glass wall, again framed by 4" steel columns in the 8' module, with sliding doors and screens to Bedroom 1 and 2, plus the Master Bedroom to the far west, fronted by narrow metal open east/west grid balcony floor with double metal posts at intervals, and horizontal wood low wall framing it; and an overhanging roof with a deep metal eyebrow to protect the south-facing rooms from the sun. Beneath the south elevation is the added workroom which has low concrete walls to the east and west, topped by framed full-length glass panels and sliding glass doors, with screens, on the south.

On the west elevation is the flat roof extended over the slated balcony floor which meets a cement walkway. The full-length glass wall framed by 4" steel posts in 8' modules of the Master Bedroom meets the vertical redwood siding of the hallway and Master Bath wall. The redwood portion lacks the extended roof.

The gravel covered roof has skylights and a shutter-style window.

The interior of the B. Lamar Johnson House has an entry hall which opens into the living room with vertical redwood to the west, a door to the east/west hallway to the home's private spaces, and drawers topped by bookshelves. The south wall is of 4" steel framed full-length glass panels in the 8' modules, which wrap to the east, where sliding doors enter from the northeast. The dining room lacks a south wall, save for a short glass run. Plain north and east walls are of plaster. The west wall has an entry to the kitchen with swinging wood doors between vertical redwood. The kitchen was redesigned, updating the cabinetry and appliances, and changing the brick wall at the rear of the fireplace to glass bricks, but retaining the basic floor plan. The walls are the original, non-full height. There is a skylight in the kitchen ceiling.

Back in the living room, the west wall has a centered fireplace of two short brick walls, at either end, projecting to the south with an inverted T suspended between them and a low, framed firebox of full-length, approximately 2 feet off the floor, supported by a simple, centered bracket, with vertical redwood to either side of the projecting brick walls.

The east/west hallway is of vertical redwood with 4" X 10" beams running north/south and the redwood of the ceiling running east /west, as it is throughout the house. Bedroom 1 and Bedroom 2 to the south of the hallway, and are simple rooms with their south wall entirely of full-height glass framed by 4" steel beams in an 8' module. The other walls are of vertical redwood. The "missing" north wall of the Master Bedroom opens it up to the being re-done Master Bathroom at the north. The east and west walls are of vertical redwood and the south wall is of glass with sliding doors and screens.

To the north of the hallway is a Master Closet followed by a bathroom for Bedrooms 1 and 2. It has been re-tiled and features a shower, a commode and a horizontal mirror and built in cabinets above a sink on the west wall. The laundry/sewing room, has an L-shaped counter, organizational wall, topped by cabinets above on the south and west walls. Above the cabinets is a portion of a raised, slanted ceiling with clerestory windows on the south and an awning window on the west wall. The guest half-bath is redone. There is a commode, a sink and irregularly shaped tiles to half-height.

Permits for 1515 Tigertail Road

There is no original permit for 1515 Tigertail Road. This historian first asked Robby O'Donnel to search for permits for the address. She was unable to find an original permit by address or by APN. I then went to Building & Safety and searched and asked that the staff do a manual search on the address and the APN. The address of the property has never changed.

This property is one of more than 15%, according to the head of permits, for which permits have been lost post-1904. When this historian began working, there were permits pre-1905, but the department has moved since then and those were, according, to staff, lost in the move—that's in addition to the 15% lost for 1905 and forward.

Bio: B.[yron] Lamar Johnson: Father of the Community College and Original Owner of 1515 Tigertail

Byron Lamar Johnson was born at Peterson, Iowa, on June 28, 1904. Johnson was educated in English and Education, receiving a B. S. in 1925, an M. A. in 1927, and a PhD in 1930 from the University of Minnesota.

Johnson became an English instructor at Minnesota College from 1925 to 1927. He then moved to Buffalo, Minnesota, to become a high school principal for the year 1927-28. Next, he became Assistant Principal at the University of Minnesota High School from 1928 to 1930, and Assistant Professor at New Jersey State Teachers College at Montclair from 1930 to 1931.

Johnson made a long-term commitment to Stephens College, a two-year women's college in Columbia, Missouri, where he served from 1931 to 1952 as Dean of Instruction and Librarian. There he developed a program which integrated library science and teaching practices to form a unified teaching program. His writing on the subject brought him national recognition. During his time at Stephens, Johnson also taught as a visiting professor at Northwestern University, UCLA, and the University of Chicago.

Dr. Johnson and his family moved to Los Angeles, where he accepted a position as Professor of Higher Education at UCLA. He served from 1952 until his retirement from UCLA in 1972, studying and teaching community and junior college education. He served as President of the Association for Higher Education. During his career Johnson developed international education programs. In 1959 he traveled to New Zealand; the Philippines; the Federation of Rhodesia; Nyasaland, République démocratique du Congo; and South America on assignment as an American Specialist for the United States Department of State.

From 1968 to 1972, Johnson founded and served as Executive Director for the League for Innovation in the Community College. He was also Director of the UCLA Junior College Leadership Program from 1960 to 1972. He held grants from the W. K. Kellogg Foundation from 1960 to 1972 and from the Danforth Foundation from 1967 to 1972.

In 1968, Johnson authored the popular book, Islands of Innovation Expanding, about the community college system. Johnson also authored: General Education in Two-Year Colleges; What About Survey Courses; Starting a Community Junior College; and State Junior Colleges: How Can They Function Effectively? Johnson was regularly consulted in the development and implementation of the community college element of the California state master plan enacted in 1960. Johnson shepherded the creation and updating of the community or junior college system across this nation throughout his career. He also published many reports as a result of state, national and international conferences and meetings held throughout the world, at UCLA, and occasionally at his Craig Ellwood designed home on Tigertail Drive in Crestwood Hills. In 1962, Johnson added a studio beneath his home to accommodate some of these gatherings.

B. Lamar Johnson – 2

During the decade following his retirement from UCLA, Johnson traveled widely, under the auspices of the U. S. Agency for International Development (USAID) as a specialist in community colleges. He advised groups from Vietnam to Columbia and throughout South America and wrote about and reported at conferences on education in these locations. In 1976 he traveled to Iran when he worked on a joint education program between UCLA and the University for Teacher Education in Tehran, where he spent a year in residence.

Following his retirement from UCLA and his world travels, Johnson was appointed to the faculty at Pepperdine University, in 1977, as Distinguished Professor of Education. He retired from Pepperdine in 1983. Pepperdine holds his archive which is cited as The B. Lamar Johnson Papers.

Through his role in the development of the nation's and the world's community colleges, and his studies of same, he became known as the, "father of the community college."

B. Lamar Johnson died October 25, 1995, at age 91. Remaining were his wife, whom he had married in 1928, and three adult children.

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Bio: Craig Ellwood

Craig Ellwood was truly an American-made post -World War II product. He began life in Clarendon, Texas as Johnnie Burke on April 22, 1922. His family moved to San Bernardino, California, where his father, Cleve Burke died, at age 38, in 1925. Johnnie had become a juvenile delinquent in San Bernardino, roaming the streets and shooting out street lights with his B-B pellet gun.

The family relocated to Los Angeles in 1937, where Johnnie's life changed. He became an award winning salesman and delivery person for the *Los Angeles Examiner*. Johnnie Burke graduated, as class president, from Belmont High School in 1940.

Burke served in World War II and trained as a radio operator for B52s, in the United States Army Air Force, but never left the country. He was discharged in 1945 when he considered several career choices: medical school, advertising/public relations which he did briefly, model/actor which he actually did for a short time, and, eventually, architecture.

Burke began his journey toward architecture by working in a company he and some friends formed where he did construction estimating for Veterans loan providers. Their office was located behind the Lords and Elwood Liquor Store and Elwood added Craig, then a second "L" to Ellwood for their company name, Craig Ellwood. One of their clients was a company made up of three other World War II vets: Lamport, Cofer and Salzman whose construction company built modern houses for A. Quincy Jones, William Becket, and Charles Eames. Soon Burke was also working as a draftsman and enrolled in engineering classes in the evening division of UCLA. The Craig Ellwood Company eventually declared bankruptcy.

Ashamed of his family's economically disadvantaged past, at 25 years of age, Burke went to court to legally change his own name to "Craig Ellwood," with a double "L."

Ellwood went on his own in 1948, with Emil Becsky, a licensed architect, signing off on his plans. He soon opened Craig Ellwood Associates, a small architectural firm. He designed mostly steel-framed houses which, relying on his PR/marketing experience, he marketed broadly, gaining him further commissions.

Looking back over their career together, Ernie Jacks had this to say about Ellwood's drawings, in an interview with Neil Jackson published in Craig Ellwood, by Jackson. Drawings, initially, were joint efforts, with Ellwood's draughting nudging up against that of Jacks. On the blueprints for the Johnson House, as Jacks points out, 'you can see a little bit of Craig's drafting on the detailing but after that he pretty well stopped making working drawings, and I did it all.'

Jacks continues that Ellwood would give him a sketch:

And that was Craig's genius as far as I was concerned. I don't remember his ever showing me an elevation, much less a perspective, of one of these things. The strength of the design was in the detailing: it might be a cliché, but, in Ellwood's case, it was true. I think his inventiveness lay in detailing [because he came

Craig Ellwood – 2

from construction]. (p. 59 Jackson)

Standardization was the idea behind the Johnson House. In the press release for the building, Ellwood wrote:

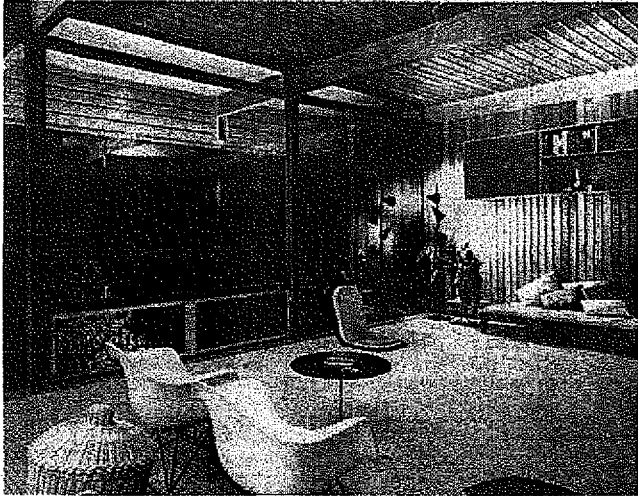
Considerable time was spent in the design of the Hale House to develop a versatile structural system, adaptable to all hillside construction. This system, with improved detailing, was applied to the design of the Henry [i.e. Zack] House, and it has been applied here with additional detail improvement. A comparison of the plans, the exterior forms, and the sites of these three structures [Zack, Johnson and Hale houses] will show the wide range of versatility of this structural system. The system can also be used on level building sites. (p. 59 Ellwood)

Asked what held the office together, Jerry Lomas, an Ellwood associate, replied: "...we knew that all what [that] we were doing was going to be published by *Arts & Architecture* and that held the standards for us." p. 27 in the *Spirit of Time*.

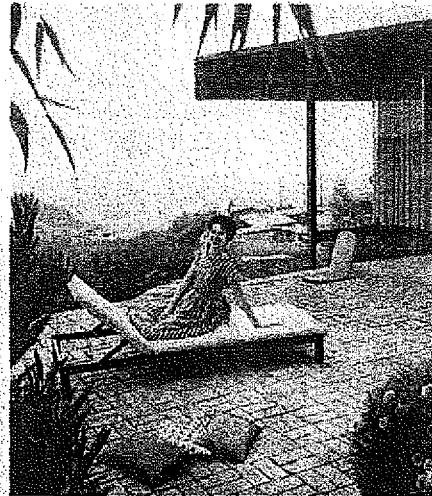
Ellwood became the most published architect in the history of *Arts & Architecture* during a 15 year period beginning in 1949. The magazine covered forty-one of Craig Ellwood's projects in over 200 pages, "single handedly establishing Ellwood as an international architectural figure." (p. 22, Perez-Mendez. In the Spirit of the Time)

Craig Ellwood and Esther McCoy became friends, further increasing his visibility through her writings about his works. Following is a two-page photo spread authored by Esther McCoy, titled "The Beauty of the House of Steel," about the Johnson House at 1515 Tigertail Road, built in 1952-53, which appeared in the *Los Angeles Examiner, Pictorial Living*, November 20, 1955.

Here's the Beauty of the House



BY NIGHT the lights of West Los Angeles twinkle below the living room of the E. Lamar Johnson house, Crestwood Hills; by day this view to the southwest may include Catalina Island.

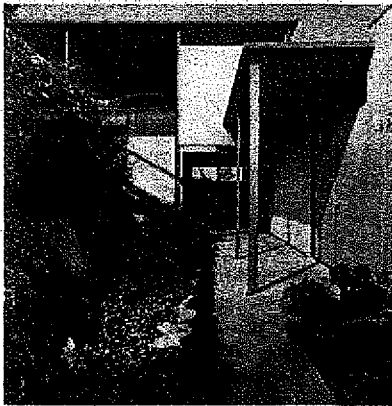


By ESTHER McCOY

Structure has its own kind of beauty. We have long recognized it in the daring spans of bridges, the grandeur of domes, openly engineered hangars or other commercial buildings. But when steel was introduced into house construction a cry went up that industry was invading the home.

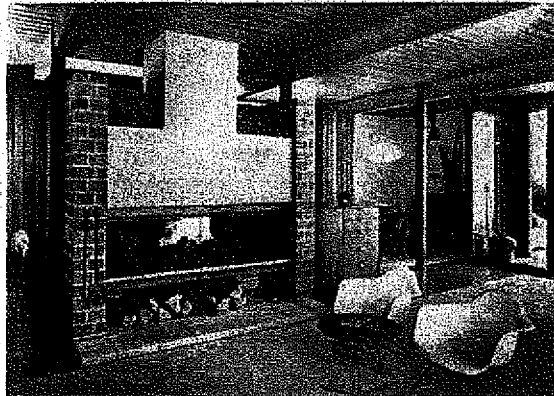
It was true—and high time that house design took a lesson from industry. Industry has long been paying tribute to house design by relating structure to garden spaces, thus minimizing its bareness. But home owners were less willing to borrow from industry. They cling to traditional materials and forms—pitched roof, gables and shingles.

Church builders were much quicker to recognize industry's place in construction. Bernard Maybeck, University of California's first dean of the school of architecture, proved at the turn of the century that a church built of industrial materials was no less worshipful than one of traditional



THE SITE slopes sharply down from street level (just to the left of the carport); for privacy there's minimum glass on this side of house.

PARTIAL PARTITIONS, stopping a foot or so from the ceiling, enhance the roof's "float" and light interior; columns are painted terra cotta hue.



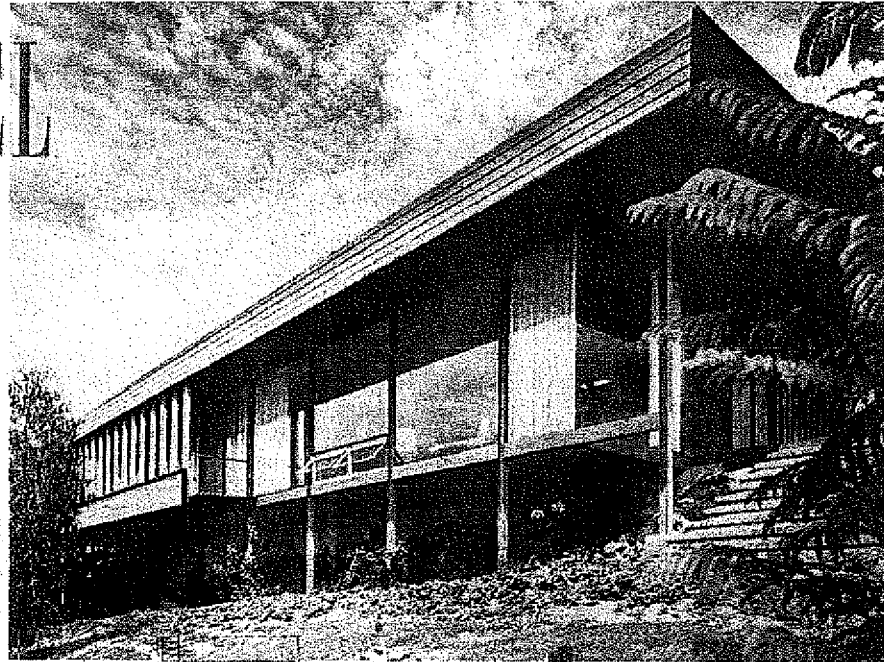
LOS ANGELES EXAMINER PICTORIAL LIVING, NOVEMBER 20, 1955

Los Angeles Examiner, Pictorial Living, November 20, 1955, p.4.

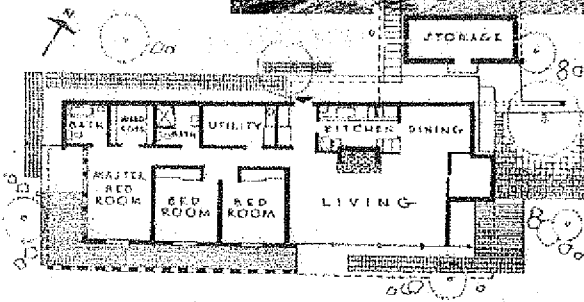
of STEEL

TO REDUCE GLARE, roof decking extends 4' beyond window wall, then turns down 2' to form an "eyelid" that screens out the sky, but not the view.

STEEL columns enable the house to seem to ride out from the slope, and by their delicacy they create a floating effect for the roof. Vertical louvers at left screen the bedrooms' balcony from glare; the trim is charcoal or black.



Marvin Ross



masonry. Today's new churches demonstrate a willingness to let structure state its own beauty, rather than rehashing dead forms.

A young designer who has worked most faithfully and successfully in steel frame houses is Craig Ellwood.

His success is based on three things. His houses are first of all designed for people, and the scale and the plan is based solely on the human being and his living habits. Where industrial methods and materials veer away from the human being and become cold and impersonal, he abandons the engineer's approach and looks for a solution that affirms man.

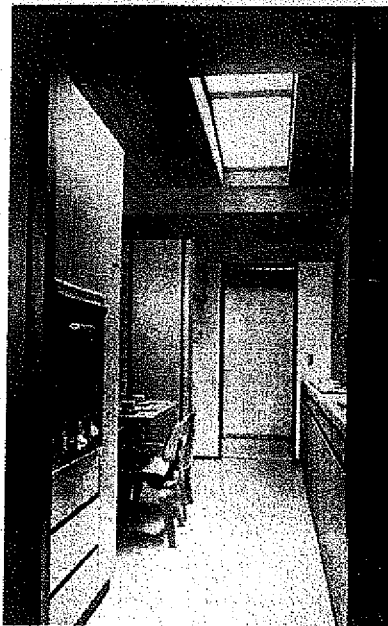
Next, he has a keen eye for contemporary living, and bases his design on adventuresome rather than conservative Los Angeles.

Last, his practical work as an estimator for a firm of house builders developed in him an uncanny ability to predict the precise cost of a house.

That his houses are not complicated or abstruse is demonstrated by the fact that one of his designs is being built by the owner, a college professor who has never done any previous construction work.

SHAPE of the house is a simple, low-cost rectangular carpet is over the storage area. Area, 1650 sq. ft.; cost to build, \$10 a sq. ft.

CRAIG ELLWOOD, the designer, likes to use skylights in kitchens, especially when they are limited in space. Glass is glare-proof work areas are placed along one wall, saves steps, time.



LOS ANGELES EXAMINER PICTORIAL LIVING, NOVEMBER 20, 1955

Los Angeles Examiner, Pictorial Living, November 20, 1955, p.5.

Craig Ellwood -- 5

The Johnson House was also featured in several publications in the 1950s: *MD, Architectural Design, and L'Architecture d'Aujourd'hui*. The house later appeared in Craig Ellwood: In the Spirit of The Time by Alfonso Perez-Mendez; Craig Ellwood and California Modern: The Architecture of Craig Ellwood both by Neil Jackson.

Ellwood designed a home for Don Kubly, President of the Art Center College of Design. This modern, estate-like home captured much attention, gaining Ellwood the commission for the new Art Center College of Design, which moved its operations from the 3rd Street location to the hills above Pasadena. The structure, built 1970 – 76 bridges the uneven hilly site. It was widely reviewed.

In addition to steel frame houses, Craig Ellwood Associates designed several commercial buildings including the Courtyard Apartments, HCM 801; KLM offices; John M. Stahl factories; several buildings for Scientific Data Systems as well as for the Xerox Company; three Case Study Houses: #7, 16, and 18; art exhibits; furniture; and many other structures, both in the US and abroad.

After working in architecture for 30 years, Craig Ellwood declared he was, "bored." Ellwood sold the Craig Ellwood Associates for a dollar to his partner, James Tyler, but reserved the firm's name for possible later use. This move also prevented his former wife from gaining any funds from the sale of the firm.

Ellwood closed the Los Angeles office, and moved to Italy, in 1977, to restore an ancient farm house which was named Casanova. He began a new career in painting and sculpture which Ellwood exhibited in the United States and Italy. Ellwood married Leslie Hyland on March 20, 1987, in Los Angeles. He also returned to the US to teach, act as a critic for major universities, and did a seminar at the New York Architecture League.

Craig Ellwood died in Italy, at age 70, on May 30, 1992. He and his dog, Keshkek, are buried there.

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Bio: Marvin Rand



Marvin Rand from the Rand Family Archive

"In this room, the one we're sitting in now, there'll be a point of perfection. I don't know whether it's this moment or the next moment or a moment in the past. But, there is a time when the room looks most beautiful and everything is working. I visualize what those moments could be and then I shoot."—Marvin Rand

The son of a furniture maker and a clothing designer, Marvin Rand was born in Boyle Heights on December 26, 1924. He attended Roosevelt High School. Rand studied photography at Los Angeles City College. In 1943, he entered the Army Air Forces where he served as an aerial photographer during World War II.

Following his duty in the war he enrolled at Art Center College of Design in Los Angeles when it was located on 3rd Street, long before its new campus was designed by Craig Ellwood in the hills of Pasadena. There Rand joined a circle of avant-garde artists and designers, including Charles and Ray Eames. Through this network he met Esther McCoy.

"Rand is a genius when he reads the lens behind the black cloth," California architectural historian McCoy wrote of Rand in 1989. Rand switched to architectural photography, from advertising, in the mid-'50s when McCoy became his mentor and introduced him to the field of architectural photography and many of the important architects of the era. Rand recounted in Daniel Gregory's introductory essay in Greene & Greene (one of three books Rand authored) McCoy, "made me a believer in architecture."

Marvin Rand – 2

Rand began to document the work of Gill and Greene & Greene, producing many of the photographs that Esther McCoy used in her 1960 book, Five California Architects. Her book was instrumental in focusing worldwide attention on California's seminal modernists. Rand also photographed Case Study Houses by Ellwood and Raphael Soriano.

