HISTORIC STRUCTURE REPORT

RESIDENCE A AT BARNSDALL PARK

CITY OF LOS ANGELES

LOS ANGELES COUNTY, CALIFORNIA

TASK I, II, AND III FINAL

LSA

July 13, 2009

HISTORIC STRUCTURE REPORT

RESIDENCE A AT BARNSDALL PARK

CITY OF LOS ANGELES

LOS ANGELES COUNTY, CALIFORNIA

Prepared for:

City of Los Angeles Department of Public Works
Bureau of Engineering
1149 South Broadway, Suite 810
Los Angeles, California 90015

Prepared by:

Tanya Sorrell
LSA Associates, Inc.
1500 Iowa Avenue, Suite 200
Riverside, California 92507
(951) 781-9310
and
Gabrielle Harlan and Justin Greving
Chattel Architecture, Planning, and Preservation

Contributors:
CK Arts
Melvyn Green and Associates

LSA Project No. CLO0601E

LSA

July 13, 2009

MANAGEMENT SUMMARY

Under contract to the City of Los Angeles, Department of Public Works, Bureau of Engineering (BOE), LSA Associates, Inc. (LSA) has prepared this Historic Structure Report (HSR) for Residence A of the Aline Barnsdall Complex, one of two extant residential buildings designed on the Barnsdall Park site by Frank Lloyd Wright for Aline Barnsdall in 1921.

The purpose of this HSR is to study potential treatment strategies and future uses for Residence A in the context of historical uses, alterations, and the current physical condition of the building.

Residence A is a significant building within the Aline Barnsdall Complex. It is one of two residential buildings (the other is Hollyhock House) that today represent the first work in Los Angeles of the office of Frank Lloyd Wright during the time that Wright called his "Romanza Period." It is worth noting that the building is also sometimes referred to as "The Director's House" for it and another house previously on the site, called Residence B "(and also known as "Oleanders"), were designed as smaller auxiliary residences within the larger complex centered on Hollyhock House.[1] The names "Residence A" and "Director's House" were both names given to the building during its initial design as indicated by many of the original design drawings for the building that use the names interchangeably. However, the established historical name appears to be "Residence A." Therefore, for the purposes of this report, the building is referred to as "Residence A" throughout, although the reader should be aware that the building is referred to by other names in the existing scholarship pertaining to the building.[2]

In 2007, the Aline Barnsdall Complex was designated a National Historic Landmark under Criterion C for its architecture. The period of significance cited in the nomination was 1921–1927. Other contributing elements in the Complex include the Hollyhock House Garage, Schindler Terrace, Pet Pergola, and Spring House and Streambed. Barnsdall Park is also listed in the National Register of Historic Places (National Register) under Criterion C for architecture. No period of significance was stated under the 1971 nomination. Lastly, Residence A was designated Los Angeles Historic Cultural Monument (HCM) No. 33 in 1965.

Although Residence A is already considered nationally significant as part of an architectural complex designed by Frank Lloyd Wright, it is also significant at the local level within the context of the development of park institutions in the City of Los Angeles. For 73 years, the Recreation and Parks

---

1 "Residence B" is also known as "Oleanders," as evidenced by the use of the name by architectural historian David Gebhard. See David Gebhard, *Schindler* (San Francisco: William Stout Publishers, 1997), 27. The architect and author Kathryn Smith also uses the name in an article titled "Frank Lloyd Wright, Hollyhock House, and Olive Hill, 1914–1924," in *The Journal of Architectural Historians*, 38, 1 (March 1979), 31. However, the building is no longer extant as it was demolished in 1954.

2 There appears to be some disagreement between scholars as to which of the appellations for the building ("Residence A" or "Director's House") is the correct historical name. While the architect, Kathryn Smith, uses the name "Residence A" to denote the building in her book titled *Frank Lloyd Wright: Hollyhock House and Olive Hill* (New York: Rizzoli, 1992, 94), the name "Director's House" is the one preferred by the architectural historian David Gebhard. See his discussion of the building in his book titled *Schindler* (San Francisco: William Stout Publishers, 1997, 26). According to the current curator of Hollyhock House, Jeffrey Herr, the name "Residence A" is the correct historical name and this report will, therefore, observe this naming convention: The name "Director's House" appears to derive from Barnsdall's original concept for Olive Hill as a performing arts complex, which was never fully implemented as conceived. This original concept included a theater and theater director's residence for which the firm of Frank Lloyd Wright prepared drawings. Nonetheless, when Barnsdall abandoned the idea of using the site as a performing arts complex, the theater director's house was constructed with the intent of using it, as well as another house to be constructed at the same time, as guesthouses. Therefore, the correct historical name is the one that indicates how it was intended to be used at the time of its construction rather than the one given to the building when the original design was conceived. The name "Residence A" is also the name Barnsdall used for the building as indicated by captions in her hand in her personal photograph album.

Department (and later the Cultural Affairs Department) used Residence A as a recreational art center for children. This was in accordance with Barnsdall's stated intention for the building, preserved in the deed granted to the City. Residence A served the community at large as an integral part of Barnsdall Playground in the 1930s through the 1950s. During the 1960s, its use shifted slightly to accommodate increased art instruction, becoming known as the "Barnsdall Arts and Crafts Center," or "Barnsdall Art Center" for short. Changes to Barnsdall Park over the past forty years have removed all of the other elements of Barnsdall playground (the Little Lattice Playhouse and the outdoor playground). Alterations to Residence A that are associated with this locally significant use may have attained historic significance in their own right, albeit at a lower level than its original, nationally significant architectural context.

TABLE OF CONTENTS

TABLES

APPENDICES

INTRODUCTION

Statement of Purpose

Under contract to the City of Los Angeles Department of Public Works, Bureau of Engineering (BOE), LSA Associates, Inc. (LSA) prepared this Historic Structure Report (HSR) for Residence A of the Barnsdall Park Complex, one of two extant original buildings designed by Frank Lloyd Wright for Aline Barnsdall in 1921. The purpose of this HSR was to study potential treatment strategies and future uses for Residence A in the context of historical uses, alterations, and the current physical condition of the building.

Project Team

This project was completed by a team of consultants led by LSA, with the assistance of various City of Los Angeles departments, as listed below.

- **LSA**
  - Curt Duke, Project Manager/Principal
  - Tanya Sorrell, Architectural Historian
  - Marla Cowan, Architectural Historian
- **Chattel Architecture, Planning, and Preservation**
  - Robert Chattel, Historic Architect/Architectural Historian
  - Gabrielle Harlan, Architectural Historian
  - Justin Greving, Research Associate
- **Melvyn Green and Associates**
  - Mel Green, Structural Engineer
- **CK Arts, Inc.**
  - Charles Kibby, Conservator
- **Susan Carpenter and Associates**
  - Susan Carpenter, Facilitator
- **Department of Cultural Affairs**
  - Jeffrey Herr, Hollyhock House Curator
  - Virginia Kazor, Historic Site Curator
  - Istiharoh Glasgow, Director of Barnsdall Art Center
- **City of Los Angeles Department of Public Works, Bureau of Engineering**
  - Jim Doty, Environmental Division
  - Hsiao-Ling Ting, Project Manager
  - Kevin Payne, Architectural Division

- **Community Redevelopment Agency (CRA)**
  - Roberto Espinoza
- **Special Thanks to:**
  - Mike Holland, Los Angeles City Archives

Designation of Interior and Exterior Spaces

Residence A was originally designed for use as a house to provide accommodations for a theater director when the site was envisioned by its owner, Aline Barnsdall, as containing a complex of buildings supportive of the theater arts. Drawings prepared by the office of Frank Lloyd Wright in 1920 identify the original spaces in the building as having residential functions. However, for more than 70 years, the building was used for art class instruction. Therefore, later drawings, such as floor plans prepared for a 1967 rehabilitation, denote functional uses in each of the rooms that reflect the building's subsequent use as art classrooms. Condition assessments in 1988 and 1995 refer to the unique numbers added to the 1967 plans to identify each room and window/door opening. To make reference between past and current assessments, this report will use the numbering and room labels recorded on the 1967 drawings.