Rand took over 1,500 photographs of Simon Rodia's work, on behalf of the Cultural Heritage Commission of Los Angeles. Some of the photos were showcased in a 1997 exhibit at the Craig Krull Gallery in Los Angeles. They also appear in the book, The Los Angeles Watts Towers.

Active in architectural restoration and preservation, Rand donated his time to photograph buildings that were threatened with destruction. Some of the Victorian houses that dotted Bunker Hill, until they were destroyed by developers in the 1960s, were his subjects. With McCoy, Rand fought to save Gill's West Hollywood masterpiece, the Dodge House, which was demolished in 1970.

At a later time he produced a book of Gill's works, titled Irving J. Gill: Architect, 1870-1936. He re-photographed some of the works, because he was unsatisfied with his earlier images.

Rand walked through a house calling out the shots as he visualized them, often ignoring the architect's requests in favor of pictures framed by his own instincts and interpretations. Rand, asked in an interview to describe his process, looked befuddled. "I can't tell you. It's intuitive. It's something inside that tells me it's right or it's wrong."

Rand was described by friends as tenacious and opinionated. Martin B. Gelber, a past president of the Los Angeles chapter of the American Institute of Architects, admitted, "Sometimes I wouldn't get the shot I wanted, but I'd get a better one."

Unlike many of his colleagues, Rand processed all his own photographs in his Venice studio and worked without assistants, except for his son. When Rand was in his 70s, he bought a computer and taught himself digital photography. Rand worked with many of today's cutting-edge architects from the beginning of their careers and kept pace with them through the years. Among these were Charles Eames, Louis I. Kahn, Craig Ellwood, Cesar Pelli and Frank Gehry.

He was nominated an honorary member of the American Institute of Architects, a rare distinction for a photographer. "His photography transcends the mere documentation of the built environment," said Michael Hricak, a well-known Venice architect, in a letter to the AIA nominating Rand for his Honorary AIA membership in 2003. "In a single thoughtful image, he is able to explain the intentions behind the work." Marvin liked to walk a structure with the architects he worked with because, he said, "I can bring [the architect's] thinking and my thinking together. And then we have a philosophy that can work for that structure."

Marvin Rand – 3

Rand says he has no photographic rules. He sometimes photographs buildings in the rain or fog "because it's sensuous" and believes "every building has its own personality and individuality." He thinks a minute and modifies his statement. He continues:

We've been blessed over the years with great architects like Neutra, Schindler, Gill, Gehry, Thom Mayne and more. Right after World War II we had an abundance of creative architecture here in Southern California. But no one listened. We needed to create our own identity and move architecture forward. And that's not being done. It's all this ugly Mediterranean [developer designs]. Don't ask me to photograph one of those. Not for any money in the world. I will not do it.

Marvin Rand passed away on February 14, 2009, at age 84. He had been married four times (he was twice widowed). He had three children and two open-heart surgeries.

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Address of Building 1515 Tigertail Road



CITY OF LOS ANGELES
Certificate of Occupancy

NOTE: Any change of use or occupancy must be approved by the Department of Building and Safety. This certifies that, so far as ascertained by or made known to the undersigned, the building at above address complies with the applicable requirements of the Municipal Code, as follows: Ch. 1, as to permitted uses; Ch. 9, Arts. 1, 3, 4, and 5; and with applicable requirements of State Housing Act,—for following occupancies:

Issued 6-1-62 Permit No. and Year WLA 38810/61

One story, type V, 7'9" x 19'3" underfloor area converted to work room added to existing single family dwelling.
R-1 Occupancy.

Owner B. Lamar Johnson
Owner's Address 1515 Tigertail Road
Los Angeles 49, Calif.

Form B-595b-2M Sets-8-61 (C-10) J. C. MORNING, Superintendent of Building—By A. E. HEWITT:jb

1515 N Tigertail Road



Permit #
Plan Check #
Event Code

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Bldg. Alter/Repair For 2 Family Dwelling Plan Check at Counter No Submittal Plan Check		City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY		Last Status: Ready to Issue Status Date: 03/22/2005
LICENSE TR 14122	WORK 25	AND COMMENCEMENT M H 395-1444	CANCEL DUES ONLY 1411157 50	PLAN CHECK TABLE 4493 - 024 - 013

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Notes: RE13-1-11

PERMITS

CECS - CECS-150292-SA107
 CPC - CPC-20841
 CPC - CPC-20841

COMPLIANCE

Combine Elec - Wrk. per 91.107.2.1.1.1 Sid. Work Deser - Interior Non-struct. Remo
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 Combine Plumbing - Wrk. per 91.107.2.1.1.1

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Design: Architects The Architects	529 California Ave VENICE, CA 90291 (310) 452-8161

DESCRIPTION (07) Dwelling - Single Family (07) Garage - Private	PROPOSED USE INTERIOR NON STRUCTURAL REMODEL OF 2 BATHROOMS, LAUNDRY ROOM, KITCHEN AND STORAGE ROOM
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APPLICANT'S SIGNATURE AND INFORMATION

BLDG. PC By: Laura Duong
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 Signature: *Cora Johnson*

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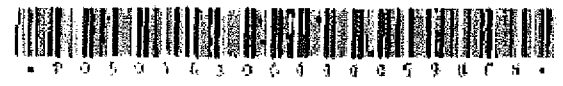
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PRODUCTS, MATERIALS AND REGISTRATION Fees (in \$)

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BLDG. TOTAL Bldg. Alter/Repair Permit Fee Submittal Bldg. Alter/Repair Electrical HVAC Plumbing Plan Check Submittal Bldg. Alter/Repair Fire Hydrant Refuse to PAV 2.15 Registration Fee O.S. Substrate Sys. Substrate Planning Substrate Planning Substrate 20-4 Fee Permit Account Fee	219.56 131.00 19.15 16.58 13.15 0.48 0.00 4.21 12.81 1.00 5.00 0.00
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14. ADDITIONAL COMMENTS

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(C)	Greenwood Company Constructors	Pacific Design Center, 8547 Melrose Ave West Hollywood, CA 90069	B	714463	(310) 366-6173

PERMIT EXPIRATION

This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 94.0004 LAMC). Unless the renewal of fees shall be filed within one year from the date of expiration the permit granted by the Dept. of Building & Safety (Sec. 17.13 & 22.11 LAMC)

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 41 commencing with Section 70001 of Division 1 of the Business and Professions Code, and that I am in full force and effect. The following applies to B construction only: I understand the limitations of Section 70517 of the Business and Professions Code related to my ability to subcontract work on subcontracts involving specialty trades.

License Class: 714463 No. 714463 Company: GREENWOOD CONST.

18. WORKERS COMPENSATION DECLARATION

I hereby affirm under penalty of perjury one of the following declarations:

I have and will maintain a certificate of contract to self insure for workers compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: STANDARD Policy Number: 0019079-205

I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner in or to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

WARNING: FAILURE TO SECURE WORKERS COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 4700 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

19. ASBESTOS REMOVAL, DEFLAMINATE/LEAD HAZARD WARNING

I hereby affirm under penalty of perjury that either not applicable or was used to the AQMD or EPA as per section 19973.5 of the Health and Safety Code. Due to the possible presence of lead-based paint, lead pipe work, asbestos and vermiculite in all repairs at pre-1979 buildings that disturb paint. Failure to do so could create lead hazards that violate California Health and Safety Code Sections 17021.1 and Section 10425, and thus be subject to a \$1000 fine or criminal prosecution. For more information call LA County's Department of Health Services at (909)924-3323. In order to become a Lead Certified Professional and obtain additional information, call California DSHS at (909)927-5323 or go to the USGS Website at <http://www.dhs.ca.gov/dhss/html/statelists.html>

20. CONSTRUCTION LENDING AGENCY DECLARATION

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 1027 Civil Code). Lender's name (if any): _____ Lender's address: _____

21. FINAL DECLARATION

I certify that I have read this application INCLUDING THE ABOVE DECLARATIONS and that the above information INCLUDING THE ABOVE DECLARATIONS is correct. I agree to comply with all laws and county ordinances that state laws relating to building construction, and hereby authorize representative of the city to enter upon the above-mentioned property for inspection purposes. I realize that the purpose of an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department, officer, or employee thereof, shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the tool usage which such work is performed. I further affirm under penalty of perjury that the proposed work will not directly or indirectly interfere with any access or utility easements belonging to adjacent and located nearby property, but in the event such work does directly or substantially interfere with such easements, a suitable easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0100.4.1 LAMC).

By signing below, I certify that:

- (1) I verify all the declarations above include the Licensed Contractor/Architect/Engineer, Workers' Compensation Declaration, Asbestos/Removal Declaration & Lead Hazard Warning, Construction Lending Agency Declaration and Final Declaration.
- (2) This permit is being obtained with the consent of the legal owner of the property.

Print Name: GREENWOOD Sign: [Signature] Date: 3/22/05 Agency: [Signature] (Authorized Agent)

1515 N Tigertail Road



Permit #
Plan Check #
Event Code

05016 - 30000 - 08357

Printed: 05/04/05 01:55 PM

City of Los Angeles - Department of Building and Safety
APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY
 Job: Alter/Repair
 For: 2 Family Dwelling
 Express Permit
 No Plan Check
 Last Status: Ready to Issue
 Status Date: 05/04/2005

TRACT	REVISION	LOTTID	MAP	QUANTITY MAP DATE	APPLICANT	ADDRESS
TR 14122		25	M B 395-11/14	1410137	50	4493 - 024 - 011

LOCAL INFORMATION

Airport Hazard Area - 500' Height Limit Above Elevation	Consent 1423 - 2623-01	Height Ordinance - YES
Area Planning Commission - West Los Angeles	District Map - 1410137	Earthquake-Related Limited Area - Yes
LAOPS Branch Office - WLA	Energy Zone - 6	Near Source Zone Distance - 11
Consent District - 11	Fire District - MFPD	Thomas Brothers Map Grid - 591-E7
Community Plan Area - Brentwood - Pacific Palisades	Hazard Overlay Area - YES	Thomas Brothers Map Grid - 591-F7

Version: RE15-1117

PROJECT INFORMATION

OSD - 1515-15000-00100
 CPC - CPC 29841
 CPC - CPC 5867

CONSULTANTS

OWNER/OWNER'S AGENT/APPLICANT INFORMATION

Name: Patricia J M 1515 Tigertail Rd LOS ANGELES CA 90040 3104407859
 Title: _____
 Telephone: (442) 440-7859 (Home) / (310) 440-7859 (Cell)
 Email: Aikman@...

PROPERTY USE

Existing Use: Single Family

DESCRIPTION OF WORK

TEAR OFF EXISTING ROOFING RE-ROOF WITH CLASS A BUILT UP ROOF/FLOT MOD
 (MAX OVERLAY TOTAL) 2" SQ

APPLICATION PROCESSING INFORMATION

BLEDG PC By: _____ DAS PC By: _____
 DR for Cashier: Celeste Morris Coord. OK
 Signature: *White Morris* Date: 5/4/05

For information and/or inspection requests contacting within LA County:
Call toll-free (888) LA4BUILD
 Outside LA County, call (213) 482-0000 FAX (213) 482-0000
 For Cashier's Use Only WFO # 51608357

PROJECT VALUATION & FEE INFORMATION (Use Fee Sheet)

Permit Valuation	\$10,000	PC Valuation	
FINAL TOTAL			
Build Alter/Repair	109.98		
Permit Fee Subtotal Bldg/Alter/Repair	109.98		
Fire Hydrant Rating Fee			
EQ Insurances	1.00		
OS - Surcharge	3.12		
App - Surcharge	1.50		
Planning Surcharge	11.00		
Planning Surcharge Misc Fee	5.00		
Permit Issuance Fee	24.00		
Total Handstn Due			

In Department of Building and Safety
 WK 11 09 075025 05/04/05 02:08PM

BUILDING PERMIT-FES	1165.00
BUILDING PLAN CHECK	420.00
E1 RESIDENTIAL	21.00
ONE STOP SERVICE	43.72
SYSTEMS SEWT FEE	111.16
CITY CLIPPING SURCH	151.00
miscellaneous	15.00
Total Due:	\$216.98
Credit Card:	\$216.98

APR 11 2005 10:08 AM

REMARKS



1. AGENCY USE ONLY (Do Not Write) (Please do not write on this area. If you have any questions, call the Department at 311-360-6173.)

05016 - 30000 - 08357

12. APPLICANT'S COMMENTS:

In the event that any local agency is notified by the Department that additional information has been captured electronically and is not being provided due to space restrictions, notwithstanding, the information printed on this form is required by Section 18955 of the Health and Safety Code of the State of California.

13. Builder's Name (Last, First, Middle Initial)

14. CONTRACTOR, ARCHITECT, & ENGINEER NAME ADDRESS CLASS LICENSE FIDELITY

Pacific Design Center, 3687 Melrose Av West Hollywood, CA 90069 II 214663 910-360-6173

PERMIT EXPIRATION/FEE FUNDS: This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 189002 LAMFC). Claims for refund of fees paid must be filed within one year from the date of expiration of the permit granted by LADBS (Sec. 18912 & 18913 LAMFC). The fee amount may be applied to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HCS 179515)

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 4 to contracting with Section 18901 of the Health and Safety Code, and that I am in full force and effect. The following applies to the contractor only: I understand the limitations of Section 18907 of the Health and Safety Code related to my ability to bid, price, contract or subcontract involving specialty trades.

License No. B Lic. No. 714663 Contractor Gregory Greenwood Construction

18. WORKERS' COMPENSATION DECLARATION

I hereby affirm under penalty of perjury, one of the following declarations:

I, the contractor, will maintain a certificate of coverage for workers' compensation as provided for by Section 18908 of the Labor Code, for the performance of the work for which this permit is issued.

I have not and will maintain workers' compensation insurance as required by Section 18908 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance policy and policy number are:

State Fund Policy Number 00190792005

I certify that in the performance of the work for which this permit is issued, I shall not employ any person of any status so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 18908 of the Labor Code, I shall voluntarily comply with those provisions.

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND WILL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 18908 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

19. ASBESTOS REMOVAL DECLARATION/LEAD HAZARD WARNING

I certify that professional asbestos removal or abatement is not required under the AROM or EPA as per Section 18927 of the Health and Safety Code. Due to the possible presence of lead-based paint, lead-based work practices are required on all repairs on pre-1979 buildings that disturb paint. Failure to do so could create lead hazards that violate California Health and Safety Code Section 18920. Persons who disturb lead-based paint may be subject to a \$1000 fine or criminal penalties. For more information call LADBS's Department of Health Services at (800) 954-3413. In order to become a Lead Certified Professional and obtain additional information, call LADBS at (800) 954-3413 or go to the LADBS Website at <http://www.ladbs.ca.gov/contractors/CLM/CLMWebSite.html>.

20. CONSTRUCTION LENDING AGENCY DECLARATION

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued per Local Ord Code

Lender's name: None Lender's address: None

21. FINAL DECLARATION

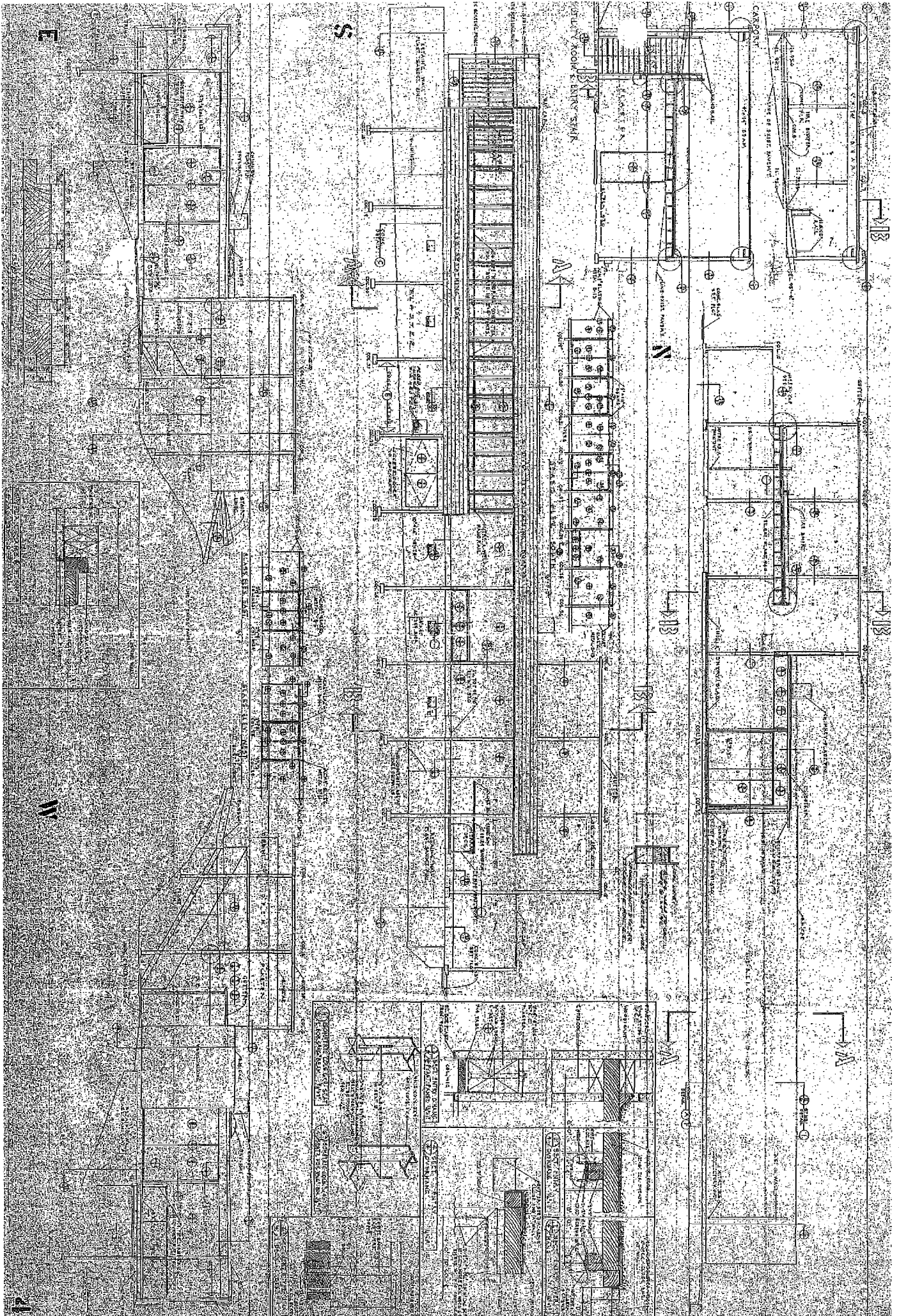
I certify that I have read this application (INCLUDING THE ABOVE DECLARATIONS) and state that the above information INCLUDING THE ABOVE DECLARATIONS is correct. I agree to comply with all the rules, codes, ordinances and laws of the City of Los Angeles relating to building, construction, and hereby authorize representatives of the City to enter upon the above mentioned property for inspection purposes. I affirm that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and I do not guarantee or permit any violation or failure to comply with the applicable law. I understand, whether the City of Los Angeles or any board, department officer, or employee thereof, make any warranty, any claim be responsible for the performance of the work or any work described herein, or the condition of the property or the soil upon which such work is performed. I further affirm under penalty of perjury that the proposed work will not disturb or responsibility interfere with any adjacent or nearby easement, delegating its nature and located on the property, but in the event such work does disturb or interfere with such easement, the appropriate government jurisdiction in the jurisdiction of the easement will be provided (Sec. 18106.4 L.A.M.C.).

By signing below, I certify that:

(1) I accept full responsibility for the accuracy of the Licensed Contractor's Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration, and Hazard Warning, Construction Lending Agency Declaration and Final Declaration, and

(2) that the permit is being obtained with the consent of the legal owner of the property.

Signature: Scott J. A. H. Johnson Date: 6-5-05 Contractor: [Signature] Authorized Agent: [Signature]



GENERAL NOTES

1. ALL WORK SHALL BE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE NATIONAL ELECTRICAL CODE (NEC) AND THE NATIONAL FIRE ALARM AND SIGNAL CODE (NFPA 72).
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ELECTRICAL LEGEND & NOTES

SYMBOL	DESCRIPTION
(Symbol)	120V 15A BRK CIRCUIT BREAKER
(Symbol)	120V 20A BRK CIRCUIT BREAKER
(Symbol)	120V 30A BRK CIRCUIT BREAKER
(Symbol)	120V 40A BRK CIRCUIT BREAKER
(Symbol)	120V 50A BRK CIRCUIT BREAKER
(Symbol)	120V 60A BRK CIRCUIT BREAKER
(Symbol)	120V 75A BRK CIRCUIT BREAKER
(Symbol)	120V 100A BRK CIRCUIT BREAKER
(Symbol)	120V 150A BRK CIRCUIT BREAKER
(Symbol)	120V 200A BRK CIRCUIT BREAKER
(Symbol)	120V 250A BRK CIRCUIT BREAKER
(Symbol)	120V 300A BRK CIRCUIT BREAKER
(Symbol)	120V 350A BRK CIRCUIT BREAKER
(Symbol)	120V 400A BRK CIRCUIT BREAKER
(Symbol)	120V 450A BRK CIRCUIT BREAKER
(Symbol)	120V 500A BRK CIRCUIT BREAKER
(Symbol)	120V 550A BRK CIRCUIT BREAKER
(Symbol)	120V 600A BRK CIRCUIT BREAKER
(Symbol)	120V 650A BRK CIRCUIT BREAKER
(Symbol)	120V 700A BRK CIRCUIT BREAKER
(Symbol)	120V 750A BRK CIRCUIT BREAKER
(Symbol)	120V 800A BRK CIRCUIT BREAKER
(Symbol)	120V 850A BRK CIRCUIT BREAKER
(Symbol)	120V 900A BRK CIRCUIT BREAKER
(Symbol)	120V 950A BRK CIRCUIT BREAKER
(Symbol)	120V 1000A BRK CIRCUIT BREAKER

DOOR SCHEDULE

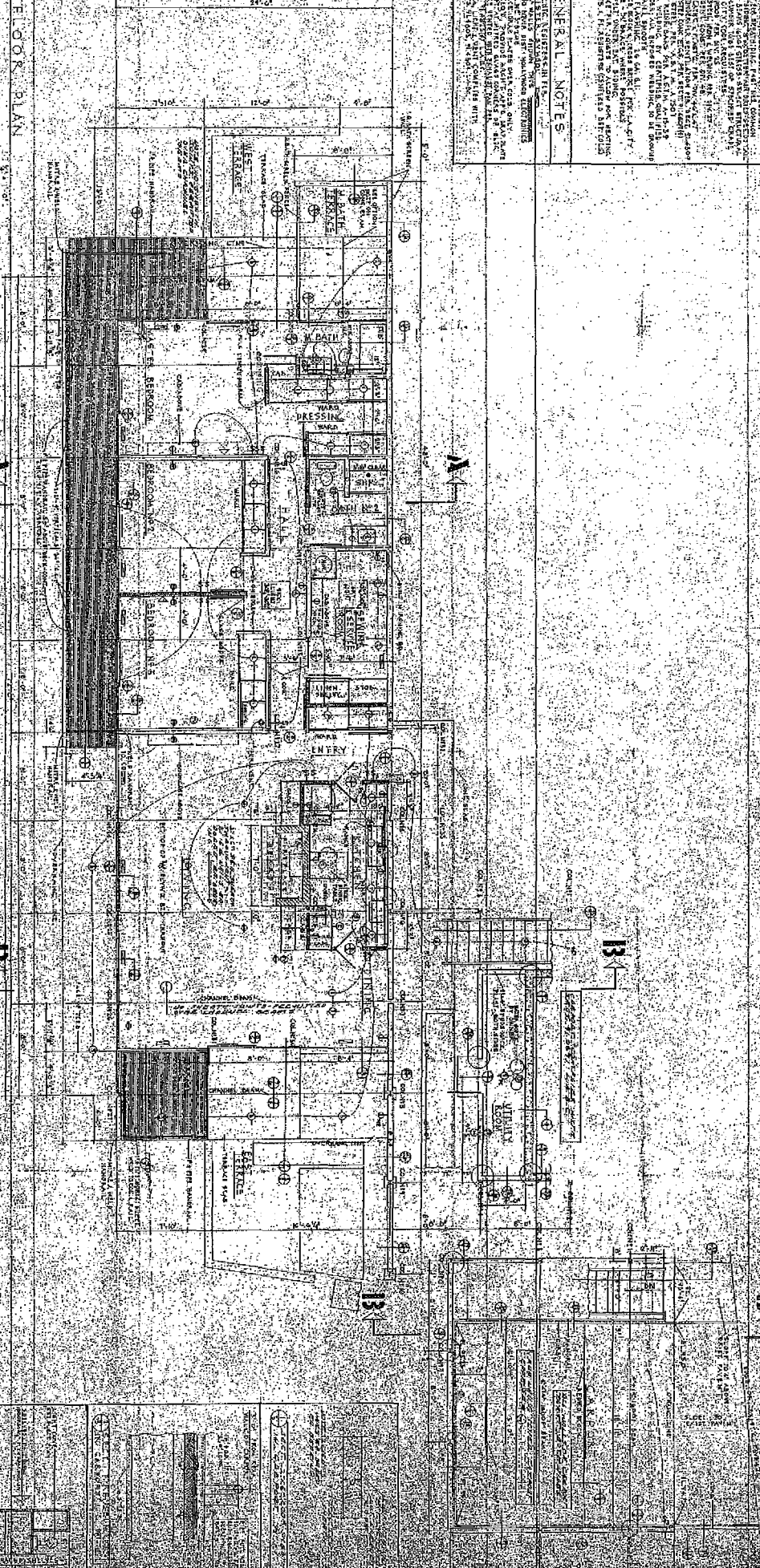
SYMBOL	TYPE	QUANTITY	DESCRIPTION
(Symbol)	1	1	120V 15A BRK CIRCUIT BREAKER
(Symbol)	2	1	120V 20A BRK CIRCUIT BREAKER
(Symbol)	3	1	120V 30A BRK CIRCUIT BREAKER
(Symbol)	4	1	120V 40A BRK CIRCUIT BREAKER
(Symbol)	5	1	120V 50A BRK CIRCUIT BREAKER
(Symbol)	6	1	120V 60A BRK CIRCUIT BREAKER
(Symbol)	7	1	120V 75A BRK CIRCUIT BREAKER
(Symbol)	8	1	120V 100A BRK CIRCUIT BREAKER
(Symbol)	9	1	120V 150A BRK CIRCUIT BREAKER
(Symbol)	10	1	120V 200A BRK CIRCUIT BREAKER
(Symbol)	11	1	120V 250A BRK CIRCUIT BREAKER
(Symbol)	12	1	120V 300A BRK CIRCUIT BREAKER
(Symbol)	13	1	120V 350A BRK CIRCUIT BREAKER
(Symbol)	14	1	120V 400A BRK CIRCUIT BREAKER
(Symbol)	15	1	120V 450A BRK CIRCUIT BREAKER
(Symbol)	16	1	120V 500A BRK CIRCUIT BREAKER
(Symbol)	17	1	120V 550A BRK CIRCUIT BREAKER
(Symbol)	18	1	120V 600A BRK CIRCUIT BREAKER
(Symbol)	19	1	120V 650A BRK CIRCUIT BREAKER
(Symbol)	20	1	120V 700A BRK CIRCUIT BREAKER
(Symbol)	21	1	120V 750A BRK CIRCUIT BREAKER
(Symbol)	22	1	120V 800A BRK CIRCUIT BREAKER
(Symbol)	23	1	120V 850A BRK CIRCUIT BREAKER
(Symbol)	24	1	120V 900A BRK CIRCUIT BREAKER
(Symbol)	25	1	120V 950A BRK CIRCUIT BREAKER
(Symbol)	26	1	120V 1000A BRK CIRCUIT BREAKER

GLAZING SCHEDULE

SYMBOL	TYPE	QUANTITY	DESCRIPTION
(Symbol)	1	1	120V 15A BRK CIRCUIT BREAKER
(Symbol)	2	1	120V 20A BRK CIRCUIT BREAKER
(Symbol)	3	1	120V 30A BRK CIRCUIT BREAKER
(Symbol)	4	1	120V 40A BRK CIRCUIT BREAKER
(Symbol)	5	1	120V 50A BRK CIRCUIT BREAKER
(Symbol)	6	1	120V 60A BRK CIRCUIT BREAKER
(Symbol)	7	1	120V 75A BRK CIRCUIT BREAKER
(Symbol)	8	1	120V 100A BRK CIRCUIT BREAKER
(Symbol)	9	1	120V 150A BRK CIRCUIT BREAKER
(Symbol)	10	1	120V 200A BRK CIRCUIT BREAKER
(Symbol)	11	1	120V 250A BRK CIRCUIT BREAKER
(Symbol)	12	1	120V 300A BRK CIRCUIT BREAKER
(Symbol)	13	1	120V 350A BRK CIRCUIT BREAKER
(Symbol)	14	1	120V 400A BRK CIRCUIT BREAKER
(Symbol)	15	1	120V 450A BRK CIRCUIT BREAKER
(Symbol)	16	1	120V 500A BRK CIRCUIT BREAKER
(Symbol)	17	1	120V 550A BRK CIRCUIT BREAKER
(Symbol)	18	1	120V 600A BRK CIRCUIT BREAKER
(Symbol)	19	1	120V 650A BRK CIRCUIT BREAKER
(Symbol)	20	1	120V 700A BRK CIRCUIT BREAKER
(Symbol)	21	1	120V 750A BRK CIRCUIT BREAKER
(Symbol)	22	1	120V 800A BRK CIRCUIT BREAKER
(Symbol)	23	1	120V 850A BRK CIRCUIT BREAKER
(Symbol)	24	1	120V 900A BRK CIRCUIT BREAKER
(Symbol)	25	1	120V 950A BRK CIRCUIT BREAKER
(Symbol)	26	1	120V 1000A BRK CIRCUIT BREAKER

SASH SCHEDULE

SYMBOL	TYPE	QUANTITY	DESCRIPTION
(Symbol)	1	1	120V 15A BRK CIRCUIT BREAKER
(Symbol)	2	1	120V 20A BRK CIRCUIT BREAKER
(Symbol)	3	1	120V 30A BRK CIRCUIT BREAKER
(Symbol)	4	1	120V 40A BRK CIRCUIT BREAKER
(Symbol)	5	1	120V 50A BRK CIRCUIT BREAKER
(Symbol)	6	1	120V 60A BRK CIRCUIT BREAKER
(Symbol)	7	1	120V 75A BRK CIRCUIT BREAKER
(Symbol)	8	1	120V 100A BRK CIRCUIT BREAKER
(Symbol)	9	1	120V 150A BRK CIRCUIT BREAKER
(Symbol)	10	1	120V 200A BRK CIRCUIT BREAKER
(Symbol)	11	1	120V 250A BRK CIRCUIT BREAKER
(Symbol)	12	1	120V 300A BRK CIRCUIT BREAKER
(Symbol)	13	1	120V 350A BRK CIRCUIT BREAKER
(Symbol)	14	1	120V 400A BRK CIRCUIT BREAKER
(Symbol)	15	1	120V 450A BRK CIRCUIT BREAKER
(Symbol)	16	1	120V 500A BRK CIRCUIT BREAKER
(Symbol)	17	1	120V 550A BRK CIRCUIT BREAKER
(Symbol)	18	1	120V 600A BRK CIRCUIT BREAKER
(Symbol)	19	1	120V 650A BRK CIRCUIT BREAKER
(Symbol)	20	1	120V 700A BRK CIRCUIT BREAKER
(Symbol)	21	1	120V 750A BRK CIRCUIT BREAKER
(Symbol)	22	1	120V 800A BRK CIRCUIT BREAKER
(Symbol)	23	1	120V 850A BRK CIRCUIT BREAKER
(Symbol)	24	1	120V 900A BRK CIRCUIT BREAKER
(Symbol)	25	1	120V 950A BRK CIRCUIT BREAKER
(Symbol)	26	1	120V 1000A BRK CIRCUIT BREAKER



120V 15A BRK CIRCUIT BREAKER
120V 20A BRK CIRCUIT BREAKER
120V 30A BRK CIRCUIT BREAKER
120V 40A BRK CIRCUIT BREAKER
120V 50A BRK CIRCUIT BREAKER
120V 60A BRK CIRCUIT BREAKER
120V 75A BRK CIRCUIT BREAKER
120V 100A BRK CIRCUIT BREAKER
120V 150A BRK CIRCUIT BREAKER
120V 200A BRK CIRCUIT BREAKER
120V 250A BRK CIRCUIT BREAKER
120V 300A BRK CIRCUIT BREAKER
120V 350A BRK CIRCUIT BREAKER
120V 400A BRK CIRCUIT BREAKER
120V 450A BRK CIRCUIT BREAKER
120V 500A BRK CIRCUIT BREAKER
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120V 900A BRK CIRCUIT BREAKER
120V 950A BRK CIRCUIT BREAKER
120V 1000A BRK CIRCUIT BREAKER

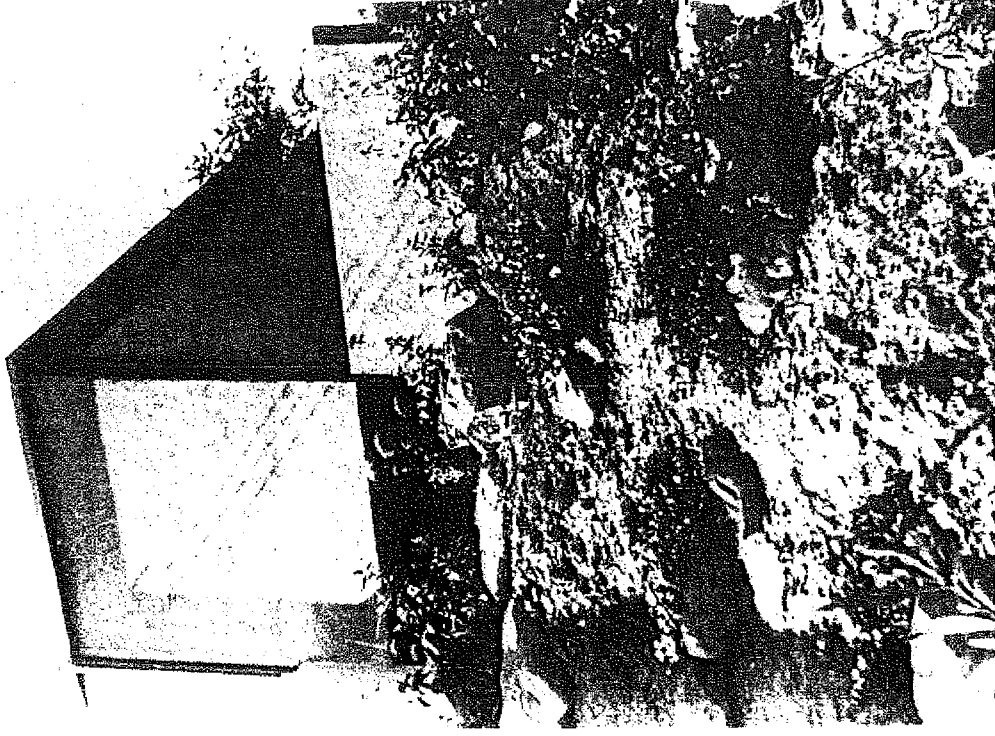
Cost of Home: 1953-54

Lot	\$ 5014.20
Pat Hamilton - building contractor	24,321.99
Craig Ellwood - architect	2,375.06
Building permit and survey of lot	164.00
Brick walks and patios	1014.72
Sprinkling and drainage system	491.68
Painting	1238.75
Landscaping	1287.66
Lighting fixtures, table, miscellaneous hardware	1028.58
Supervision expenses	710.00
Total -	36,666.64
	710.00
	<hr/> 37,376.64

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1952-53.
Construction Photographs: Unknown photographer, 1952 ~ ©2012 Anna Marie Brooks.

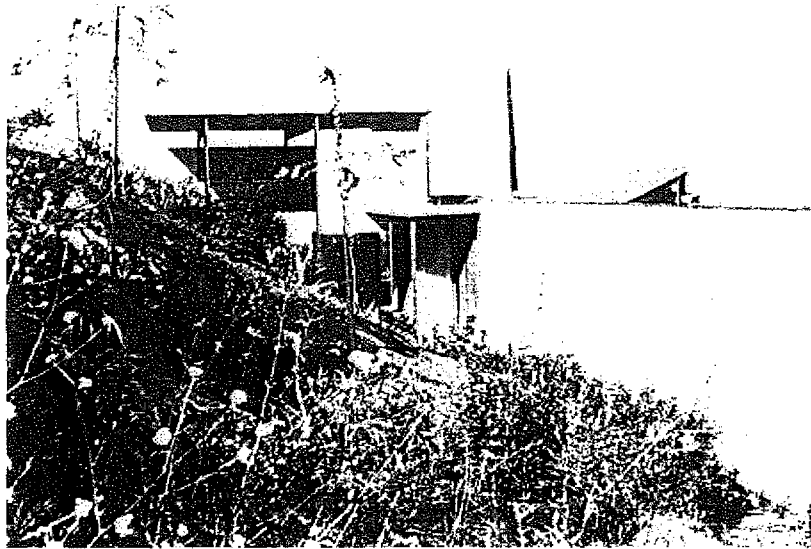


Construction of foundation, 1952: View to south.

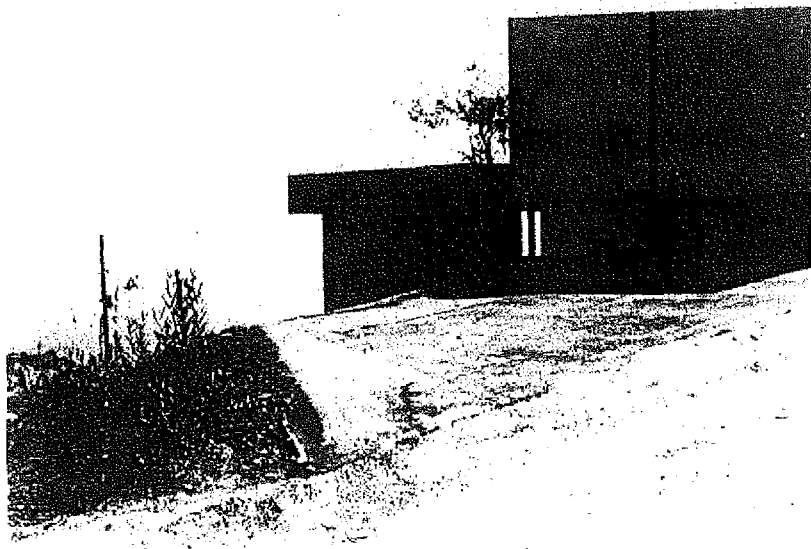


Construction of carport at Tigertail Road, 1952. View to north.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood
Year Built: 1952-53.
Construction Photographs: Unknown photographer, 1952 ~ ©2012 Anna Marie Brooks.

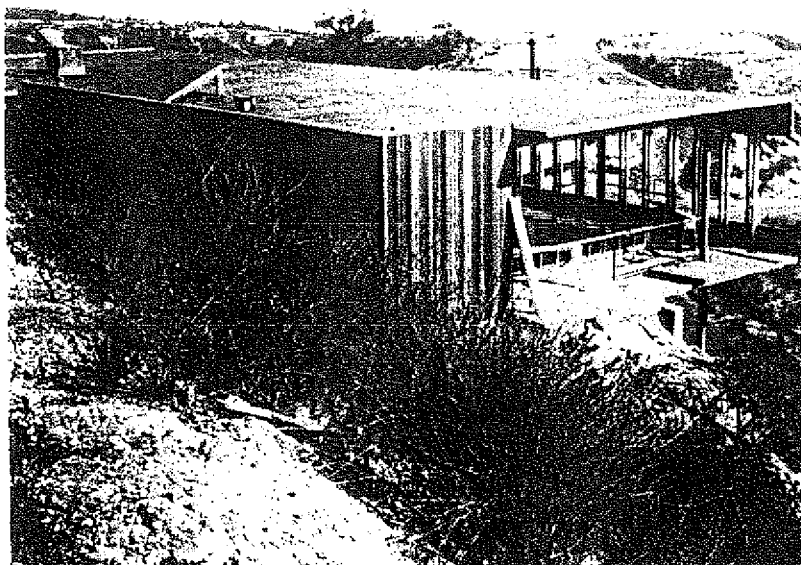


Carport to east, house, with entrance, at west, under construction, 1952. View to east.

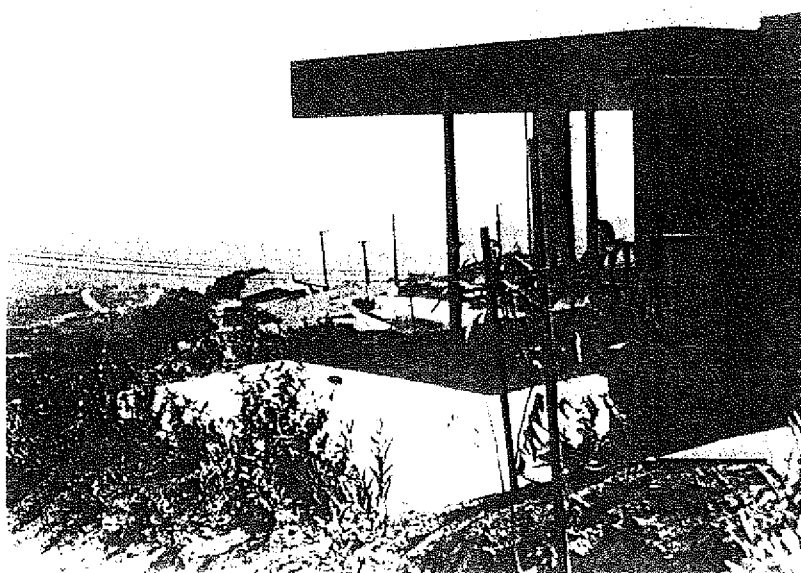


Construction access road to east of house and carport, under construction, 1952. View to southwest.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049. Architect: Craig Ellwood.
Year Built: 1952-53.
Construction Photographs: Unknown photographer, 1952. ~ ©2012 Anna Marie Brooks.

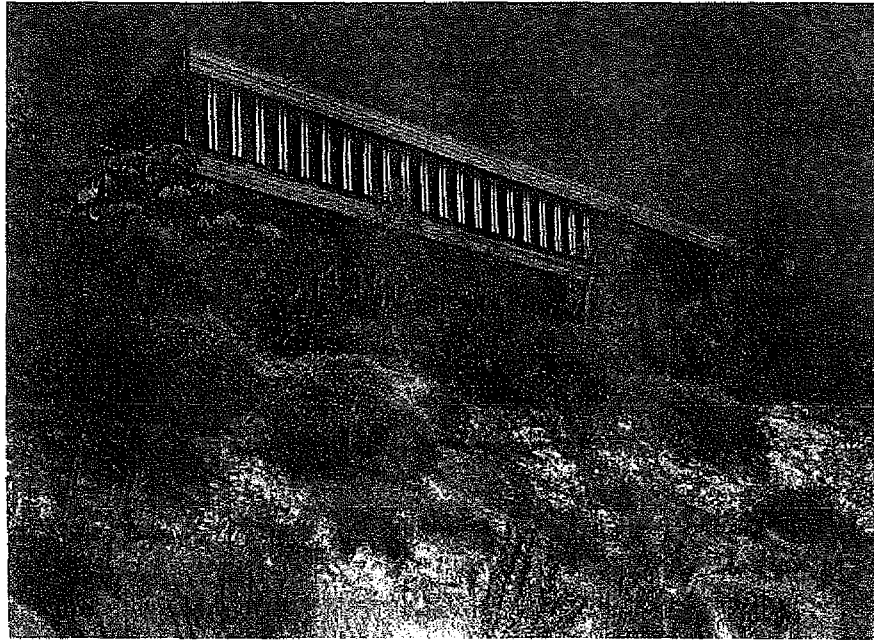


View to southeast from northwest corner of parcel,
house under construction, 1952.

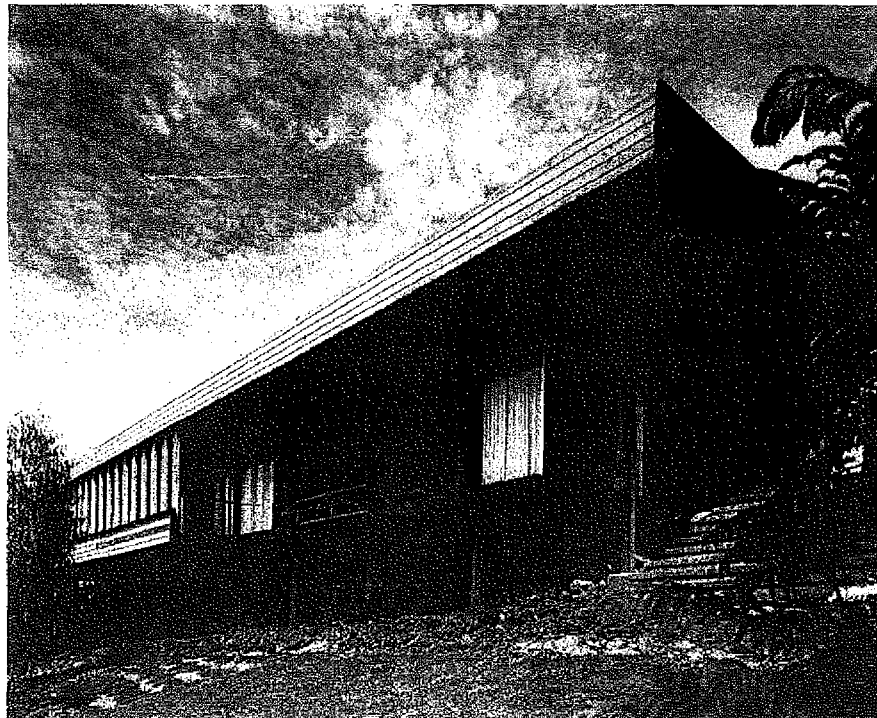


Southeast corner of house with patio base, under construction, 1952.
View to southwest.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Historic Photographs: Presumed to be the work of Marvin Rand, 1955 ~ ©2012 Anna Marie Brooks.