In the many histories and assessments that have been done on Barnsdall Park, several terms have been used for the bands of uniquely designed cast concrete decoration that were applied to Residence A, including plaster moulds, art stone, and cast stone. To differentiate it from the wall plaster and other concrete elements on the building, this report will use "art stone" when referring to this decorative element. This is the term used on the early original design drawings of Residence A prepared by the office of Frank Lloyd Wright.

Investigation History and Methodology

Throughout its history, Barnsdall Park has been the subject of several studies, evaluations, restoration efforts, and planning documents. Its very creation was part of an extensive master plan imagined by Aline Barnsdall to contain business, residential, and theater zones. Her plan was never fully implemented. In 1957–1959, Frank Lloyd Wright designed a new master plan for the park that was never executed. Less than a decade later, the Department of Recreation and Parks hired Hunter and Benedict of Kahn, Farrell, and Associates to create another master plan containing six new buildings, only one of which was constructed in 1967. In 1965, Architects Raymond Girvigian and Robert Winter prepared Historic American Buildings Survey (HABS) documentation and a structural analysis, and Barnsdall Park won designation as a Los Angeles Historic-Cultural Monument. In 1971, Hollyhock House and Residence A were placed together in the National Register of Historic Places (National Register).[1] In 1974, the Department of Public Works worked with Lloyd and Eric Wright to repair and renovate the Hollyhock House. Since the 1950s, Barnsdall Park has received nearly continuous attention from architects and City officials with dreams of crafting a vibrant and expansive public park dedicated to the arts.

[1] *Barnsdall Park Historic Site Survey*, 1995.

In 1984, Mayor Tom Bradley launched a new effort to restore the park with the creation of the Barnsdall Park Task Force. This task force identified several critical areas in which to improve the park, including landscape, restoration of the historic structures, circulation and parking, security, signage, and financial development.[1] In 1988 and 1989, Archiplan/Martin Weil prepared three major studies on the park, including:

- *Barnsdall Park, a Survey and Analysis of F.L. Wright Structures,* 1988.
- *Barnsdall Park Restoration and Maintenance Program Manual,* 1989.
- *Hollyhock House Garage Historic Structures Report,* Archiplan/Martin Weil, 1989.

The first two studies included a detailed visual inspection of Residence A where Weil identified damaged areas and possible alterations, as well as a maintenance plan recommending special and routine maintenance tasks for the building. With Archiplan, Martin Weil also prepared a Historic Structures Report for Hollyhock House in 1992.

In 1992, the Metropolitan Transit Authority (MTA) moved forward with its plan to use Barnsdall Park's Hollywood Boulevard frontage as a staging area for construction of the Metro Red Line and funded additional studies for the park. The mitigation proposed by MTA for demolishing the park's primary entrance afforded the City the opportunity to redesign the entrance within the context of a new master plan. Two reports were completed concurrently:

- *Barnsdall Park Historic Site Survey*, Levin and Associates, with contributions from Kathryn Smith and Martin Weil, 1995.
- *Barnsdall Park Master Plan,* prepared by Peter Walker William Johnson and Partners, with contributions from Lehrer Architects, Levin and Associates, and Kosmont Associates, 1995.

In January 1994, the Northridge Earthquake struck Los Angeles less than 20 miles away from Barnsdall Park. The damage sustained by Residence A was recorded by structural engineer Melvyn Green in a report prepared in April 1995. The Federal Emergency Management Agency (FEMA) funded emergency stabilization of Hollyhock House and Residence A from 2000–2005. The Barnsdall Art Center moved out of Residence A in 2000 and the building has remained vacant pending structural rehabilitation and reevaluation of future uses. In 2007, the Aline Barnsdall Complex became a National Historic Landmark.

This Historic Structures Report builds from these extensive prior efforts to understand Residence A in the context of Barnsdall Park. Past physical descriptions, statements of significance, and detailed condition analyses informed this investigation. Under the contract with the BOE, LSA prepared this HSR in phases. Phase I included the preparation of a developmental history, a summary of known alterations, and recommendations for testing. Phase II included a detailed assessment of current conditions, the results of any testing recommended under Phase I, and preliminary results of the visioning component. Phase III encompassed an analysis of potential reuses for Residence A and recommendations for a treatment plan describing the most compatible reuse in accordance with the *Secretary of the Interior's Standards for the Treatment of Historic Properties.*

[1] *Barnsdall Park Historic Site Survey*, 1995.

Future Uses and Treatment Plan

The *Secretary of the Interior's Standards for the Treatment of Historic Properties* provides the following four distinct treatment approaches:

- **Preservation** focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time.
- **Rehabilitation** acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character.
- **Restoration** is undertaken to depict a property at a particular period of time in its history, while removing evidence of other periods.
- **Reconstruction** recreates vanished or non-surviving portions of a property for interpretive purposes.

While the NPS guidance on the preparation and use of Historic Structure Reports (Preservation Brief 43) states that one of these treatments is usually selected for the duration of a project involving a particular building, it can be useful to observe where future uses of significant interior spaces overlap with a more suitable treatment approach than the one selected for the project in general. For example while restoration is an appropriate treatment approach for the exterior and interior spaces of primary significance, rehabilitation may facilitate better use of interior spaces with secondary or tertiary significance.

The City is investigating a few potential future uses for Residence A. The appropriate treatment plan (or plans) for Residence A will depend on the location of significant spaces, feasible uses of each space, and structural/building code limitations on future use. This HSR focuses on two combinations of future uses as determined by a consensus of affiliated City agencies and community stakeholders. The recommended treatment approach for either of these two future uses entails a combination of the Restoration and the Rehabilitation treatment approaches as outlined in the *Secretary's Standards for the Treatment of Historic Properties* (*Secretary's Standards*).

Secretary's Standards

The following are the guidelines for the treatment approach of **Restoration:**

1. A property will be used as it was historically or be given a new use which reflects the property's restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.

4. Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
9. Archaeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.

The following are the guidelines for the treatment approach of **Rehabilitation:**

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be

differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

DEVELOPMENTAL HISTORY

Statement of Historic Significance

Residence A is a significant building within the Aline Barnsdall Park Complex. It is one of two extant buildings on the site (the other is Hollyhock House, also known as the Aline Barnsdall House) that represents the early Los Angeles work of the firm of Frank Lloyd Wright. Other contributing elements to the complex include the Hollyhock House Garage, Schindler Terrace, animal cages (also known collectively as the "Pet Pergola"), and Spring House and Streambed, all of which the nomination stated are "nationally significant as physical records of Wright and Barnsdall's singular vision for Olive Hill."[1] The National Historic Landmark nomination for the Aline Barnsdall Park Complex makes a strong case for national significance due, in particular, to the impact of Hollyhock House's design on American residential architecture:

> *Hollyhock house was a high-profile benchmark in the evolution of American domestic space planning, for which Wright adopted and synthesized certain characteristics that became strongly associated with California houses, most particularly the intimate links between indoor and outdoor living. As such, the Aline Barnsdall House stands as a watershed moment in the continuum of Wright's work and was one of a group of sixteen Wright buildings singled out in 1959 by the American Institute of Architects and the National Trust for Historic Preservation as his most important "to the nation…which ought to be preserved in their original form."*[2]

Residence A is also a significant element of the complex. Built in 1921, Residence A was commissioned by oil heiress and arts patron Aline Barnsdall, as part of her creative Master Plan for a great complex on Olive Hill dedicated to the study, practice and appreciation of drama and the arts. Residence A is a two-and-a-half story building situated on the north slope of Olive Hill, nearest the intersections of Hollywood Boulevard and New Hampshire Street. Originally planned as a residence for the director of the dramatic arts complex, the building was subsequently designated a guesthouse when Aline Barnsdall abandoned her larger plan for the site. Residence A was only used as such for the few years immediately following its construction for Aline Barnsdall donated the property to the City of Los Angeles in 1927. In the deed, she specified that the property subsequently be used not as a residence but as a classroom dedicated to art instruction for children. This instruction would encompass activities such as drawing, the modeling of forms, dramatics, music, and dancing. Residence A has been primarily used as classroom and studio space since it was acquired by the City.

1 Ibid.
2 Jeffrey Herr, *National Historic Landmark Nomination for the Aline Barnsdall Complex*, Prepared 2005–2007.

Though the Master Plan for Olive Hill was realized only in part, Residence A remains a landmark of early modern architecture in Southern California.[1] In architectural style, Residence A bears a strong resemblance to some of Frank Lloyd Wright's "Prairie" style work erected in the American Midwest in the years previous to the building's design, as well as his newer approach to the massing of buildings as evidenced in the prior design of Hollyhock House. This new approach Wright later termed as his "Romanza Period" and it was suggestive of the Pre-Columbian ruins then newly discovered in Central America. At Residence A, the block-like massing of the northern elevation of displays strong similarity to Wright's 1904 *Unity Temple* in Oak Park, Illinois, and the 1912 drawings for *Study for F.C. Bogk House* in Milwaukee, Wisconsin. The south and east elevations also exhibit references to the Prairie Style with varied levels and a long, low roofline, reminiscent of Wright's 1909 *Robie House* in Chicago, Illinois, and the 1901 *Frank W. Thomas House* in Oak Park, Illinois. However, the building also displays many references to Wright's newer stylistic mode based on pre-Columbian ruins. The solidity of the building with walls that appear very thick recalls the stone temple architecture of the Mayans, while the manner in which the cast decorative art stone is employed around door and window openings imbues the building with a ritual formality.

Although Residence A is already considered nationally significant as part of an architectural complex designed by the office of Frank Lloyd Wright, it is also significant at the local level within the context of the development of park institutions in the City of Los Angeles. For 73 years, the Recreation and Parks Department (and later the Cultural Affairs Department) used Residence A as a recreational art center for children. This was in accordance with Barnsdall's stated intention for the building, preserved in the deed granted to the City. Residence A served the community at large as an integral part of Barnsdall Playground in the 1930s through the 1950s. During the 1960s, its use shifted slightly to accommodate increased art instruction, becoming known as the "Barnsdall Arts and Crafts Center," or "Barnsdall Art Center" for short. Changes to Barnsdall Park over the past forty years have removed all of the other elements of Barnsdall playground (the Little Lattice Playhouse and the outdoor playground). Alterations to Residence A that are associated with this locally significant use may have attained significance in their own right, albeit at a lower level than its original, nationally significant architectural context.

While the design of Hollyhock House and some of the other contributing elements in the park are attributed to Wright himself, Residence A has a unique history within the Aline Barnsdall Park. It is the remaining example of two buildings in the park designed by the architect Rudolph Schindler, who was working as a designer in Wright's office during the late teens and early 1920s. Schindler was a relatively unknown designer at the time of the building's construction, as the young designer was newly arrived to the United States from his native Austria. However, he would shortly rise to prominence as one of the leading figures central to the development of early modernism in California.[2]

In his design for Residence A, Schindler was presented with the task, as a junior designer in Wright's firm, to design a building that looked as if it were from the master architect's hand. Schindler achieved this by synthesizing the "Prairie Style" ideas of Wright's earlier work with the pre-Columbian stylistic mode employed by Wright at Hollyhock House. In the skillful blending of these ideas, Schindler arrived at a building that was distinctly his own. Thus, Residence A marks an

[1] The original 1919 Olive Hill general plan included a theater, a personal residence for Aline Barnsdall, a Director's Residence, and an apartment house for actors. The plan was modified several times between 1919 and 1959, and several permutations are documented.

[2] For a complete discussion of Schindler's role in designing Residence A, see "The Authorship of Residence A," page 21.

important juncture in Schindler's early career as he learned to synthesize the ideas of those that inspired him—namely Wright—into his own stylistic expression.

Historic Designations

Recognizing the historic significance, the City of Los Angeles Cultural Heritage Board designated Residence A as Historic-Cultural Monument No. 33 on February 26, 1965.

Residence A was added to the National Register of Historic Places as a contributing structure with Hollyhock House within Barnsdall Park, May 6, 1971.[1]

The Aline Barnsdall Complex became a National Historic Landmark (NHL) on March 29, 2007. The nomination was based upon architectural significance from 1919 to 1927 and National Register Criterion C as an important example of the work of world-renowned master architect Frank Lloyd Wright.

Residence A is a contributor to the Aline Barnsdall Complex NHL. Hollyhock House curator Jeffrey Herr, who prepared the nomination, summarized the significance in this way:

> *The extant buildings and structures comprising the built elements of Frank Lloyd Wright's first commission in Los Angeles, California, are nationally significant as an essential milestone in his career, and for their relationship to the arts and architecture in America. With her house as the centerpiece, Aline Barnsdall set out to create a novel community for which Wright devised a physical scheme that broke new planning and artistic ground in his career. In hindsight, the experimental quality of Hollyhock House and its related buildings and structures were a turning point for Wright, and they remain a clear and unique moment in the evolution of his aesthetic sensibilities and approaches to design.*[2]

Historical Overview

A detailed overview of Barnsdall Park was created for the Hollyhock House Historic Structures Report and the 1995 Barnsdall Park Historic Site Survey. The history below is a summary to aid in the understanding of Residence A in the context of Barnsdall Park.