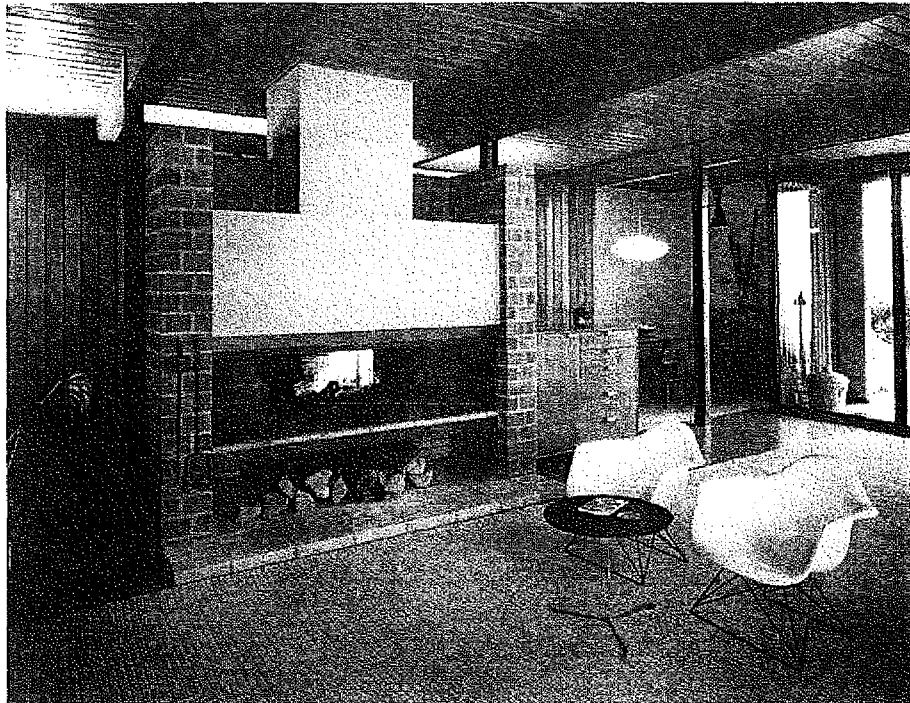


Johnson House: Viewed from North Tigertail Road, to the north, as it wraps north, around the parcel.

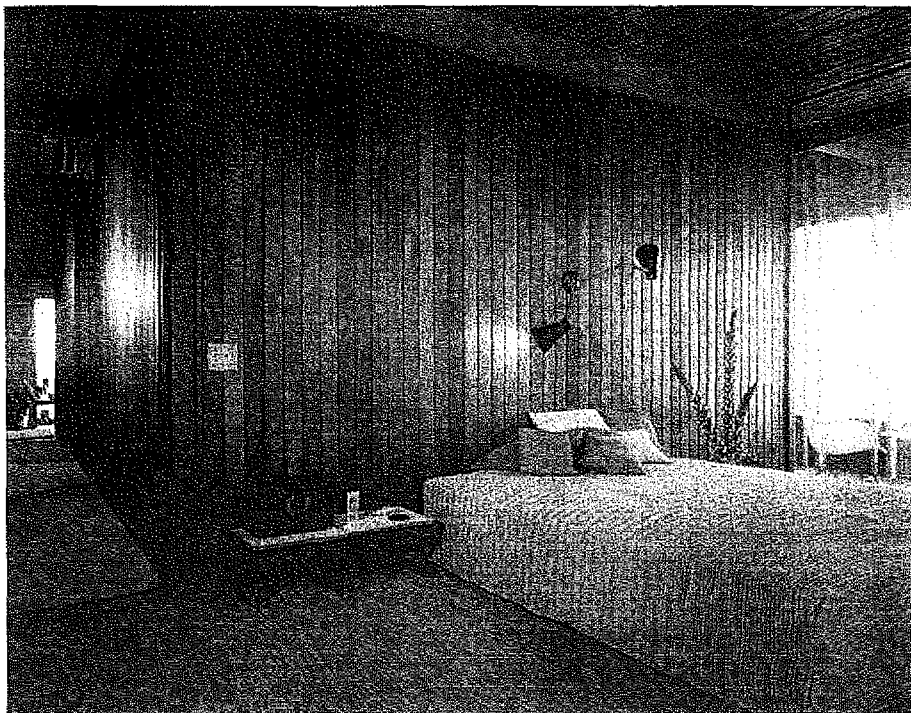


Johnson House: Viewed to the northwest.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Historic Photographs: Presumed to be the work of Marvin Rand, 1955 ~ ©2012 Anna Marie Brooks.

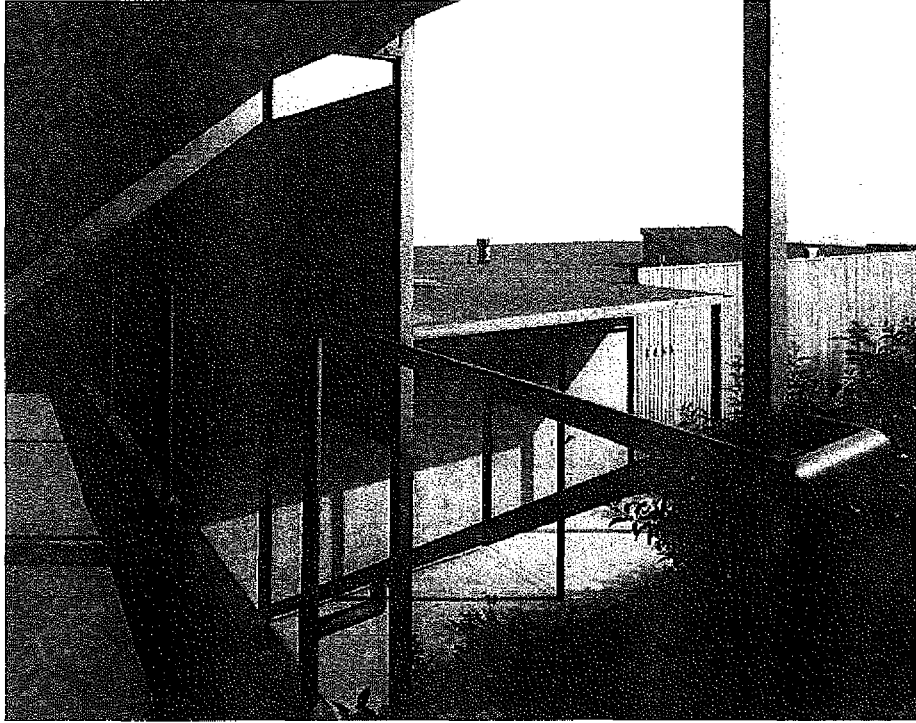


Living room with fireplace, dining room, and patio, viewed to southeast.

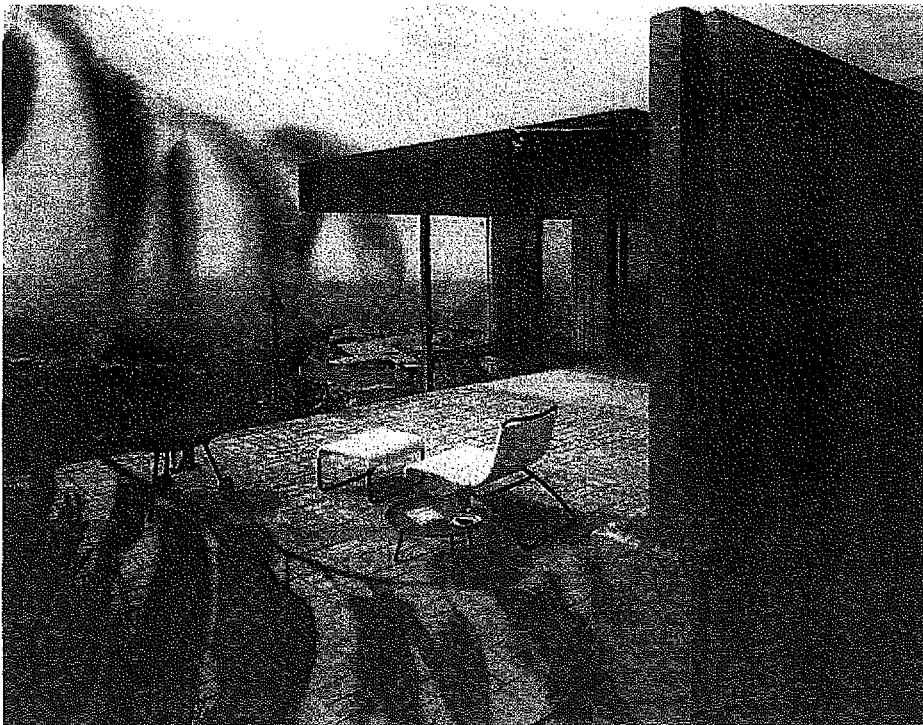


Master bedroom: Viewed to east, with south deck viewed through window, and along hall to the east patio.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Historic Photographs: Presumed to be the work of Marvin Rand, 1955 ~ ©2012 Anna Marie Brooks.

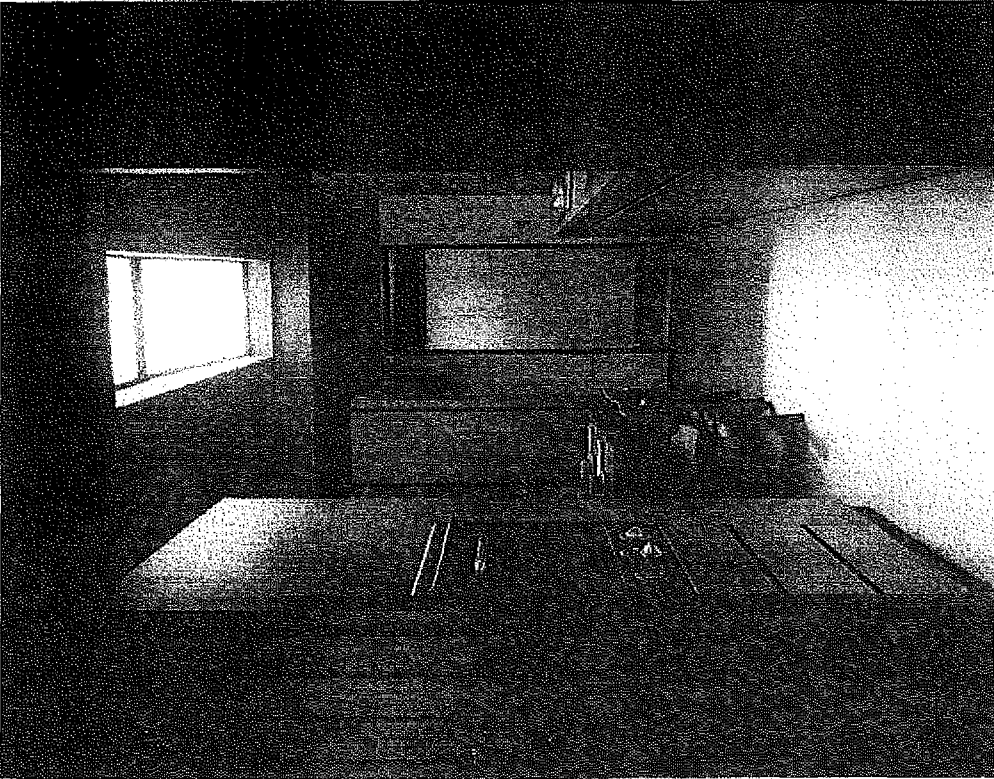


Johnson House & carport: Viewed to southwest from carport to house entrance.

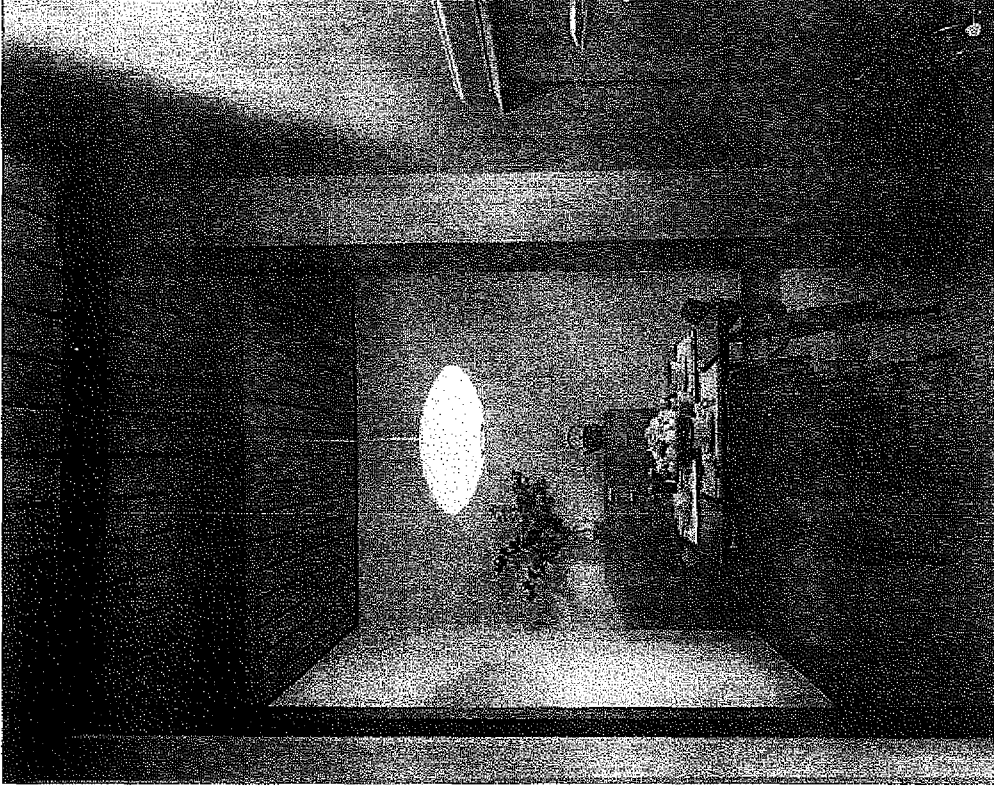


Original brick patio to east of house: View to southwest.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953.
Historic Photographs: Presumed to be the work of Marvin Rand, 1955 ~ ©2012 Anna Marie Brooks.

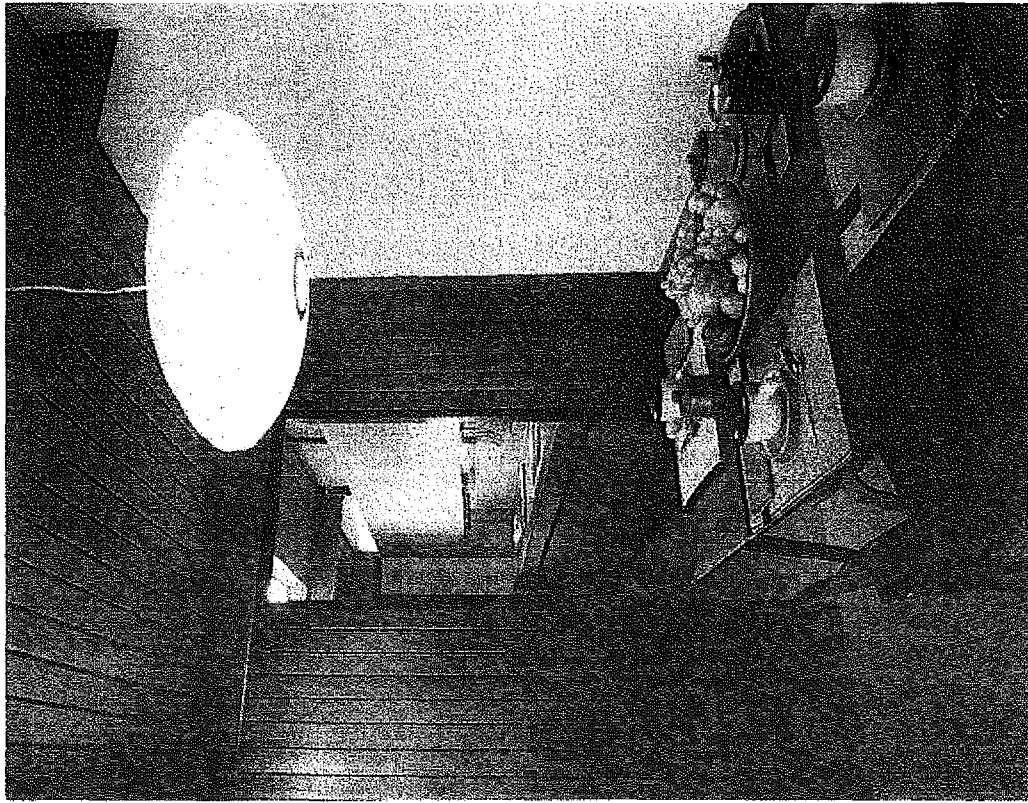


Original kitchen: View to west from dining room. Entry to house at north. Rear of living room fireplace is brick on south wall with bracketed table. Ceiling skylights.

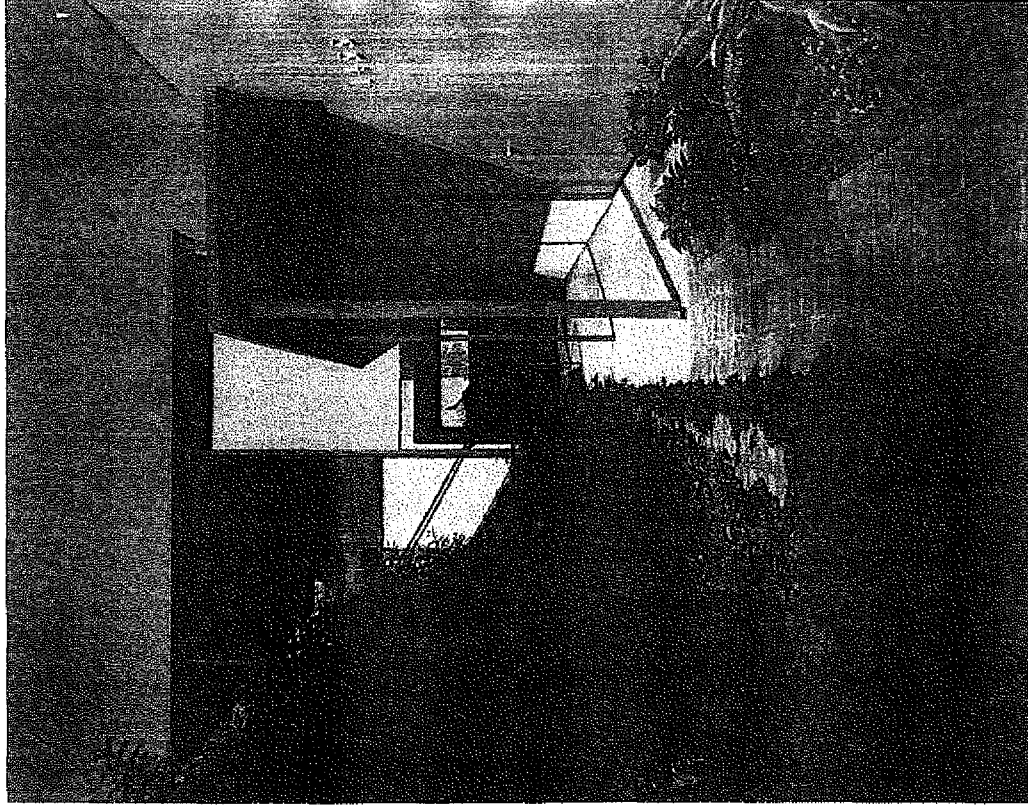


Original dining room: Viewed from kitchen to east.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953.
Historic Photographs: Presumed to be the work of Marvin Rand, 1955 ~ ©2012 Anna Marie Brooks.



Dining room into kitchen: View to northwest.

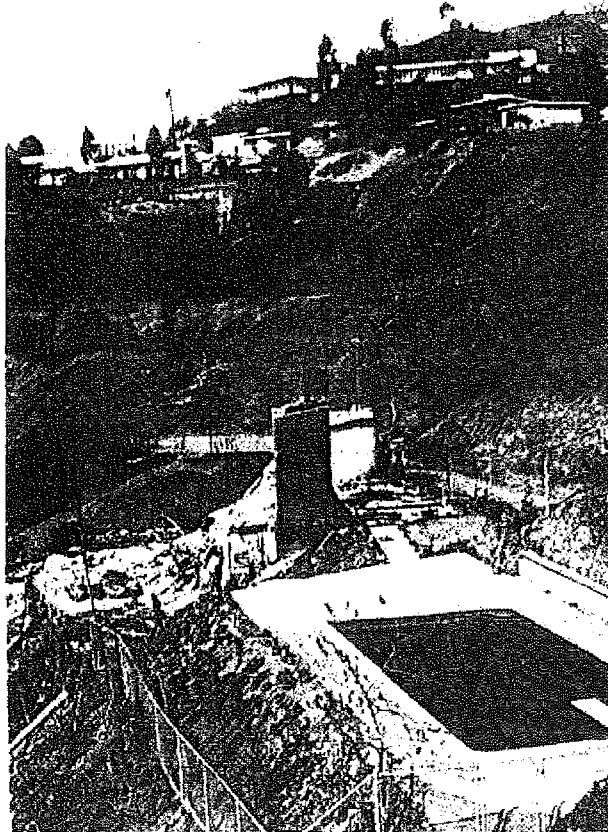


North façade of house: Carport above, stairs down to house entry,
view to east.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049. Architect: Craig Ellwood. Year Built: 1953
Aftermath of Bel Air Forest Fire, 1961. Photographs: Unknown photographer. 2012 Anna Marie Brooks.