History of Barnsdall Park. Around 1915, Louisa Aline Barnsdall [1882–1946], the daughter of oil tycoon Theodore N. Barnsdall, met architect Frank Lloyd Wright in Chicago. Aline Barnsdall, who was well-educated and world-traveled, believed beauty is essential to life, and that production and promotion of theater and the arts was her vehicle to that end. Barnsdall wanted Wright to design an innovative theater capable of fulfilling her production needs.[3] At that time, Wright was focused on the newly acquired commission for the Imperial Hotel in Japan and Barnsdall was involved with small

1 National Register of Historic Places Inventory, Nomination Form for Barnsdall Park, 4800 Hollywood Boulevard, Los Angeles, California. On File, Office of Historic Resources, June 2008.

2 Herr, Jeffrey. National Historic Landmark Nomination for the Aline Barnsdall Complex, 2006. On File, Hollyhock House Archives.

3 Herr, Jeffrey. *Aline Barnsdall's Olive Hill Project*, City of Los Angeles Department of Cultural Affairs, Municipal Art Gallery, 2005, p. 7–8.

avant-garde theater productions. Both individuals were traveling extensively, but maintained communication.

Between 1915 and 1919, Barnsdall's ideals and motivations changed from an innovative theater to vision of an "art–theater garden" that would include a personal residence, two guest residences, apartments for actors, and shops around the theater. After the death of her father in 1917 and the birth of her daughter the same year, Barnsdall focused on settling her father's estate and providing a home for herself and her young child in Los Angeles.

On June 23, 1919, Barnsdall purchased Olive Hill, as it was locally known, a prominent 36-acre property with an olive grove in the developing Hollywood area of Los Angeles. This gave Wright a palette on which to develop his ideas and in July he produced a general plan for Olive Hill. The plan included a theater along the eastern slope, a large residential building set predominantly at the crest of the hill, a director's residence, and an apartment building, called the "Actor's Abode."[1] Wright drew the first general plan for Olive Hill in 1919, which included Barnsdall's residence, a director's residence, guest house, theater, and apartment building. On Barnsdall's direction, Wright revised the plans in 1920, making the residences the first part of a phased approach, with the theater and apartments part of a Phase II plan that was also to include a commercial component. As part of the first phase, Wright designed Hollyhock House with assistance in its drafting and detailing from others in his office, most notably Rudolph Schindler. Before the building's completion, however, Wright was impelled to leave the United States to devote his attention to another project, the Imperial Hotel in Japan. At this time, Wright left the remaining details and construction supervision of the Hollyhock House to his junior designer, Rudolph Schindler. At the same time, Schindler began to prepare preliminary design drawings for the two auxiliary residential buildings to be built on the site, Residence A (also known as "the Director's House") and Residence B. Schindler finished the working drawings for the construction of the two buildings before Wright returned from Japan, and so they were sent to him in Japan for his approval. Apparently, Wright found the designs that Schindler had prepared satisfactory because they were returned to him with no comments for their improvement. However, during the long two-year tenure of Wright's absence from Olive Hill, his client grew increasingly dissatisfied. Aline Barnsdall was angry with Wright because she believed that his absence indicated that he did not think her project important enough to merit his attention, and because she was dissatisfied with the work being completed by his contractors. In 1921, Barnsdall fired Wright and temporarily halted the project. At this point, Residences A and B were complete as well as most of Hollyhock House, but upstairs rooms in Hollyhock House were left unfinished.[2] Barnsdall retained Rudolph Schindler to finish construction of the upstairs rooms.

Even as the buildings were being completed, Aline Barnsdall was in the process of re-envisioning her involvement with the site. Disillusioned by the difficulties experienced throughout the project and her perception that the workmanship in its execution was poor, she decided to donate the crown of Olive Hill to the City of Los Angeles.[3]

She first approached the City of Los Angeles in 1923, several years prior to the building's completion, to propose the donation as a memorial to her late father, Theodore Barnsdall. The City

1 Smith, Kathryn. *Frank Lloyd Wright, Hollyhock House and Olive Hill*, Rizzoli International Publications, New York, NY, 1992, p. 53.
2 Herr, 2007.
3 Ibid. Herr cautions against focusing on Barnsdall's frustration, stating "while the impetus for divesting herself of the house and the rest of the Wright-designed complex grew out of her dissatisfaction with the project's partial realization, the gift and its intent should more represent her passion and respect for the arts and a philanthropic nature."

did not initially accept the donation; however, and Barnsdall decided to add a community playhouse to the site. She re-hired Wright to design the playhouse, which came to be known as the "Little Dipper" due to the appearance of a "tail" on the building site plans. Construction began on November 7, 1923, but was halted by City officials about two weeks later to address building code violations. Barnsdall fired Wright again and cancelled the project. Likely because she needed to do something with the unfinished foundations, Barnsdall hired Schindler to transform them into a terrace with a fountain, pergola, and children's wading pool. Schindler's Terrace was completed in 1925.[1]

After completion of Schindler's Terrace, Barnsdall again offered Olive Hill to the City. On December 23, 1926, Barnsdall made a formal transfer of the property to the City. The transfer of the property was regarded as a beneficent gift from Barnsdall to the public as indicated by newspaper articles that referred to it as her "Christmas Present to the City."[2] Upon receiving the property, the City Parks Department leased Hollyhock House to the California Art Club for 15 years.[3] A few months after donating the crown of the hill with Hollyhock House to the City, Barnsdall donated an additional two acres of the site. This parcel contained Residence A, and Barnsdall made her gift contingent on the provision that the building be used exclusively for classes for children in modeling, drawing, dramatics, music, and dancing. The management of this second gift to the City was allocated to the City Park and Playground Department (a predecessor of the Recreation and Parks Department), which established Barnsdall Playground at the building site. It became an active hub in the Department's already extensive network of community recreation centers.

Aline Barnsdall also attempted to donate her other Olive Hill residence, Residence B, for park use as well. However, as with Residence A, the gift came with stipulations for its future use, and the gift was ultimately rejected by the City. Barnsdall who envisioned the entire site being used to further different branches of the arts, at first proposed a dance school for the "Dalcroze" method of music instruction, which involved rhythmic exercises. Later, she proposed a working women's club.[4] After agreeing to Barnsdall's terms (which included the lease and purchase option of another property), the City later invalidated the agreement, contending that the City Council was supposed to act on the terms. Barnsdall sued to retrieve her last donation, and later tried to retrieve the entire Olive Hill property. The basis of Aline Barnsdall's suit against the City to try to win back the entirety of the Olive Hill complex was her feeling that her gift was not appreciated. Indeed, by the early 1940s, the buildings on the site had fallen into a state of great disrepair. However, Barnsdall's contention that the neglect in the buildings' maintenance represented a misuse in her gift was not enough to win her case in its entirety. In 1941, Barnsdall won back only her last donation, Residence B. Aline Barnsdall died in 1946, and her heir sold the property upon which the house was situated to make way for new apartment construction. Residence B was demolished in 1954.