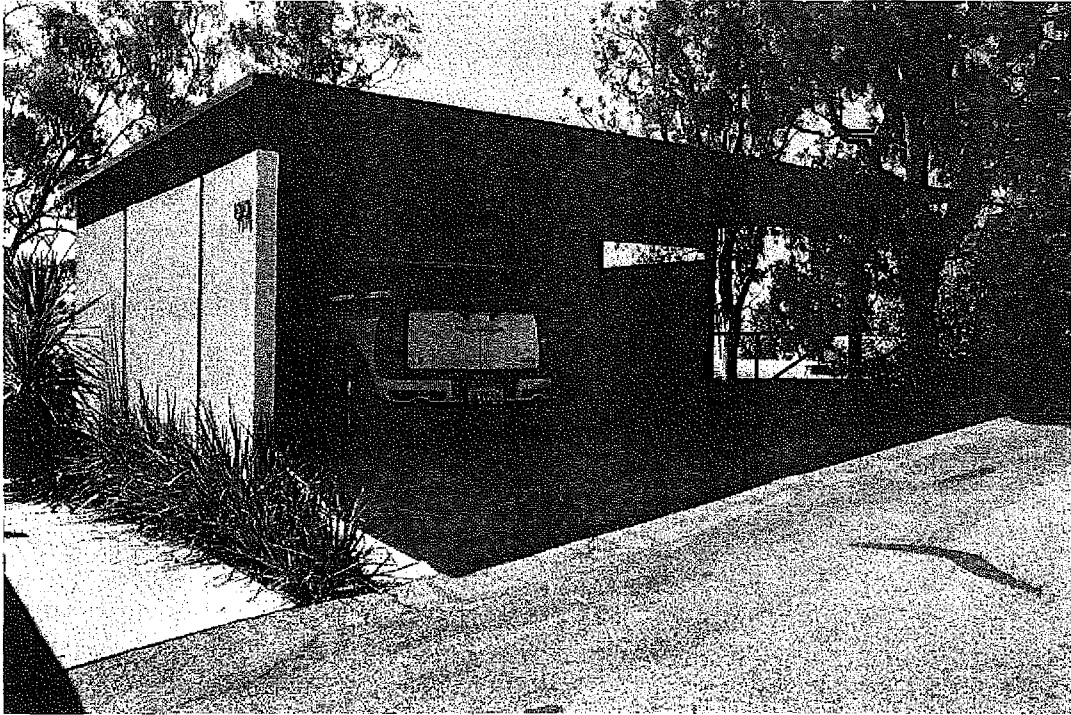


1515 Tigertail (unscathed), following Bel Air fire (1961),
viewed to north, from Tigertail Road at south of house.

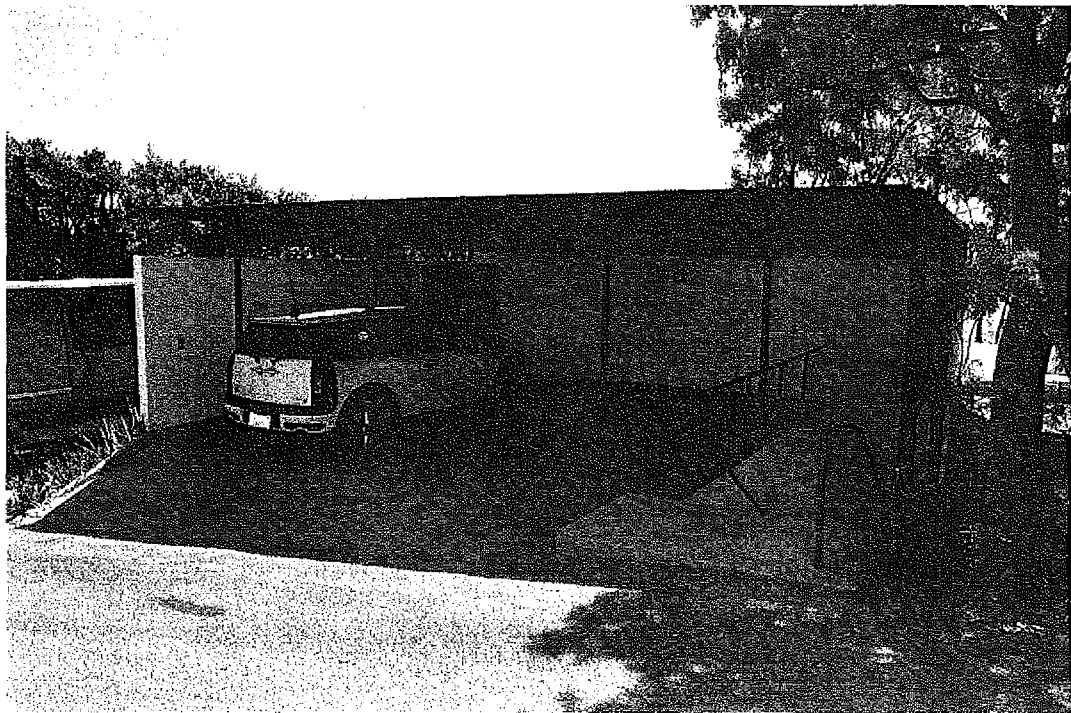


Forest fire debris with 1515 Tigertail (unscathed)
at uppermost of photo at right/east.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Photographs: August 2012 ~ ©2012 Anna Marie Brooks.

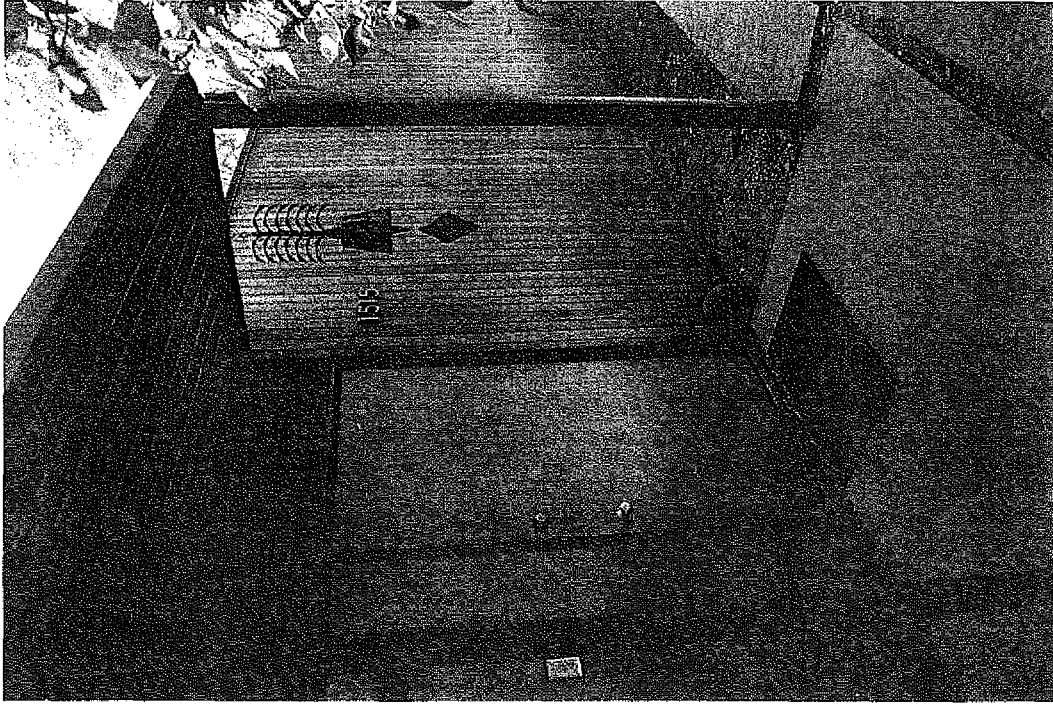


Carport: To south of road, view to southwest, with railings of metal stairs to house.

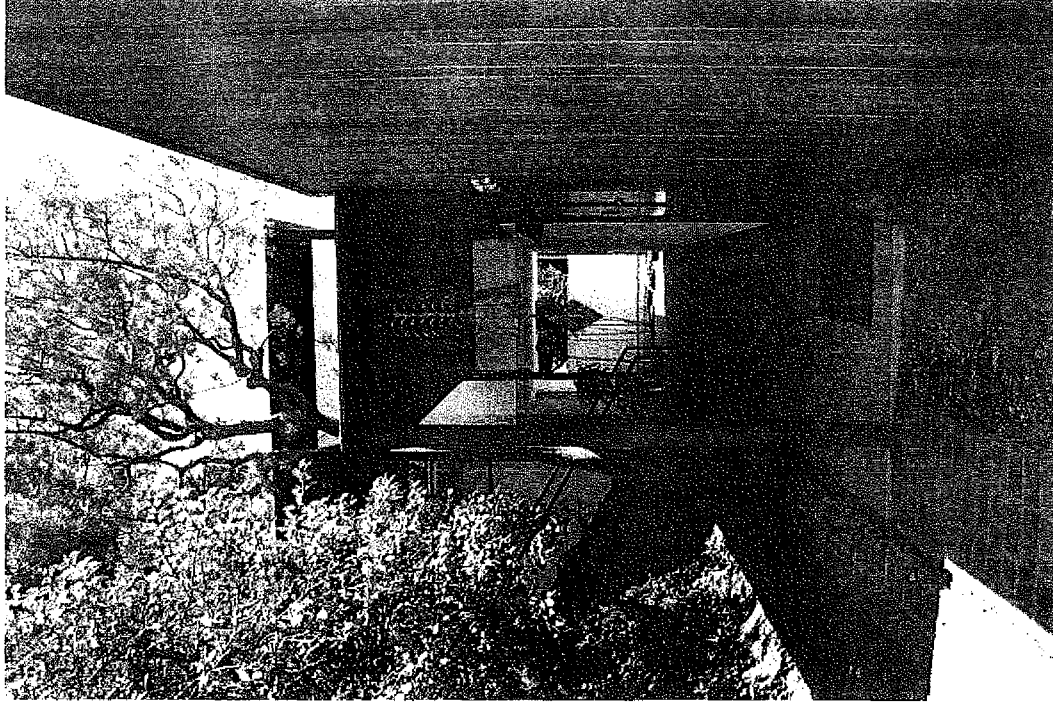


Carport: To south of road, view to southeast, with railings of metal stairs to house.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Photographs: August 2012 ~ ©2012 Anna Marie Brooks.

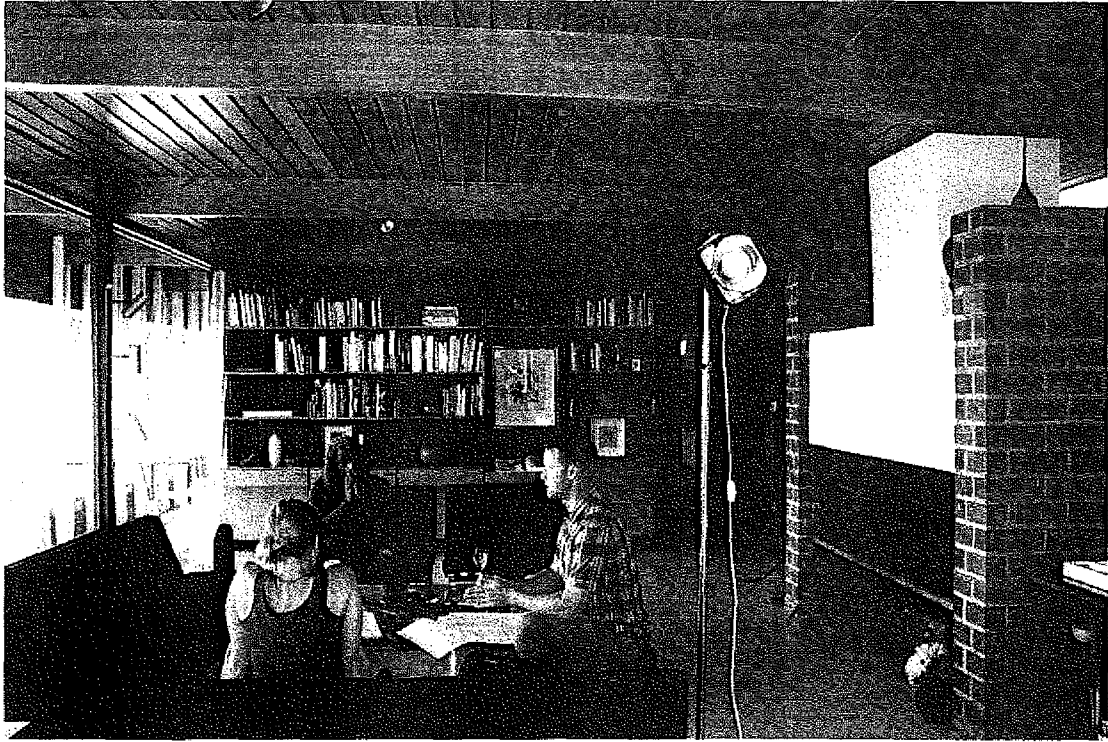


Entry: North side of house, view to southwest. Steel columns, wooden beams and redwood siding.

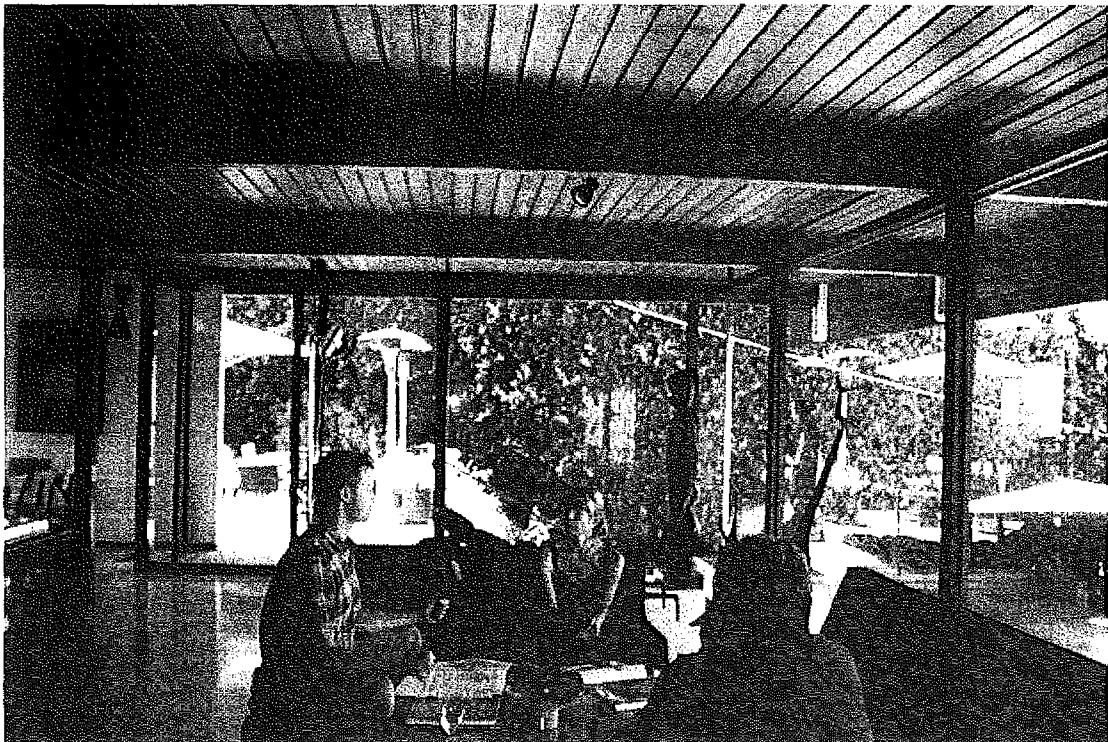


Carport at west, metal stairs down to entry, door in distance to storage beneath carport, property wall, view to east.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Photographs: August 2012 ~ ©2012 Anna Marie Brooks.

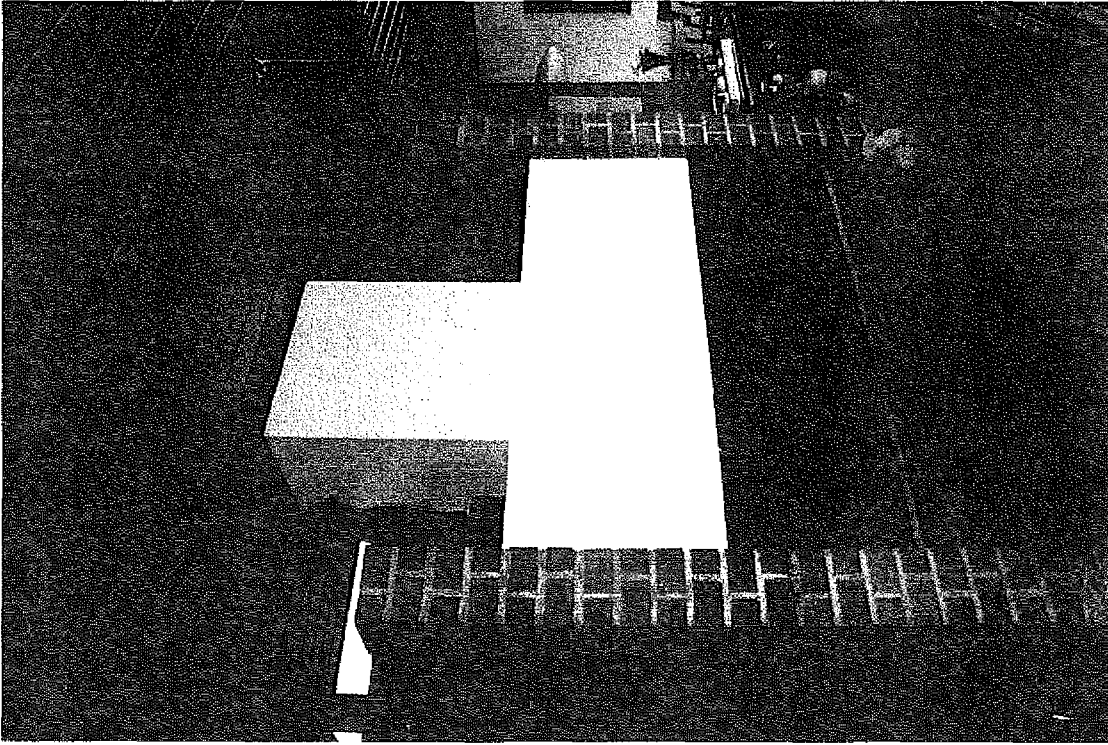


Living room: With view along east/west hall to west. Fireplace on north wall.

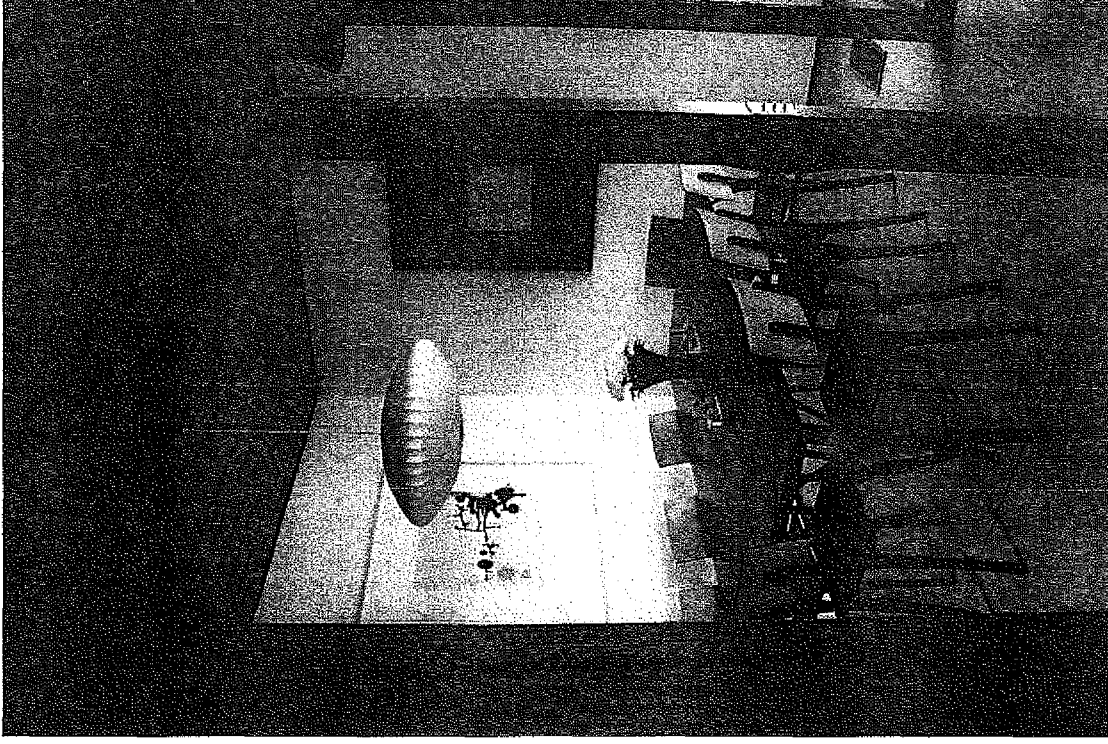


Living room: Dining room at northeast, patio to east, eyelash roofline to south. View to east.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Photographs: August 2012 ~ ©2012 Anna Marie Brooks.

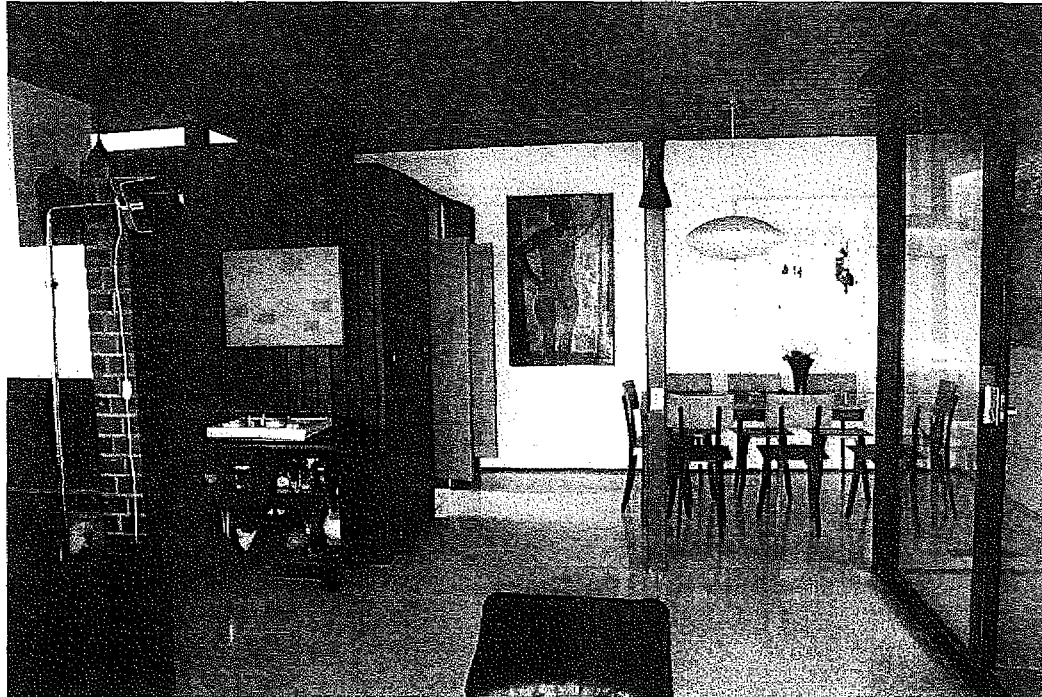


Detail: Living room fireplace.