When the California Art Club's lease expired in 1942, the City chose not to renew due to the deteriorating condition of the property. Hollyhock House was left vacant until 1945 when Dorothy Clune Murray acquired use of the property through a lease with the City. It was to serve as headquarters for the Olive Hill Foundation (also called Clune Memorial Trust), a philanthropic foundation established in memory of her son, James William Clune, who was killed in the Battle of the Bulge. Although the organization's records have been destroyed, it is believed that the

1 Ibid.
2 *Los Angeles Times*, "Donor Adds to Princely Gift" August 1, 1927.
3 *Barnsdall Park Historic Site Survey*, 1995.
4 *Los Angeles Times*, "Dancing Classes Planned for Park" December 24, 1928; "New Clubhouse Luxurious" February 13, 1931.

administrative aspects of the foundation were to be combined with recreational facilities for returning World War II veterans. Toward this end, in 1946, Mrs. Murray financed a major rehabilitation/remodel of Hollyhock House under the guidance of Frank Lloyd Wright and Lloyd Wright. Conflicts ensued regarding aesthetic choices in the rehabilitation of the structure between the Wrights and Mrs. Murray, but the project was finally completed in 1948.

Wright also designed an exhibition pavilion and lecture building in 1954 (demolished 1970) under the direction of R. Kenneth Ross, Director of the Municipal Art Department (predecessor to the Cultural Affairs Department). The department's art shows sparked renewed interest in the park. After the Murray lease on Hollyhock House expired in 1958, Ross hired Frank Lloyd Wright to design a new master plan for Barnsdall Park. At this time, a new building dedicated to the visual arts was conceived to be located in close proximity to Hollyhock House on the crown of Olive Hill. However the plan was shelved due to fundraising concerns. In 1964, yet another master plan was commissioned, this time by the Recreation and Parks Department, and this plan resulted in the construction of the Junior Arts Center in 1967. In 1971, the visual arts building first conceived in 1958 and now called the Municipal Art Gallery was added as the last and largest building to the site.

In 1971, Hollyhock House and Residence A were added to the National Register of Historic Places. The Aline Barnsdall Complex, including Hollyhock House, Residence A, and other Wright-associated structures, was designated as a National Historic Landmark on March 29, 2007.[1]

History of Residence A. Aline Barnsdall had originally intended Residence A to serve as a furnished residence for a director of the theater company she planned to form. Original plans for the "Director's House" (Residence A) dated January 15, 1920, were drawn in R.M. Schindler's hand and featured a waterfall entry that was part of a larger landscape feature that began with a watercourse at Hollyhock House. In August 1920, Barnsdall revealed to Wright that she was changing the program and, in September, she approved a redesign of the Director's House that included a new location on the north side of the hill, the removal of the water elements, and a few modifications to the floor plans.[2] It is believed that the design for the building began to be referred to as Residence A, rather than the Director's House, at this time.

A permit to construct a building costing $18,000 was approved for Residence A on December 29, 1920.[3] The following month, C.D. Goldwaite was awarded the contract for the building's construction, as well as for Residence B. The construction would be monitored by the building's designer, Rudolph Schindler. By September of 1921, Residence A was nearly complete. By late 1921, most of the buildings included in Phase I of the project were complete, including Hollyhock House (though the upstairs was unfinished), its garage, and Residences A and B. Barnsdall abandoned Phase II of her Master Plan, which eliminated the planned business and theater zones from the plans for the site.

Shortly after the completion of Residence A, the building was occupied by Walter Conrad and Louise Arensberg. The Arensbergs were collectors of European modern art and friends of Aline Barnsdall.

1 National Park Service, National Historic Landmarks, website: www.nps.gov/nhl/designation/Lists/CA01.pdf.
2 Architectural Drawings for Residence "A" September 1920. Signed by Wright and Barnsdall. Slides on file, Hollyhock House Archives.
3 Henry-Russell Hitchcock, *In The Nature of Materials – The Buildings of Frank Lloyd Wright, 1887–1941* (New York: Da Capo Press, Inc., 1975), 123.

Apparently, when the Arensbergs first arrived in Los Angeles, they chose downtown as their place of residence. Barnsdall, however, feared that her friends were not safe in their quarters and convinced them to move into the newly constructed building on her property as indicated by a photograph of the Arensbergs, conceivably sent to them by Barnsdall, upon which is written: "You must move nearer us. Downtown Los Angeles is not safe, Hollywood is."[1] The Arensbergs stayed in Residence A during the summer of 1923 before relocating permanently to Los Angeles and moving into their own house in Hollywood. They, along with Aline Barnsdall, herself, would establish themselves as some of the earliest significant collectors of modern art in Los Angeles.[2] Their short tenure in Residence A is the only recorded time where the building was actually used as a residence (See Appendix E: Documents Related to Walter Conrad and Louise Arensberg). It is unknown whether other people may have resided in the building during the first years following its construction, but by 1927, the building was allocated to another use.

In January 1927, the City accepted Barnsdall's donation of the crown of Olive Hill after years of negotiation. The donated parcel contained Hollyhock House and its garage. In August of that same year, Barnsdall donated an additional two acres of land to the City that contained Residence A. Her restrictions on the deed for Residence A were that the City must use the building for children's classes in modeling, drawing, dramatics, dancing and the instruction of the "Dalcroze Method" of teaching music.[3] Soon after the donation was finalized, the Recreation and Parks Department remodeled Residence A for use as a recreation center.[4] Documentation describing alterations at this time has not been found but the alterations may have included the consolidation of two bedrooms on the second floor into what is now known as the weaving room and the removal of maid's quarters on the first floor to enlarge what is now called the workshop. These alterations may also have included the removal of a garage entry at the basement level on the east façade to make way for public restroom facilities accessible from the exterior with the building's conversion to a public playground center, and the relocation to the west facade of a garage entry to the basement.[5]

City residents took an immediate interest in the new park. A few months after the Residence A property was transferred to the City, the *Los Angeles Times* described developments of the new "Barnsdall Playground" as part of a progress report on the Barnsdall Park improvements:

> *In a Playground Center Building work is just getting well started. Children are to be given instruction there in dancing, modeling, music, woodwork and in various forms of self-motivated expression. One hundred and fifty already are enrolled.… There are swings, slides and other equipment of this kind for small children.*

---

1 Pictures of Louise Arensberg and unidentified members of her family sitting in front of Residence Aare on file in the Hollyhock House archives. This photograph is among them.

2 See the chapters on the Arensbergs and on Aline Barnsdall in Winifred Haines Higgens dissertation entitled Art Collecting in the Los Angeles Area, 1910 – 1960 (Los Angeles: University of California, Los Angeles, 1963).

3 Grant Deed, August 2, 1927. *Barnsdall Park Historic Site Survey*, 1995.

4 *Los Angeles Times* "Playground Fete to be Given Today" 2/17/1928; Notes from Istiharoh Glasgow, Director of the Barnsdall Art Center, June 2008.

5 The evidence for this still somewhat conjectural alteration derives from the original plans prepared by Rudolph Schindler for the building. Both the floor plan and the elevation show the garage entry located not on the façade it currently occupies but the façade opposite. The situation is confused, however, by the fact that site for the Director's House changed prior to the building's construction and with it came unknown modifications to the original plans, as well as the building's orientation on the site. The 1965 HABS photographic documentation of the building shows that if such an alteration occurred, it did so prior to 1965. The likely reason for such an alteration was the reallocation of the space of the northeastern corner of the basement for public restrooms accessible from the exterior with the building's conversion to a public playground center.

> *Miss Barnsdall is particularly interested in the child activity that is to be conducted at the place. She now is in Europe and is arranging to send here one of the best European teachers of the Dalcroze system of training children along musical and rhythmic lines. "Above all else," Miss Barnsdall has said to friends, "I wish Barnsdall Park to be a place where little children may be helped to be happy."*[1]

An official "housewarming" for Barnsdall Playground's new recreation hall took place on February 17, 1928, but as evidenced by the children's artwork said to be on display, the playground had been open for some time already.

Barnsdall Park quickly became incorporated into the City's already large playground system, which at that time came under the management of the City's Playground and Recreation Department. From 1928 onward, nearly every advertised park activity included Barnsdall Playground. In addition to year-round art and recreation classes, park activities included special holiday events and an active summer schedule. Nearly every year, Barnsdall Playground hosted community events for Washington's Birthday, Easter, May Day, Halloween, and Christmas. Participants from Barnsdall Playground were well-represented in major citywide activities, including dramatic competitions, a juvenile circus, a soap sculpture competition, and most notably an annual pageant that attracted thousands of participants and spectators from all over Los Angeles.[2]

In the 1930s, Barnsdall Playground groups had a very good reputation for theater and music, most likely because of Aline Barnsdall's dedication to funding programs and facilities to foster them. Her only daughter, affectionately called "Sugar Top," was ten years old the year Barnsdall Playground opened, and her daughter's central place in her life likely nourished Aline Barnsdall's interest in children's art education. The Little Lattice Playhouse opened in June 1927, around the same time Barnsdall announced her second gift to the Parks Department. The Recreation and Playground Department constructed the playhouse south of Residence A near what is now the site of the Junior Arts Center, and it became a very active center for children's dramatic arts. The Little Lattice Playhouse held numerous plays in which children acted, including a perennial Robin Hood-themed play on May Day. In 1927, the playhouse was reported to have put on eleven plays, "and twice that number of entertainments, story-telling numbers, folk dances and other such events for children … between 800 and 1,000 children have had parts … in some of them as many as 160 appeared at one time."[3]

The dramatic events put on at the Little Lattice Playhouse were supported by the crafts and talents fostered at Barnsdall Playground. Music for one production of the Robin Hood drama in 1928 was provided by the Barnsdall "harmonica band, toy orchestra and ukulele club."[4] By 1934, Barnsdall Playground was well known among the parks for its puppet-making program and the park's choirs for children and adults performed at functions all over Los Angeles.

---

1 *Los Angeles Times*, "Future Bright for Olive Hill" November 7, 1927.

2 The Proquest *Los Angeles Times* Archives has hundreds of articles related to City playgrounds and the activities they sponsored. Articles that are particularly useful include "Easter Egg Hunts Thrill Juveniles" 4/20/1930, "Hail, Hail to the Queen of May!" 5/2/1931, "Model Airmen's Staff at Work" 10/12/1931, "Drama Fete Under Way this Week" 4/3/1933, Halloween Festivities to be Started Today" 10/28/1932, "Playground's Soap Carving Victors Listed" 4/19/1933, "Children Present City Playground Annual Pageant" 6/24/1933.

3 *Los Angeles Times*, "Future Bright for Olive Hill" 11/7/1927.

4 *Los Angeles Times*, "Children's Fete to recall days of Robin Hood" 5/8/1928.

Adults also regarded Barnsdall Playground as an important community center and, in the 1930s and 1940s, the park's social purpose among the adult population had come into focus. Bond-funded park improvements (including tentative improvements to Barnsdall's failed third donation containing Residence B) provided sorely needed jobs for unemployed laborers during the Great Depression.[1]

In 1934, Margaret Scholl, who was director of Barnsdall Playground, told an audience of businesswomen at the California Art Club about the Playground Department's extensive range of programming for adults as well as children. Scholl suggested to the group, who was involved in rehabilitating unemployed professional women, that involvement in the park's group activities would help keep the women from becoming demoralized.[2]

At the onset of World War II, more adults turned to the playgrounds to keep their spirits up and minds busy. In 1939, the Playground and Recreation Department experienced an increase in interest and activity in its music recreation programs. The *Los Angeles Times* reported that "Hundreds of all ages are finding surcease from "nerves" in participation in municipal choruses, orchestras and bands and many new groups are being formed at community playground centers to handle the rush."[3] To aid in rationing materials for the war effort, arts-intensive programs started to use waste materials to create artwork.[4] In 1942, Alice Marble, the National Assistant Director of physical fitness, spoke in front of 100 directors of Los Angeles playgrounds and recreation centers at Barnsdall Playground, advising them to make their programs more accessible and "glamorous" for defense workers and other civilians in an effort to increase adult participation in their programs. "Long hours of hard work are necessary for everyone if we are to win the war," Marble said, "but all work unseasoned by play will leave us worn out and lowered in morale."[5] Barnsdall Playground responded to this call by posting an open invitation to the hobby center in Residence A to citizens of all ages. At that time, the hobby center offered free classes in weaving, jewelry making, and wood and metal working.[6]

After the war, adult classes continued along with children's programs at what was then becoming known as the Barnsdall "Arts and Crafts Center." A Sunday painting class for adults was popular as well as classes in painting and sketching.[7] From 1960–1967, noted assemblage artist Gordon Wagner taught classes at Barnsdall Art Center.[8] The Junior Arts Center was built on the other side of Olive Hill in 1967, and soon thereafter, offered children's art classes.[9] In 1970, classes for adults included copper-enameling, jewelry and metal smithing, ceramics, sculpture, craft research, loom weaving, painting and drawing, and creative design. Children's classes included painting, drawing, crafts, teen workshops, and automobile design.[10] On July 1, 1980, the Cultural Affairs Department began management of the Barnsdall Art Center and focused largely on adult programming. The adult classes taught at Barnsdall Art Center included Chinese brush painting, enameling, painting and drawing, ceramic jewelry, stained glass, tie-dye and batik, video, watercolor, ceramics, life drawing, and wood sculpture.[11]

1 *Los Angeles Times*, "Job-Bond Poll Notices Ready" 2/16/1931; "Donor Cables Recall of Gift" 4/16/1931.
2 *Los Angeles Times*, "Los Angeles Recreational Centers Provide Interests for Hundreds of Women" 12/24/1934.
3 *Los Angeles Times*, "Music Eases War Jitters" 10/16/1939.
4 *Los Angeles Times*, "Artists Use All Kinds of Waste to Make Holiday Decorations" 12/11/1939.
5 *Los Angeles Times*, "Alice Marble Urges Play to Boost Morale" 1/9/1942.
6 *Los Angeles Times*, "Arts and Crafts Hobby Center Aids Civilian Wartime Morale" 2/8/1942.
7 Istiharoh Glasgow notes, June 2008.
8 Istiharoh Glasgow notes, June 2008.
9 It is not clear whether all children's classes moved to the Junior Arts Center, leaving Barnsdall Art Center with only adult programs.
10 Ibid. From a 1970 Barnsdall Art Center Brochure.
11 Ibid. From a 1980 Barnsdall Art Center Brochure.

Maintenance records documenting alterations and maintenance performed on Residence A have not been located. The City may not have kept a comprehensive record of repairs for the building, making repairs or changes on an "as-needed" basis. Major alterations, such as the replacement of the concrete balcony and the addition of an upstairs entrance, can be assigned a range of dates based on historic photographs and the notes of key staff.