Dining room: Shot from dining room to northeast.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Photographs: August 2012 ~ ©2012 Anna Marie Brooks.

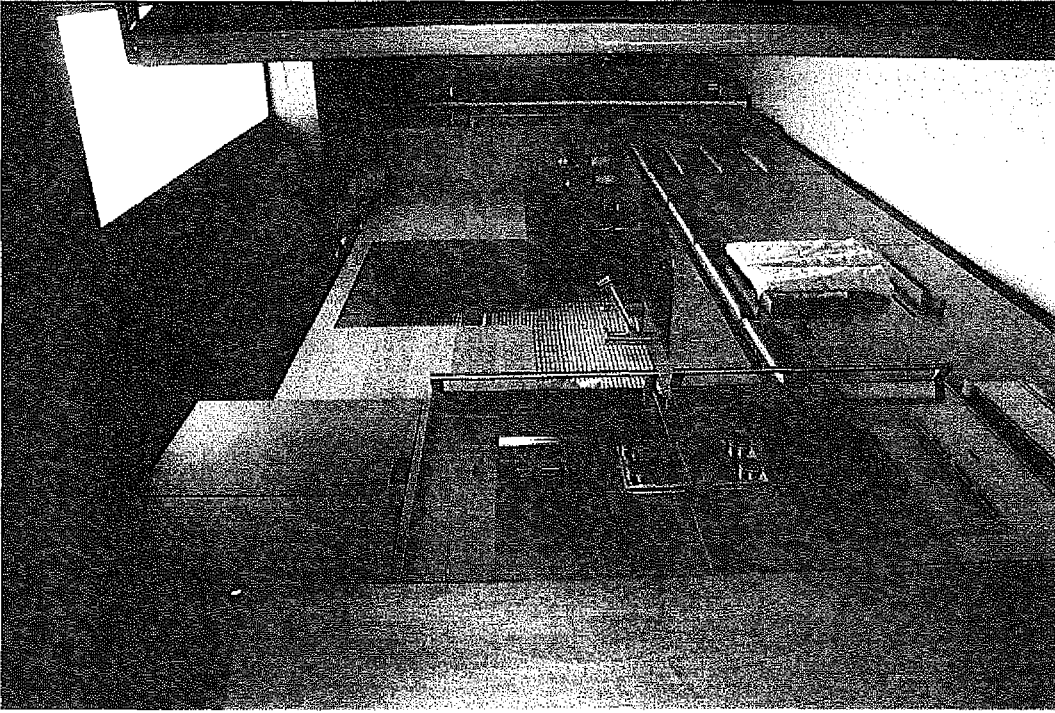


Dining room: Shot from living room to the dining room, at north, with swinging doors to kitchen at west, and sliding doors to patio at east

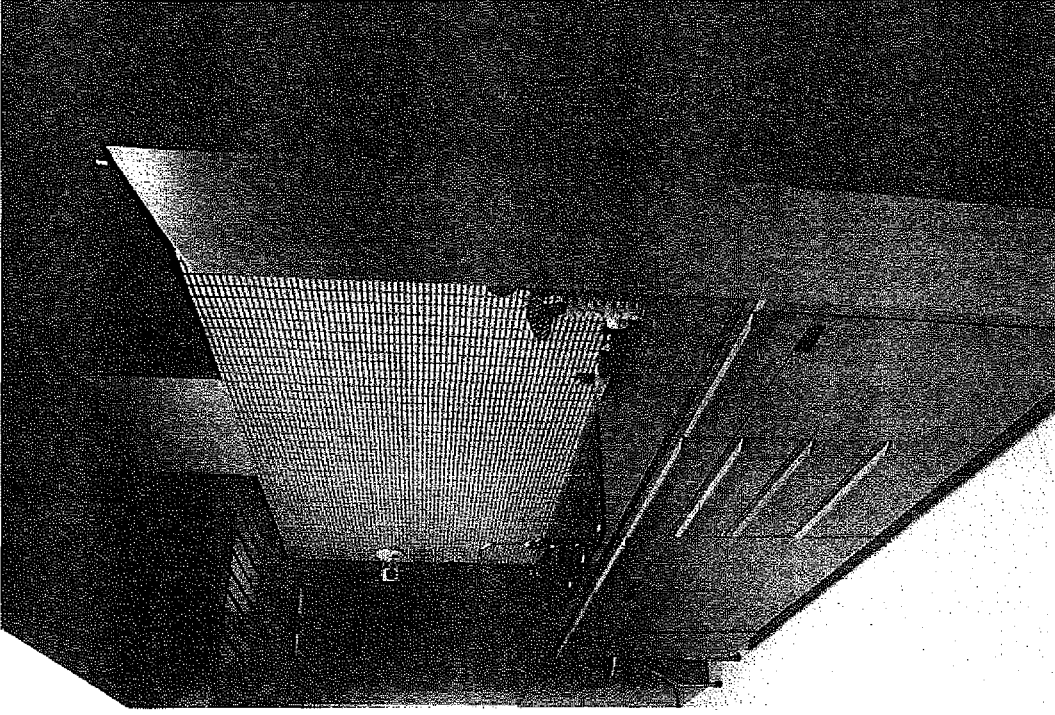


View from dining room, through living room, to east and south yards with water features.
View to south.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Photographs: August 2012 ~ ©2012 Anna Marie Brooks.

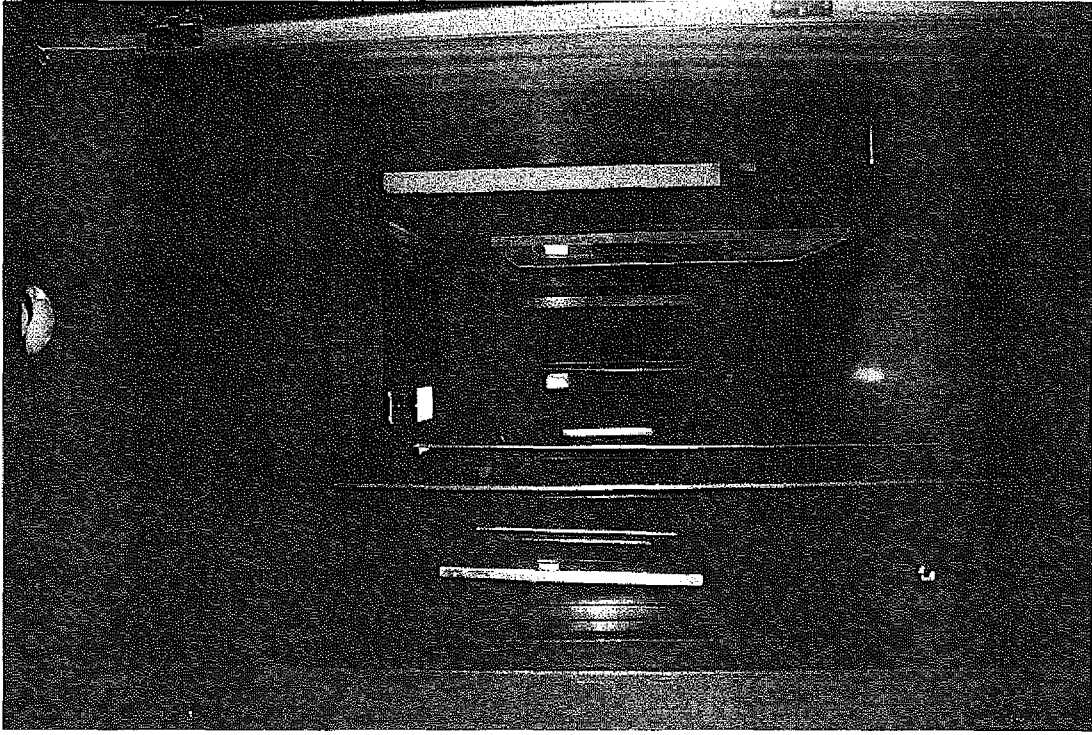


Kitchen: North wall and skylights, viewed to northeast, with view into dining room.

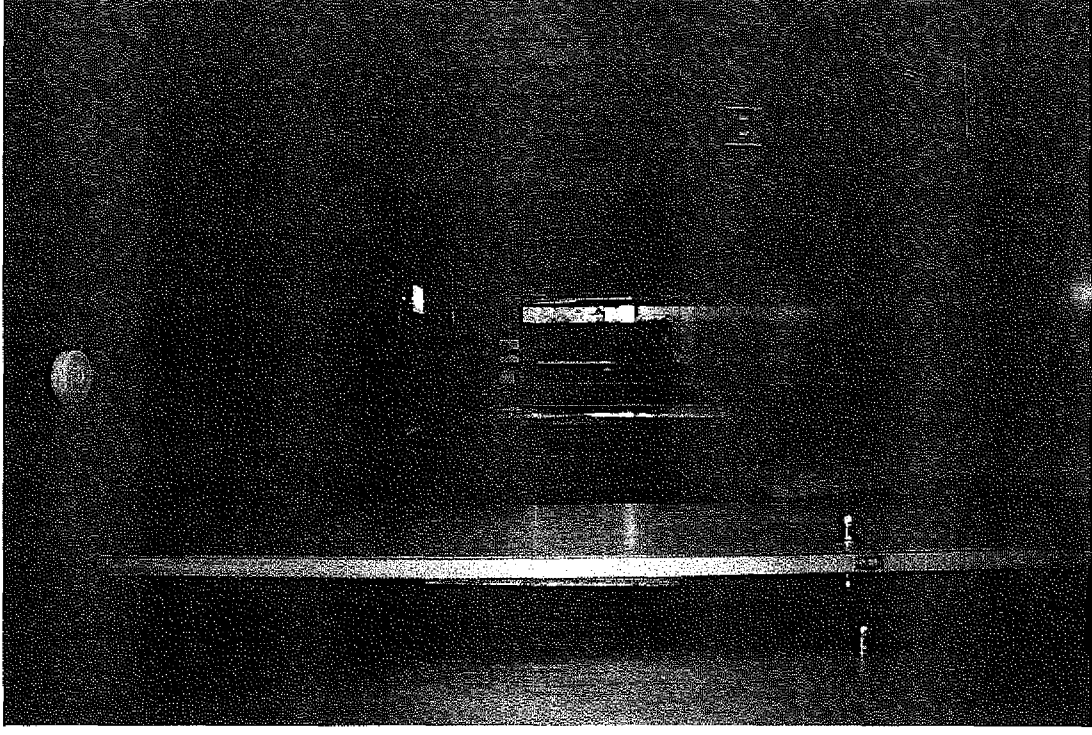


Kitchen: South wall with tiles on back of living room fireplace, view to east. (Triangular "missing" piece of photo is portion of skylight.)

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Photographs: August 2012 ~ ©2012 Anna Marie Brooks.

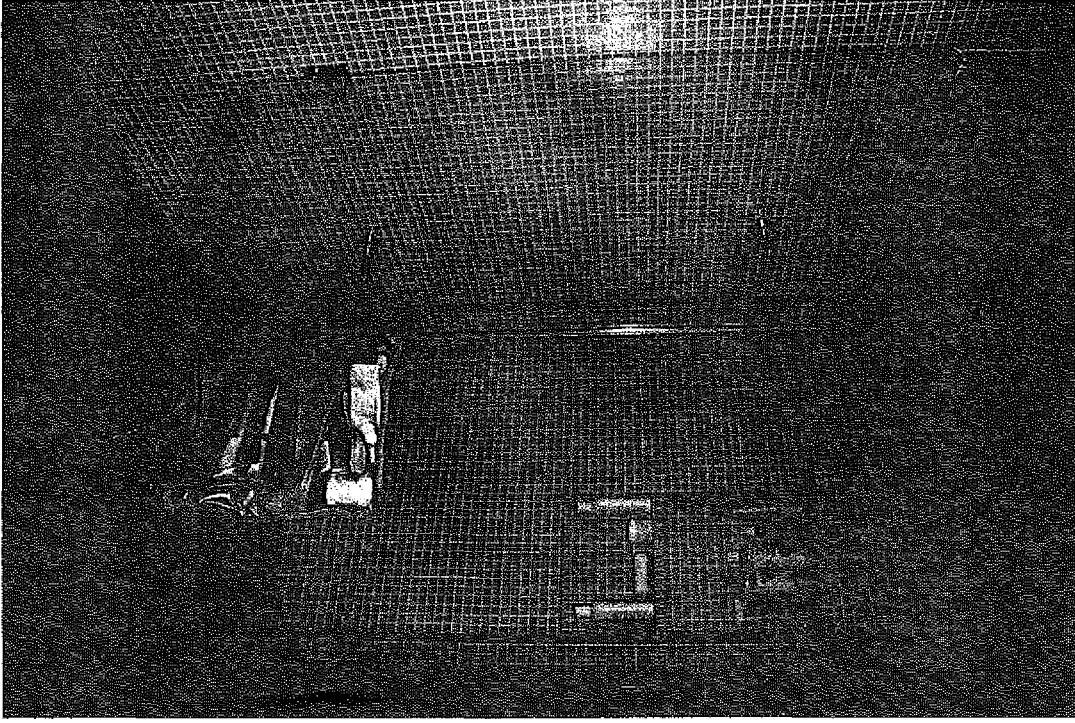


East/west hallway: View along hallway from living room to west. Hall walls surface is redwood.

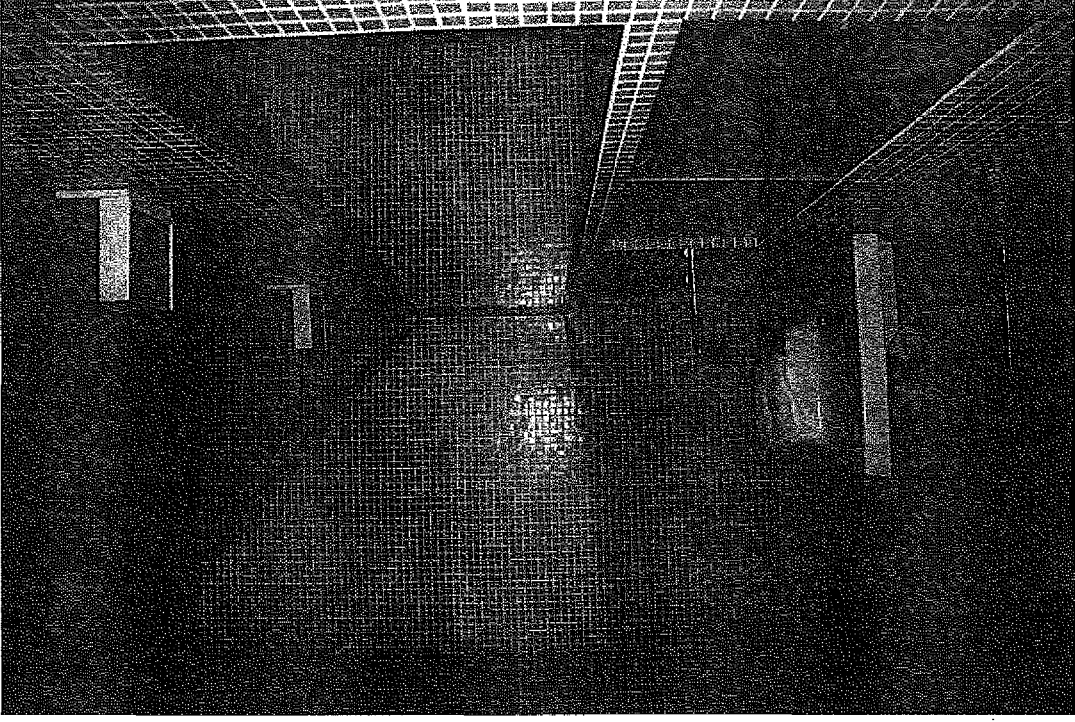


East/west hallway: View along hallway from master bedroom to east. Steel columns are set at 8 foot intervals.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Photographs: August 2012 ~ ©2012 Anna Marie Brooks.

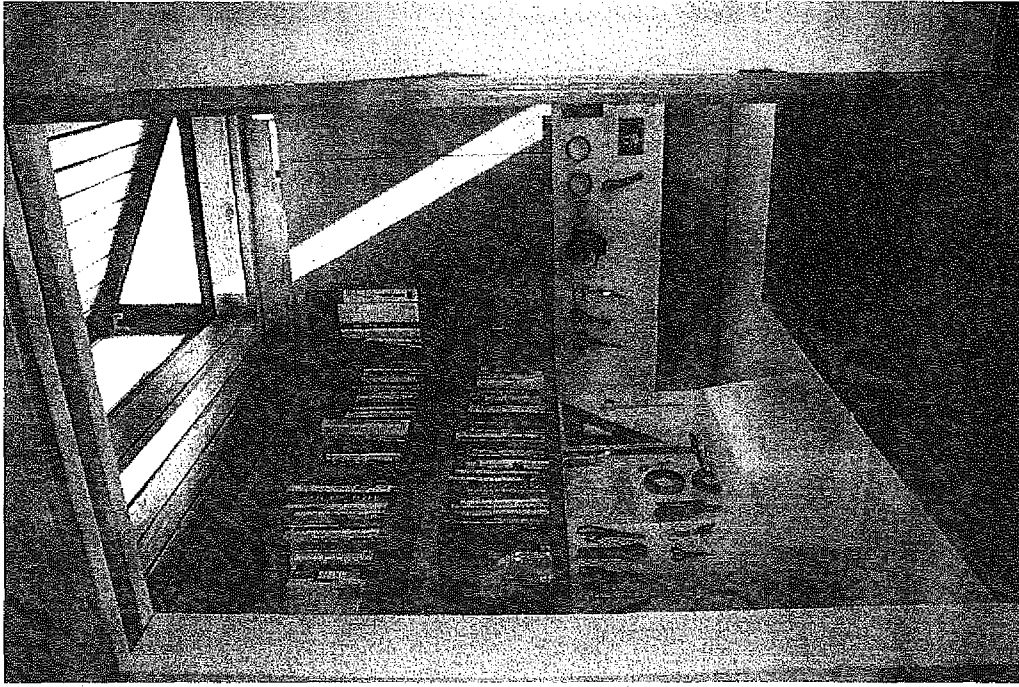


Bathroom: At north center of east/west hall with shower,
view to northwest.

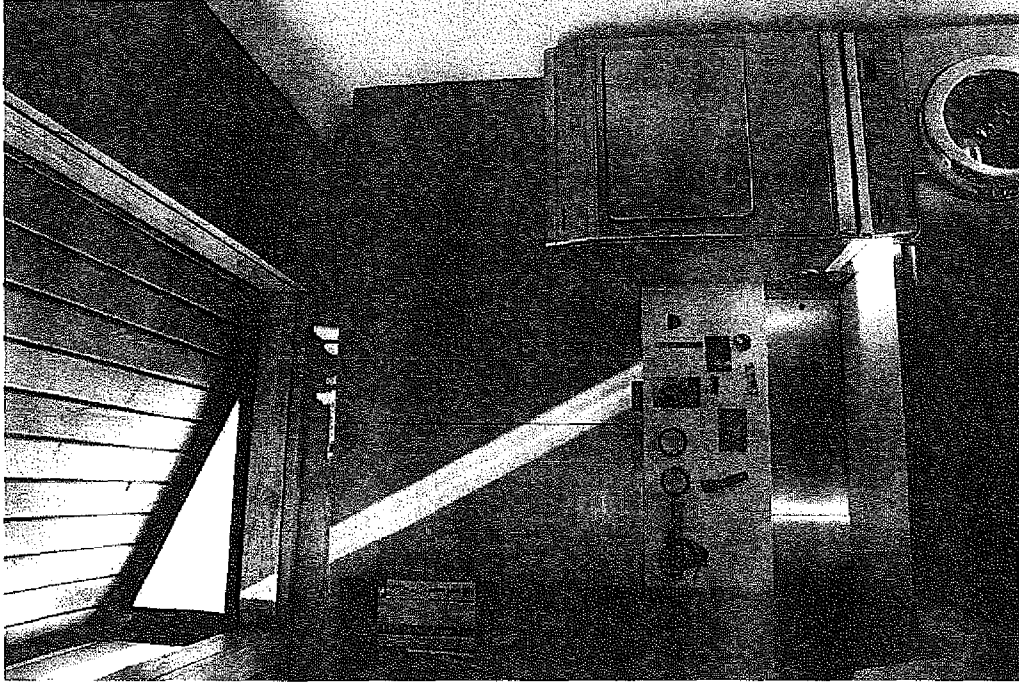


Bathroom: At north center of east/west hall, north and east
walls, view to north.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Photographs: August 2012 ~ ©2012 Anna Marie Brooks.



Laundry/sewing room: Shot from powder room toward southwest. Illuminated by various shaped clerestory windows.



Laundry/sewing room: Shot from powder room to west.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Photographs: August 2012 ~ ©2012 Anna Marie Brooks.



Bedroom 1: East and south walls with view to south patio.

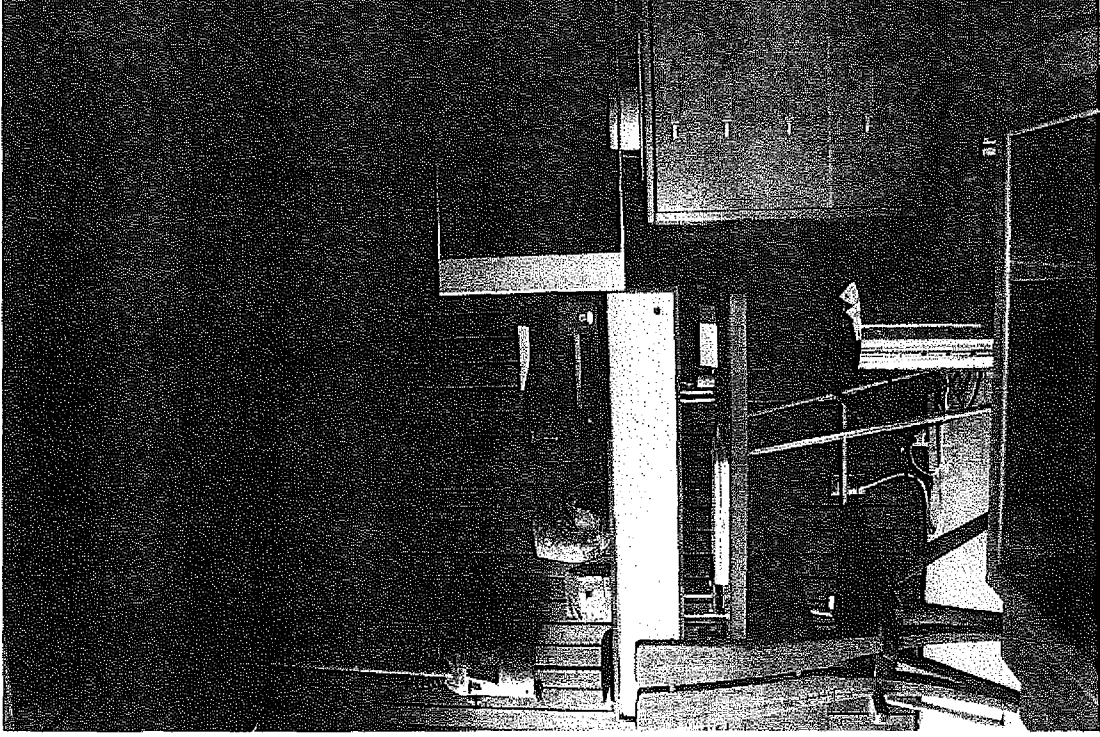


Bedroom 1: South and west walls, view to southwest.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Photographs: August 2012 ~ ©2012 Anna Marie Brooks.