According to Glasgow, the original concrete balcony was replaced with the current wood balcony in 1950. This is possibly corroborated by Frank Lloyd Wright's 1957 Master Plan drawing for Barnsdall Park, on which he noted his intention to restore the façade on the north elevation.[1] Another major alteration to the building was the addition of an upstairs entrance/exit and wooden stairway to the western elevation. Photographic evidence indicates that the staircase and door were added between 1954 and 1965.[2]

In 1967, the Recreation and Parks Department commissioned a major rehabilitation for Hollyhock House and Residence A. Exact details on the repairs made under the rehabilitation have not been located. However, some of the activities likely came in response to a structural analysis prepared by Raymond Girvigian as part of a 1965 HABS documentation and Historic-Cultural Monument nomination effort sponsored by the Southern California Chapter of the American Institute of Architects (AIA).

In 1981, the Recreation and Parks Department prepared a redesign of the basement area for a workroom and kiln.[3] Many of these improvements were realized, as were several unattached storage and craft buildings in the driveway area and on the north side of the house. In 1988, the City hired Martin Weil to prepare a detailed conditions assessment and maintenance plan for Residence A that reflected numerous alterations to the building, structural and cosmetic damage, and deferred maintenance.

In 1992, the MTA began construction on the Metro Red Line along Vermont Avenue and Hollywood Boulevard. To mitigate noise impacts of the proposed construction, MTA funded the installation of sound-dampening windows and insulation to Residence A. Some of the windows are extant in the former bedroom wing on the second floor (also known as the weaving room).

Residence A suffered damage from the effects of the 1994 Northridge Earthquake. This damage was documented by structural engineer Melvyn Green in a 1995 damage assessment, which helped bring in badly needed FEMA funding for repairs.

Spring of 2000 was the last session of classes held in Residence A prior to its closure in conjunction with the major rehabilitation of Hollyhock House, which lasted until 2005. FEMA funded several major repairs of Residence A including parapet bracing, stabilizing anchors in the floors and roof, plaster repair, and re-roofing. To date, Residence A remains closed due to a continued need for rehabilitation.

---

1 FLW Master Plan, 1957.

2 Scott Images of Residence "A," 1954 depicts the western elevation without the staircase and door, while the HABS photographs taken in 1965 reflect the addition. These photographs are included in the appendices.

3 *Kiln Area and Proposed Alterations*. Drawings prepared by Onaga in 1981. On File, Hollyhock House archives.

Table A summarizes the chronology of use and development.

Table A: Chronology of Use and Development (events specific to Residence A in bold)

1602	Spanish assert claim over California.
1781	What is today East Hollywood is located approximately 8 miles north of Pueblo De Los Angeles and had been one of the areas of isolated settlements of Native Americans.
1802	A tract of 6,647 acres granted to Josef Vicente Feliz as *Rancho Los Feliz.*
1846	Title conveyed to Maria Ygancia de la Concepcion Carrillo de Berdugo, widow of one of Feliz's sons.
1853	Sra. Maria Berdugo conveys title to her daughters.
1873	Large tract of land, including site of Barnsdall Park, purchased by James Lick.
1882	The Lick Tract subdivided.
1914–1915	Frank Lloyd Wright and Aline Barnsdall meet in Chicago.
1916	Wright receives commission for the Imperial Hotel and begins periods of extended travel between the United States and Japan.
1919	In June, Aline Barnsdall purchases 36-acre site, locally known as Olive Hill, from Mary Harrison Spires.
	Frank Lloyd Wright returns to the United States in September, designs Master Plan I, and in December departs for Japan, leaving R.M. Schindler to supervise construction in place of Lloyd Wright.
1920	July to December – Wright in U.S.
	August – Barnsdall informs Wright that she is changing the program, adding a commercial component.
	In December, Aline Barnsdall forms the Olive Hill Construction Company to act as her own representative in the construction of her house and two guest houses on the Hill.
	Frank Lloyd Wright designs Master Plan II.
1921	**January – C.D. Goldwaite awarded the contracts for construction of Residence A and Residence B, supervised by R.M. Schindler.**
	Permits pulled for Residence A and B.
	In September, construction of Phase 1 (Hollyhock House, Residence A and B) is nearly complete and Barnsdall decides to abandon her Master Plan, eliminating the business and theater zones. Master Plan I is declared substantially complete with three buildings. Barnsdall fires Wright and retains Schindler to complete the construction of upstairs rooms in Hollyhock House.
1922	Wright returns to America from Japan and opens an office in Los Angeles.
1923	**For several months, Residence A is occupied by Mr. and Mrs. Walter Conrad Arensberg.**
	Barnsdall makes a first unsuccessful attempt to donate Olive Hill to the City. She re-hires Wright to design a children's playhouse, which came to be called the "Little Dipper." However, the project is halted by City officials two weeks into construction, and Barnsdall abandons the playhouse project.
1924–1925	Barnsdall hires R.M Schindler to transform the unfinished foundations of the Little Dipper playhouse into a terrace and pergola. Called "Schindler's Terrace," the project is completed in 1925 in collaboration with Richard Neutra. Schindler executes several other commissions for Barnsdall until they disagree over fees for the remodeling of Residence B in 1929.

Table A: Chronology of Use and Development (events specific to Residence A in bold)

1927	[January] Aline Barnsdall donates 11 acres at the summit of Olive Hill, including Hollyhock House and garage to the City of Los Angeles.
	"Little Lattice Playhouse" is built near Vermont Avenue and opens on June 30. (*Los Angeles Times*, "Program by Children Opens Park" 6/30/1927.)
	August 2 – Barnsdall donates an additional two acres containing Residence A to the City. In the deed, she specifies that Residence A be used as a classroom for children in modeling, drawing, dramatics, and music. The residence is reported to have been remodeled soon after acquisition by the City.
	August 31 – Barnsdall Park and the California Art Club officially opens to the public. The California Art Club holds a 15-year lease on Hollyhock House ending in 1942.
1928	**Barnsdall Playground has an official "housewarming" to introduce the public to the new park, which includes Residence A as a recreation hall.**
1930	Lighting system installed around Barnsdall Park, designed by R.M. Schindler.
1931	Barnsdall commissions Lloyd Wright to design a children's outdoor theater.
1931–1932	Barnsdall unsuccessfully attempts to donate additional Olive Hill land to the City, including Residence B. Barnsdall retains Residence B and most street frontage surrounding Olive Hill. When the City invalidates their agreement, Barnsdall files a lawsuit to regain title to the donated land.
	California Art Club plans addition to Hollyhock House for an art gallery.
1941	City reconveys title of Residence B and 9.12 acres to Barnsdall.
1942	California Art Club vacates Hollyhock House.
1942–1946	Hollyhock House unoccupied during WWII, with the exception of a caretaker, and it falls into disrepair.
1946	Dorothy Clune Murray leases Hollyhock House for ten years for her Olive Hill Foundation for Cultural Research and begins rehabilitation of the residence, supervised by Lloyd Wright in collaboration with Frank Lloyd Wright.
	Aline Barnsdall dies in Residence B. Barnsdall's heirs begin selling off portions of the Olive Hill street frontage for multifamily and commercial development.
1948	Rehabilitation work started in 1946 completed.
1953–1954	Wright designs and constructs an Exhibition Pavilion for his "60 Years of Living Architecture" exhibit at Barnsdall Park, necessitating the demolition of the restrooms near the pet pergola.
1954	Residence B is torn down and apartments are built on the site.
1956	Murray's lease expires, vacates, and the City resumes administration of Hollyhock House.
1957	Wright prepares Barnsdall Park Master Plan drawings.
	Frank Lloyd Wright drawings of Barnsdall Park indicate that the north elevation of Residence A is due for restoration. (Frank Lloyd Wright, Barnsdall Park Gallery (project), 1957. Master Plan. Pfeifer, Bruce Brooks. *Frank Lloyd Wright Drawings*, Harry N. Abrams, Inc., Publishers, New York, in association with the Frank Lloyd Wright Foundation and the Phoenix Art Museum, 1990, p. 157.)
1961–1967	**LA Recreation and Parks Department holds 40 art classes for children and adults in** Residence A (Per Istiharoh Glasgow, Parks and Recreation Department. Notes from Istiharoh Glasgow, Director of the Barnsdall Art Center, June 2008.)
1963	Hollyhock House declared City landmark.