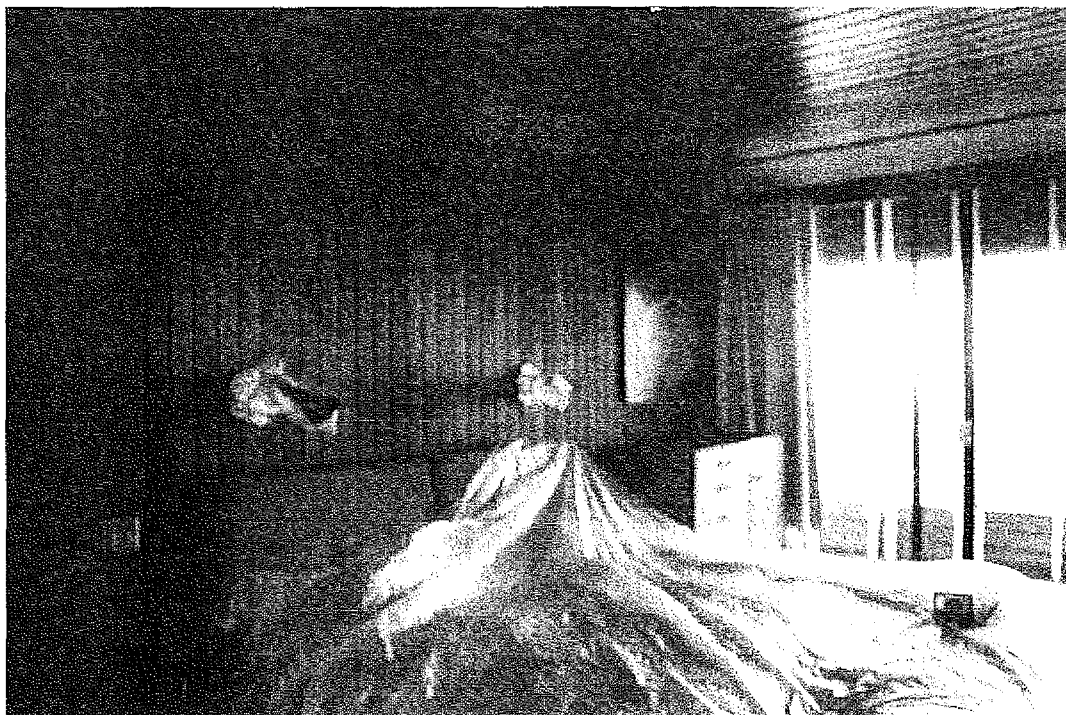


Bedroom 2: East wall, view to east.

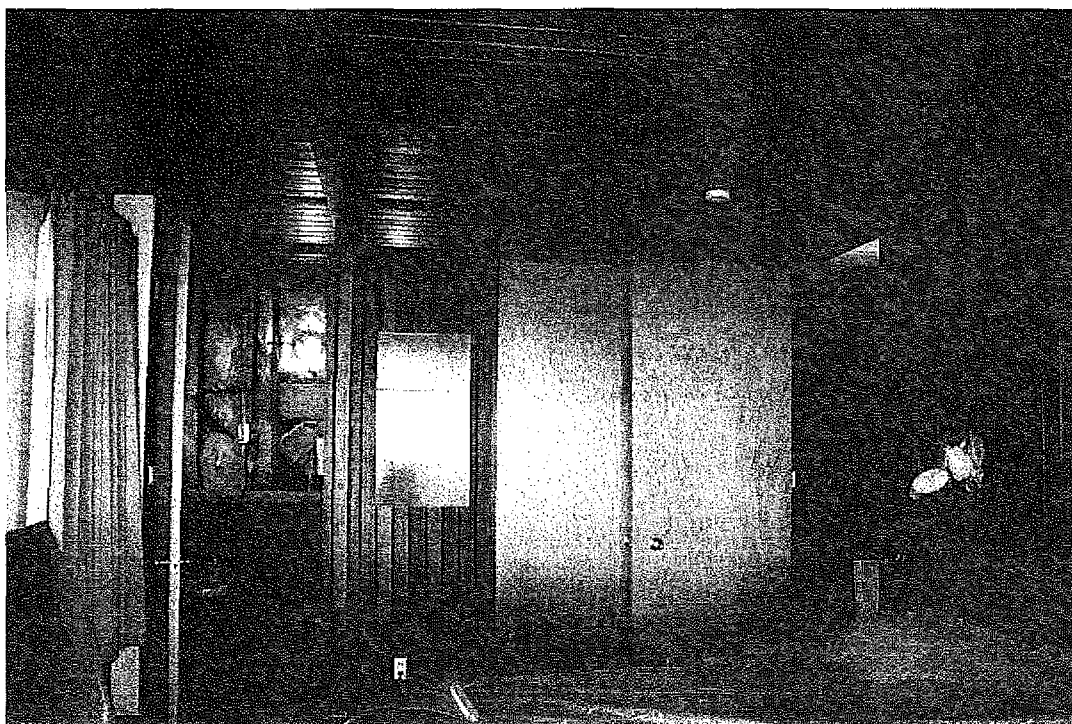


Bedroom 2: West wall, view to west

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Photographs: August 2012 ~ ©2012 Anna Marie Brooks.

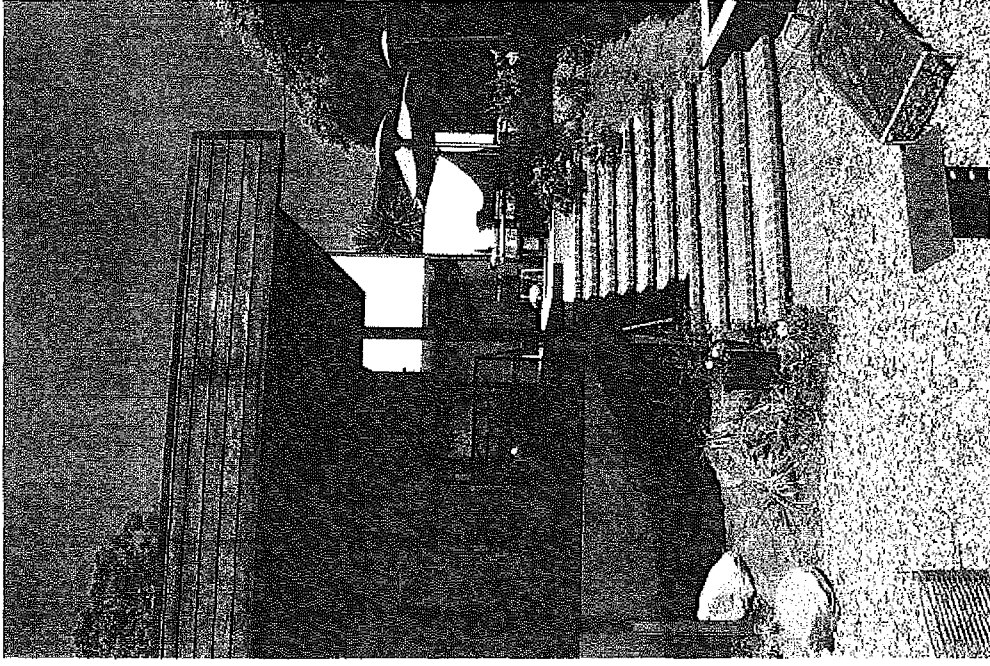


Master bedroom: East and patio south wall, view to southeast.

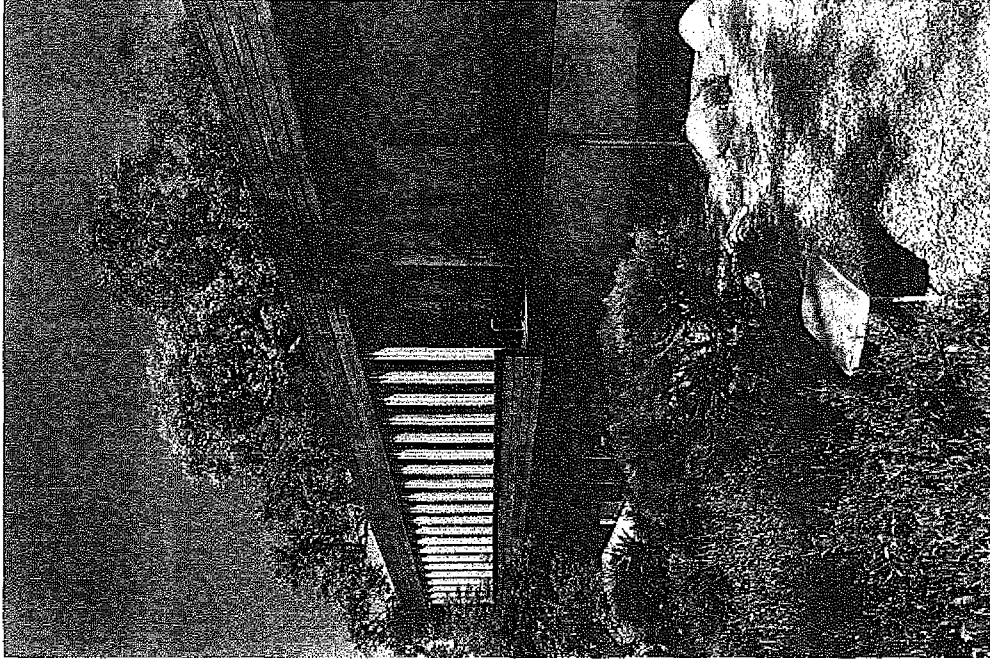


Master bedroom: West, north and east walls, with view into master bedroom, and closed door to master wardrobe. View to north. Redwood ceiling and walls, with metal columns and wooden beams painted red.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Photographs: August 2012 ~ ©2012 Anna Marie Brooks.

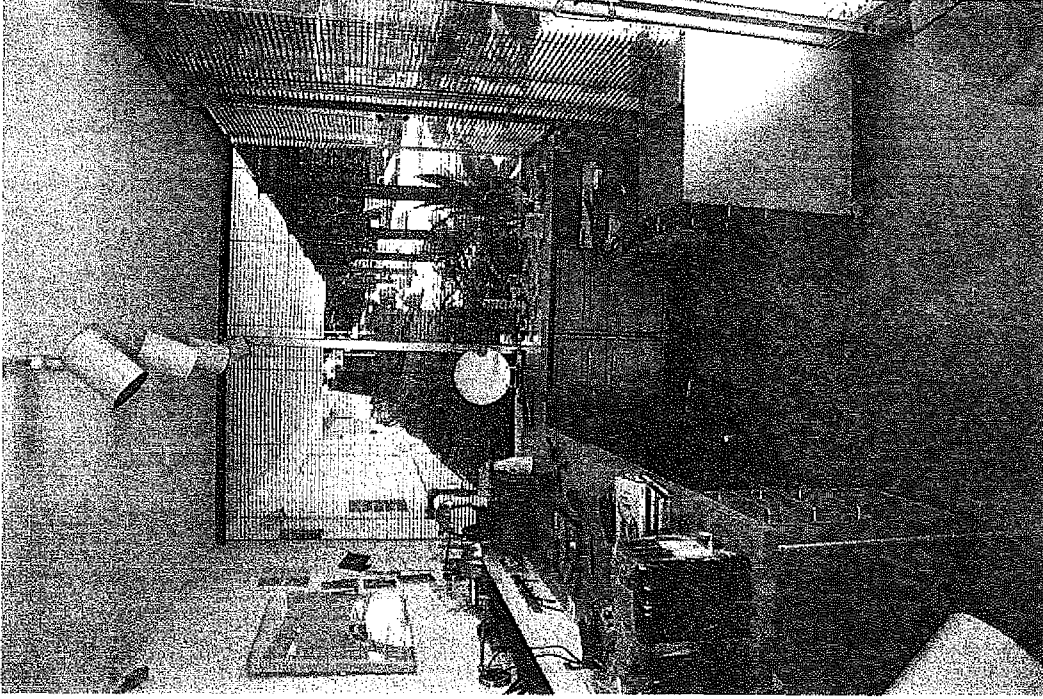


Southeast corner of house: Carport with storage beneath, patio, with brick steps to graveled area below and 2' eyelid which lessens sun penetration into house.

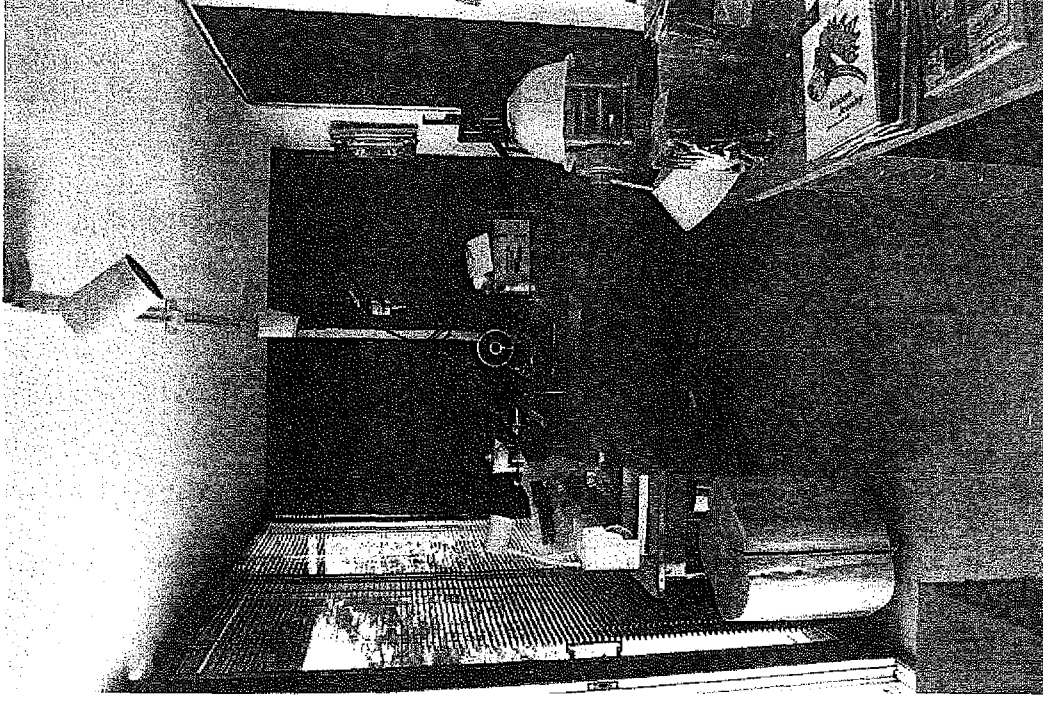


South elevation of house: Main floor with 4' extension beyond living room window and 2' eyelid to lessen sun penetration. Studio added 1962 in negative space beneath house. View to northwest.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Photographs: August 2012 ~ ©2012 Anna Marie Brooks.

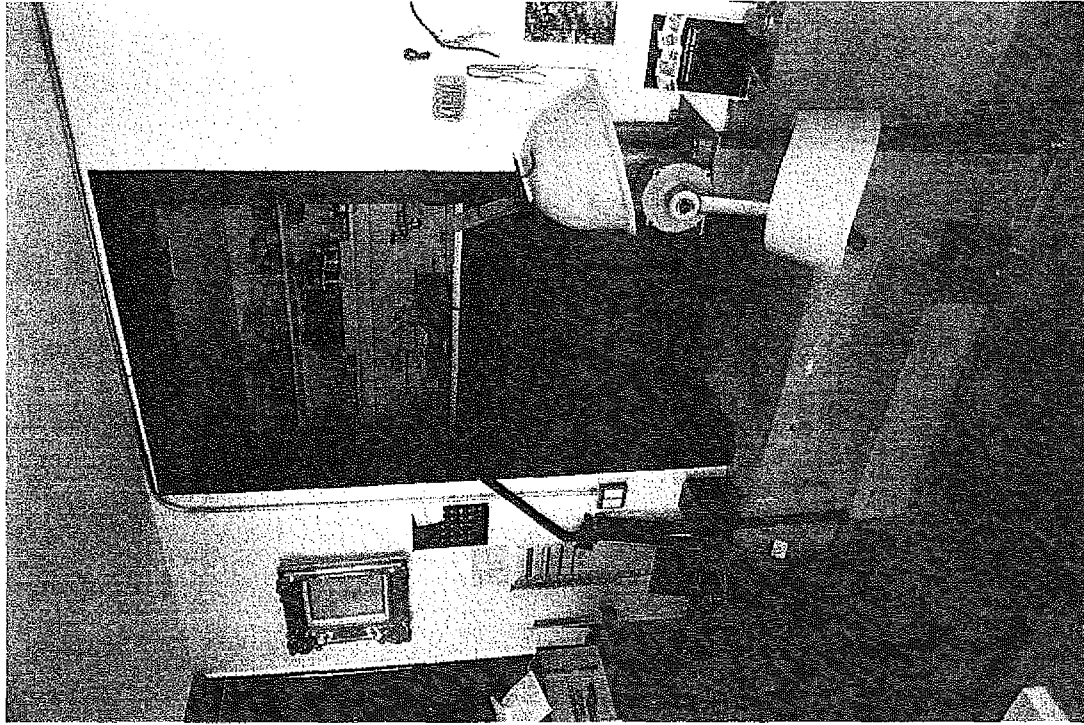


Studio: Added during 1962 in negative space to south and beneath house. North, east and south walls, view to east.

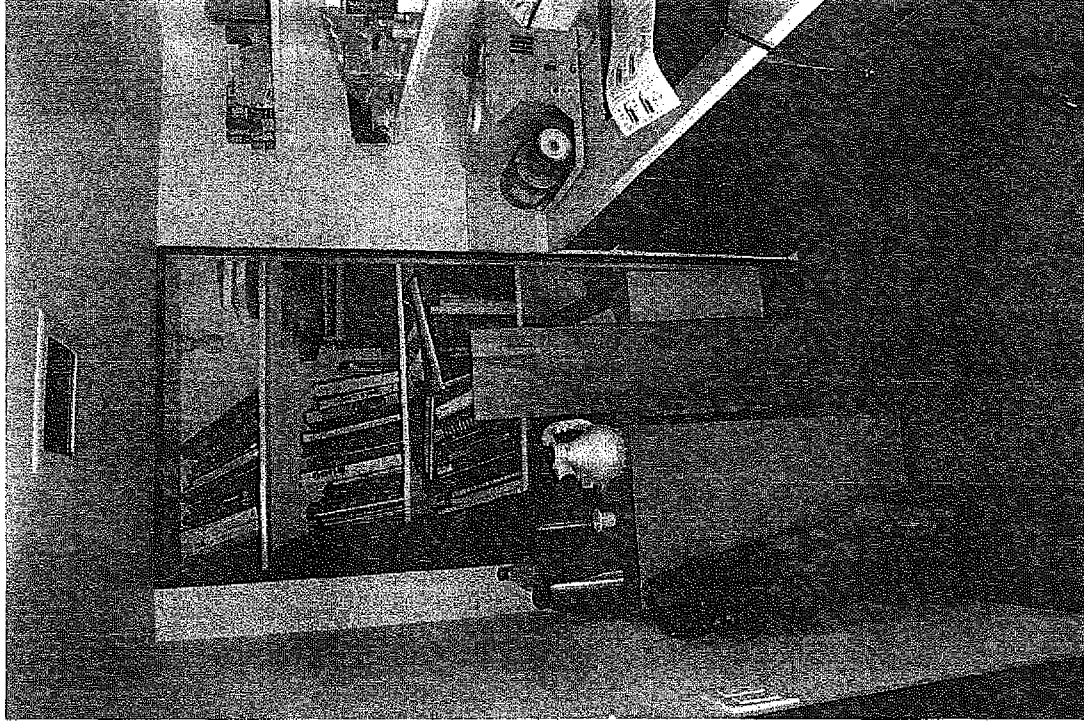


Studio: Added during 1962 in negative space to south and beneath house. South, west (with blackout shades) and north walls, view to west.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Photographs: August 2012 ~ ©2012 Anna Marie Brooks.

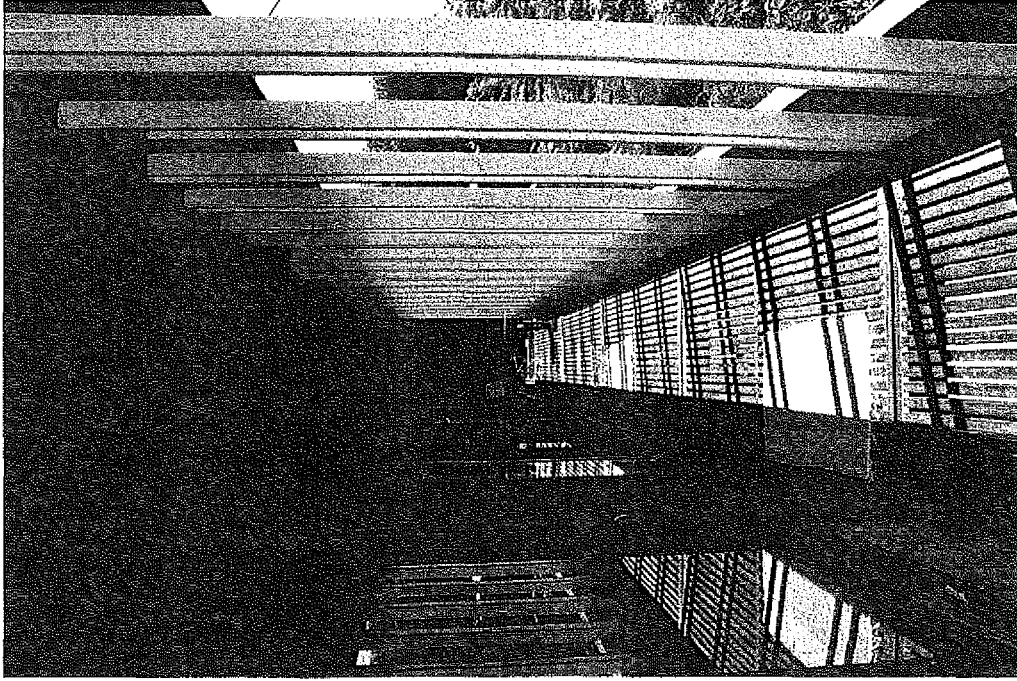


Studio: Steps to north wall of kitchen/work space at west end of studio. View to north.

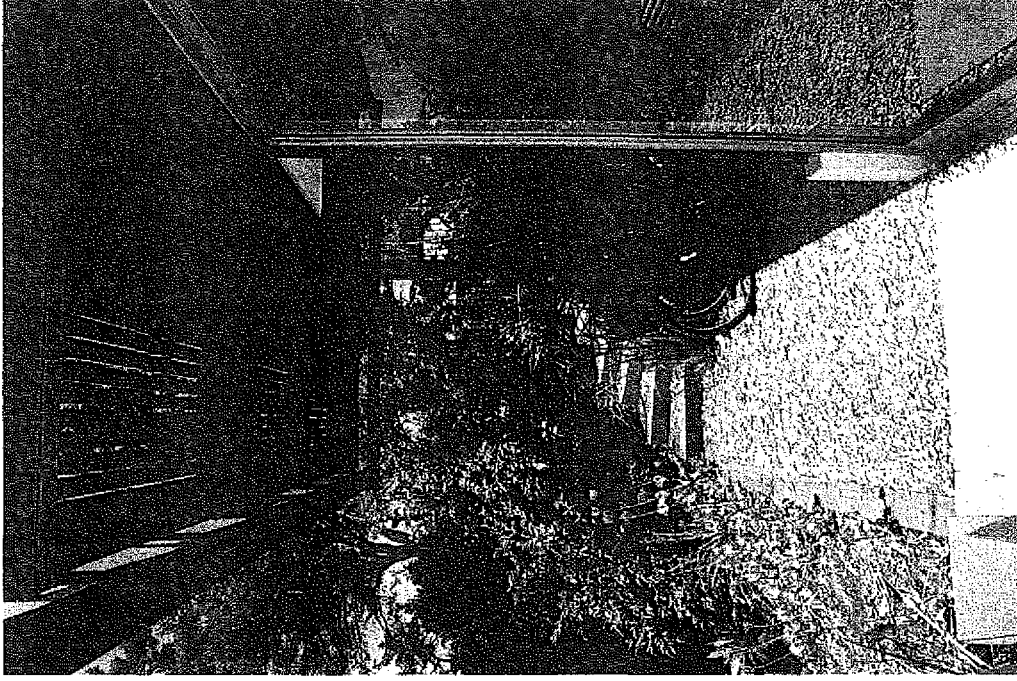


Studio: South, west and north wall of kitchen/work space. View to west.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Photographs: August 2012 ~ ©2012 Anna Marie Brooks.

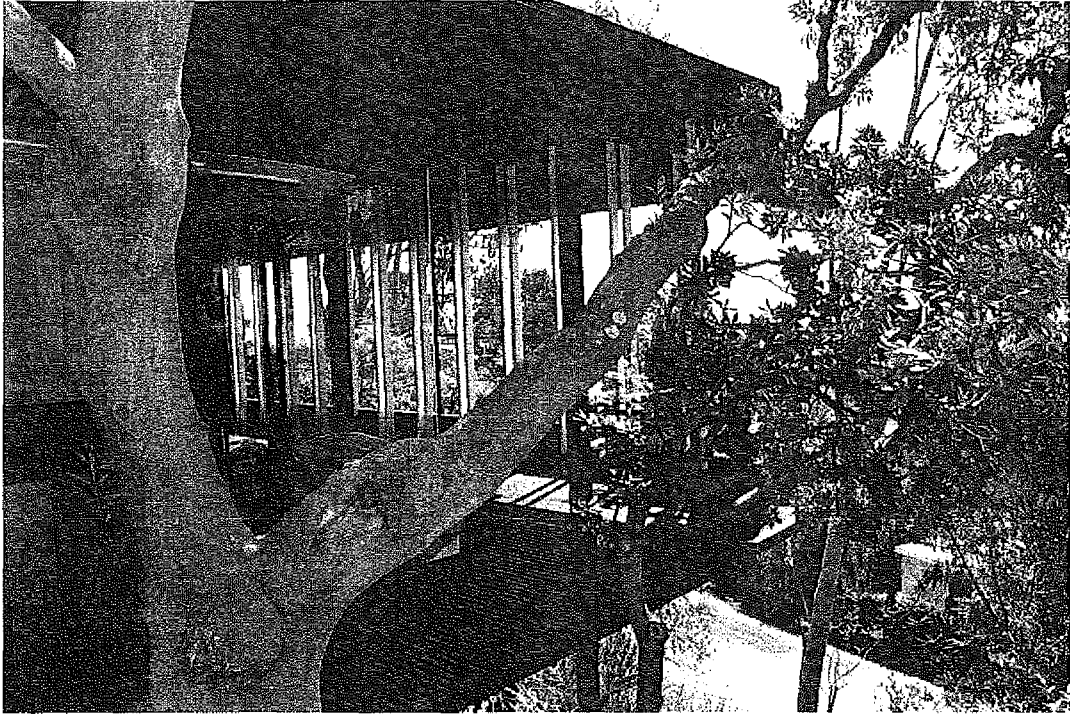


Deck at south elevation: Four inch steel columns with 4" x 10" wooden beams form 8' modules which, in turn, form the house. View along deck, from master bedroom, at west, to living room at east (which is beyond deck).

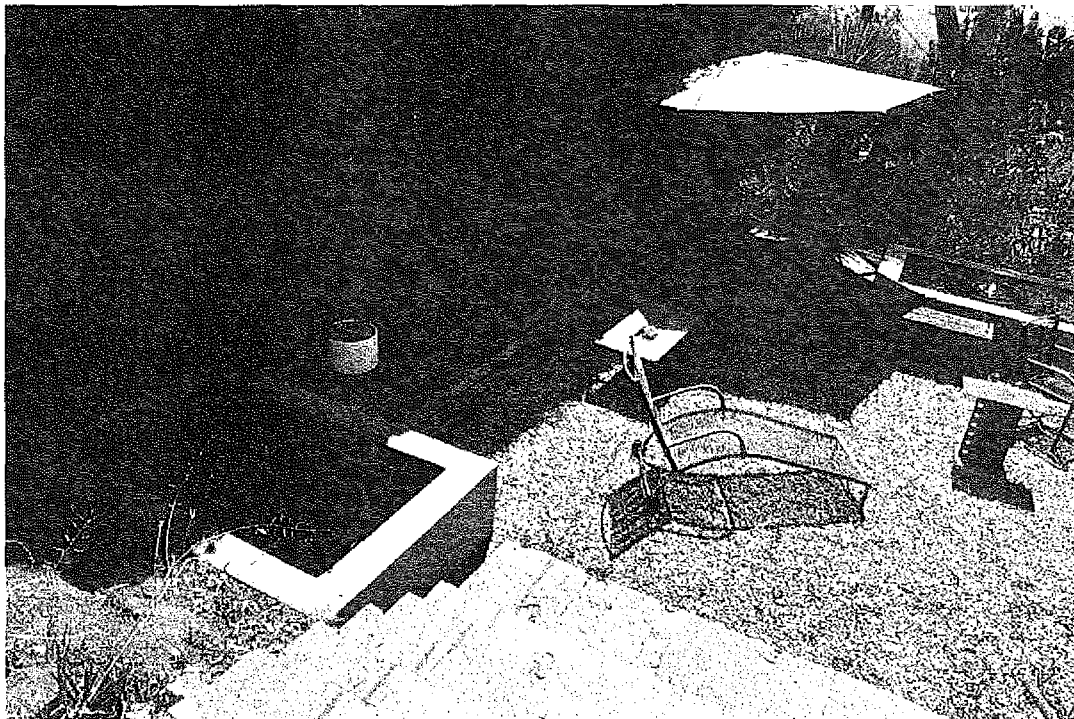


Underside of deck at south elevation: East is down slope of parcel, west steps were added by previous owner, north wall is studio added in 1962.

Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Photographs: August 2012 ~ ©2012 Anna Marie Brooks.

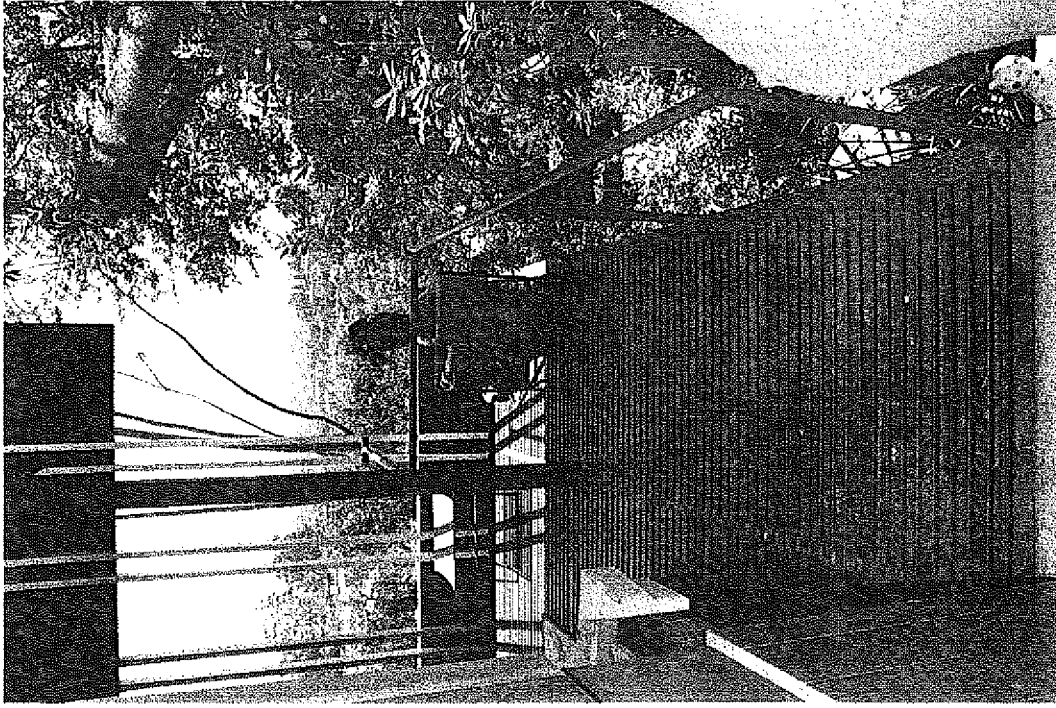


Southwest corner of house (master bedroom) with decking which wraps from west side to south. View to southeast.

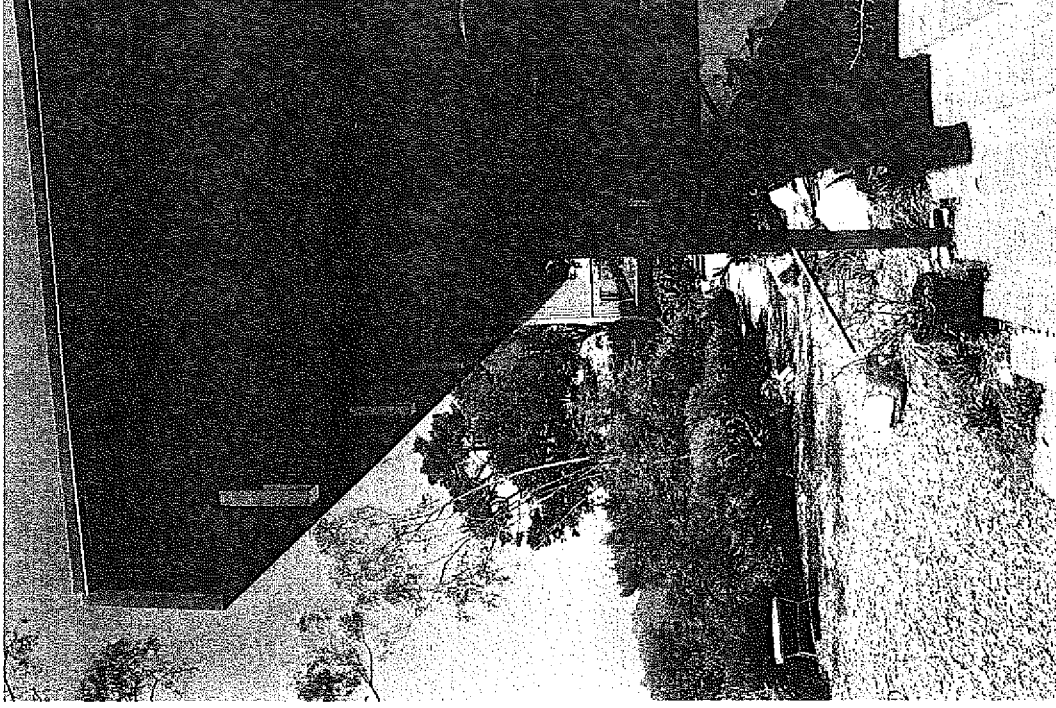


Southeast original steps from house to lower gravel patio with water features, view to southeast.

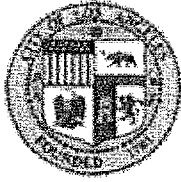
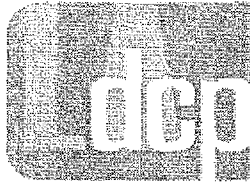
Johnson House: 1515 Tigertail Road, Los Angeles, CA 90049 ~ Architect: Craig Ellwood ~ Year Built: 1953
Photographs: August 2012 ~ ©2012 Anna Marie Brooks.



West deck turning corner, at south, to east with sauna (in temporary position) in foreground at west of house, view to south.



Southeast corner of house: View to west with 4' protrusion of roofline with 2' eyelid, deck along bedrooms, living room in foreground.



City of Los Angeles
Department of City Planning

12/20/2012

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

1515 N TIGERTAIL ROAD

ZIP CODES

90049

RECENT ACTIVITY

None

CASE NUMBERS

CPC-5867

CPC-29841

CPC-2005-8252-CA

CPC-18760

ORD-132416

ENV-2005-8253-ND

ENV-2005-8253-MND

Address/Legal Information

PIN Number	141B137 50
Lot/Parcel Area (Calculated)	11,735.2 (sq ft)
Thomas Brothers Grid	PAGE 591 - GRID E7
	PAGE 591 - GRID F7
Assessor Parcel No. (APN)	4493024013
Tract	TR 14122
Map Reference	M B 395-11/14
Block	None
Lot	25
Arb (Lot Cut Reference)	None
Map Sheet	141B137

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 #	2623.01
LADBS District Office	West Los Angeles

Planning and Zoning Information

Special Notes	None
Zoning	RE15-1-H
Zoning Information (ZI)	None
General Plan Land Use	Very Low II Residential
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	Yes
Baseline Hillside Ordinance	Yes
Baseline Mansionization Ordinance	No
Specific Plan Area	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
POD - Pedestrian Oriented Districts	None
CDO - Community Design Overlay	None
NSO - Neighborhood Stabilization Overlay	No
Streetscape	No
Sign District	No
Adaptive Reuse Incentive Area	None
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

500 Ft Park	No
Assessor Information	
Assessor Parcel No. (APN)	4493024013
Ownership (Assessor)	
Owner1	ERWIN,JULIE S TR JULIE S ERWIN FAMILY TRUST
Address	1515 N TIGERTAIL RD LOS ANGELES CA 90049
Ownership (City Clerk)	
Owner	ERWIN, JULIE SIMPSON THE JULIE SIMPSON ERWIN REVOCABLE FAMILY
Address	1515 N TIGERTAIL RD LOS ANGELES CA 90049
APN Area (Co. Public Works)*	0.265 (ac)
Use Code	0100 - Single Residence
Assessed Land Val.	\$1,733,306
Assessed Improvement Val.	\$312,120
Last Owner Change	11/23/10
Last Sale Amount	\$1,966,019
Tax Rate Area	67
Deed Ref No. (City Clerk)	766789
	64389
	3039001
	1699555
	1514032
	1327744
	1107714
Building 1	
Year Built	1953
Building Class	D9B
Number of Units	1
Number of Bedrooms	3
Number of Bathrooms	2
Building Square Footage	1,676.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
{For batch images only}	ERWIN,JULIE S TR JULIE S ERWIN FAMILY TRUST 1515 N TIGERTAIL RD LOS ANGELES CA 90049
	ERWIN, JULIE SIMPSON THE JULIE SIMPSON ERWIN REVOCABLE FAMILY 1515 N TIGERTAIL RD LOS ANGELES CA 90049
Additional Information	
Airport Hazard	980' Height Limit Above Elevation 747
Coastal Zone	None
Farmland	Area Not Mapped
Very High Fire Hazard Severity Zone	Yes
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes

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 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Oil Wells None

Seismic Hazards

Active Fault Near-Source Zone

Nearest Fault (Distance in km)	2.43491840229468
Nearest Fault (Name)	Santa Monica Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Moderately / Poorly Constrained
Down Dip Width (km)	13
Rupture Top	0
Rupture Bottom	13
Dip Angle (degrees)	-75
Maximum Magnitude	6.6
Alquist-Priolo Fault Zone	No
Landslide	Yes
Liquefaction	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	None
Renewal Community	No
Revitalization Zone	None
State Enterprise Zone	None
State Enterprise Zone Adjacency	No
Targeted Neighborhood Initiative	None

Public Safety

Police Information

Bureau	West
Division / Station	West Los Angeles
Reporting District	804

Fire Information

Division	3
Batallion	9
District / Fire Station	19
Red Flag Restricted Parking	YES
	YES
	YES
	YES

CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number: CPC-2005-8252-CA
Required Action(s): CA-CODE AMENDMENT
Project Descriptions(s): AN ORDINANCE ESTABLISHING PERMANENT REGULATIONS IMPLEMENTING THE MELLO ACT IN THE COASTAL ZONE.

Case Number: ENV-2005-8253-ND
Required Action(s): ND-NEGATIVE DECLARATION
Project Descriptions(s): AN ORDINANCE ESTABLISHING PERMANENT REGULATIONS IMPLEMENTING THE MELLO ACT IN THE COASTAL ZONE.

Case Number: ENV-2005-8253-MND
Required Action(s): MND-MITIGATED NEGATIVE DECLARATION
Project Descriptions(s): Data Not Available

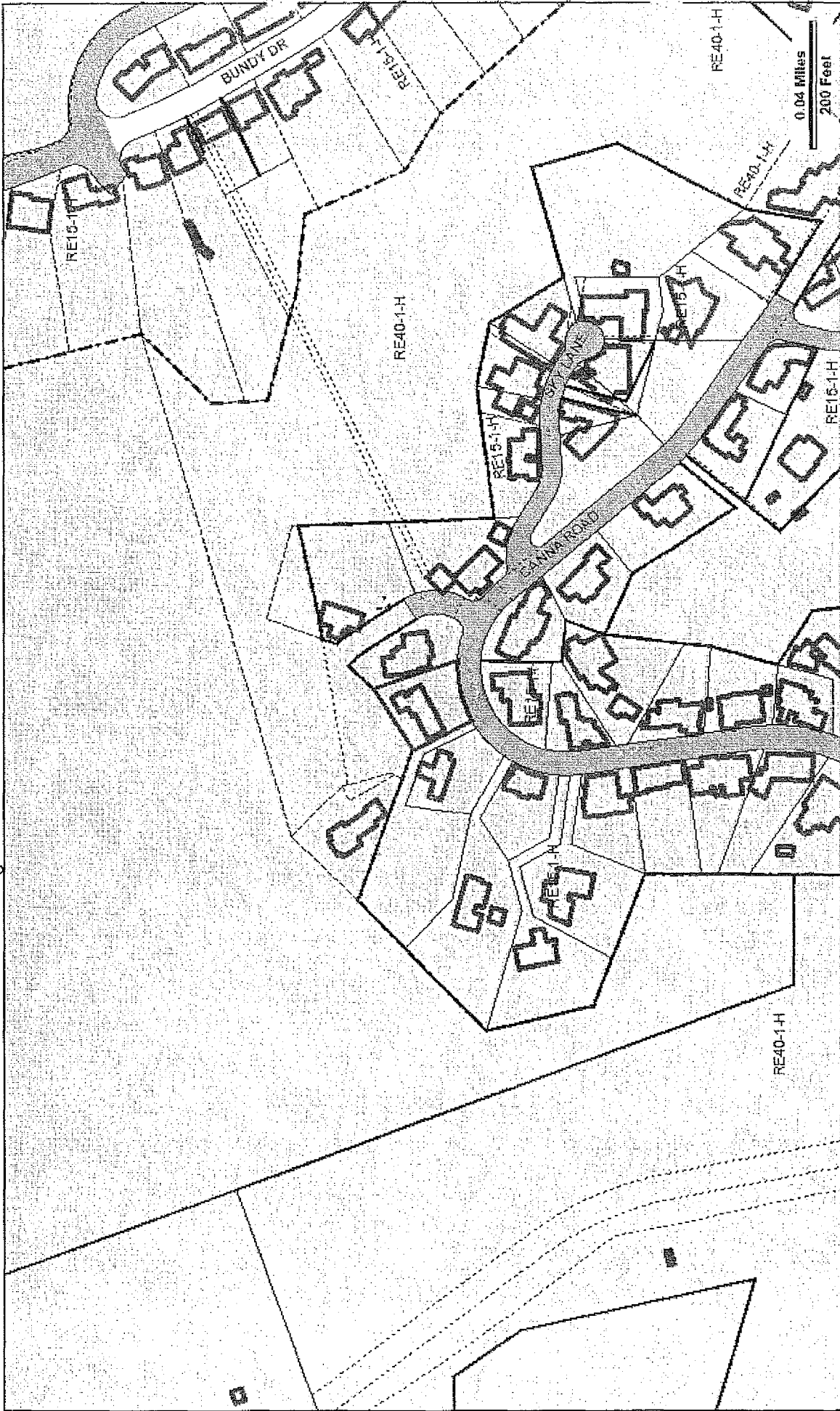
DATA NOT AVAILABLE

CPC-5867
CPC-29841
CPC-18760
ORD-132416

12/20/2012

Generalized Zoning

ZIMAS INTRANET



Zoning: RE15-1-H
General Plan: Very Low II Residential

Tract: TR 14122
Block: None
Lot: 25
Arb: None

Address: 1515 N TIGERTAIL ROAD
APN: 4493024013
PIN #: 141B137 50



Case Number:
CHC-2012-3530-HCM
Declaration Letter Mailing List
MAILING DATE: **Mar. 27, 2013**

Council District 11
City Hall, Room 415
Mail Stop 218

Anna Marie Brooks
1109 4th Ave.
Monrovia, CA 90019

Julie S. Erwin
1515 N. Tigertail Rd.
Los Angeles, CA 90049



Feed Paper
Bend along line to
expose Pop-up Edge™

Easy Peel® Labels
Use Avery® Template 5160®