Table A: Chronology of Use and Development (events specific to Residence A in bold)

1964	Six new structures proposed in a Master Plan by Hunter & Benedict, with Kahn, Farrell & Associates, of which two are built in 1967 and 1971.
1965	**Barnsdall Park designated Historic-Cultural Monument No. 34, February 26, 1965.**
	A shopping center is constructed on the west side of Vermont Avenue. This moves the front entrance of Barnsdall Park from Vermont Avenue to Hollywood Boulevard, and alters the driveway around Residence A, separating most of its south lawn and possibly destabilizing the surrounding hillside.
	Residence A becomes Barnsdall Arts and Crafts Center. (Notes from Istiharoh Glasgow, Director of the Barnsdall Art Center, June 2008.)
	HABS documentation and condition assessment prepared by Raymond Girvigian and Robert Winter.
1967	**Rehabilitation of Hollyhock House and Residence A.**
	Construction and opening of Junior Arts Center.
1970	**Classes for adults included copper-enameling, jewelry-making and metal smithing, ceramics, sculpture, craft research, loom weaving, painting and drawing, and creative design. Children's classes included painting, drawing, crafts, teen workshops, and automobile design.**
1971	**Hollyhock House and Residence A listed in National Register of Historic Places as the Aline Barnsdall Residence, Olive Hill.**
	Municipal Art Gallery added to Barnsdall Park complex.
1974–1976	Rehabilitation of Hollyhock House, Phases 1–7, by City Department of Public Works with Lloyd Wright in association with Eric Lloyd Wright as consultant.
	Demolition of the Frank Lloyd Wright Exhibition Pavilion (1974).
1980	**Cultural Affairs Department begins management of the Barnsdall Art Center as an adult program. The following classes are taught: Chinese brush painting, enameling, painting and drawing, ceramic jewelry, stained glass, tie dye and batik, video, watercolor, ceramics, life drawing, and wood sculpture.**
1984	Barnsdall Park Taskforce appointed by Mayor Tom Bradley.
1988	**Barnsdall Park Survey and Analysis finds maintenance problems associated with water penetration and structural and housekeeping issues (includes Residence A).**
1989	Barnsdall Park Board of Overseers formed.
	Barnsdall Park Restoration and Maintenance Program Manual.
	Historic Structures Report for Hollyhock House Garage.
1990	**Classes taught at the Barnsdall Art Center include art history, ceramics, design, drawing, jewelry, painting photography, sculpture, weaving, ikebana, and paper mâché. A total of 40 classes. There are also special events, art sales, and exhibits in the small gallery.**
1990–1991	Project to recreate the appearance of the Hollyhock House Living Room to the 1921–1926 period; the focus of the work was the Living Room, the Alcove, Music Room, Entrance Hall, and Porch.
1992	Historic Structures Report for Hollyhock House and Schindler Terrace.
	MTA begins construction of Red Line subway extension into Hollywood; removed several olive trees and displace parking lot for staging area.
1994	Northridge Earthquake – FEMA damage assessments note significant damage to Hollyhock House, Residence A and Schindler's Terrace.

Table A: Chronology of Use and Development (events specific to Residence A in bold)

2000–2005	Hollyhock House closed for $21 million rehabilitation and seismic retrofit. **2000 Spring Session is the last time classes are taught in Residence A. They include ceramics, printmaking, drawing, jewelry, painting, photography, sculpture, weaving, gourds, writing, and special workshops. A total of 48 classes. Special events, exhibits, and art sales.**
2007	The Aline Barnsdall Complex, including Hollyhock House, Residence A and other Wright associated structures, is designated as a National Historic Landmark on March 29, 2007.
2008	**Barnsdall Art Center Programs are held in the Junior Arts Center.**

The Authorship of Residence A

The design of Hollyhock House and other contributing elements in the park have long been attributed primarily to Frank Lloyd Wright, with only minor acknowledgement given to the roles played in the design by others, such as Rudolph Schindler and Richard Neutra, either in their work within Wright's office or as independent designers at the site.[1]Recent scholarship, as well as new documentary evidence, suggests that Wright may not have had the primary role in designing all of the buildings in Barnsdall Park. Instead, Wright's efforts at Barnsdall Park appear to be more collaborative than previously thought. The Imperial Hotel project that called him away to Japan may have caused Wright to allocate some design responsibilities at Barnsdall Park to Rudolph Schindler.[2] Although one noted scholar of Wright's work at Barnsdall Park, Kathryn Smith, maintains that Residence A was designed by Wright prior to his leaving for Japan, an assertion which likely is based on signed drawings of the building in his name, other evidence suggests otherwise.[3] A letter written by Schindler to Wright suggests that many of architectural drawings produced in Wright's office and signed in his name were actually produced and signed by Schindler (A photocopy of the original letter is also included in Appendix C). Because, we cannot rely on the architectural drawings as signed by Wright to definitively establish the building's chronology and authorship (as the evidence presented in the letter suggests), we must rely on the evidence offered by the design of the building itself. David Gebhard, the preeminent architectural historian of Southern California architecture, engaged in such an analysis of the building's design. Through this analysis, which is summarized below, Gebhard offers convincing evidence that the authorship of Residence A might be correctly attributed to Schindler. As such, the building has a unique history within Barnsdall Park as the sole remaining building for which the architect Rudolph Schindler potentially had primary design responsibility.

As previously noted, it is possible that the building has been mistakenly attributed to Wright throughout the years. More generally, misattribution of a building's authorship is, unfortunately, not an uncommon occurrence in the field of architectural history. This is, in large measure due to the way that architectural firms were structured in the first decades of the 20th century. Strongly hierarchical in their organization, all the work from a single firm was often subsumed under the name of a sole proprietor when, in fact, individual projects were often produced by junior members of the firm either in part or in their entirety. Correspondence exchanged between Schindler and Wright strongly

1 Schinder worked on the design for buildings and other features within the park, such as a wading pool and pergola, first as a designer within Wright's office and then, by 1925, on his own as Aline Barnsdall's architect. In 1927, Richard Neutra joined Schindler in his architectural practice and collaborated with him on projects at Olive Hill. See Kathryn Smith, "Frank Lloyd Wright, Hollyhock House, and Olive Hill, 1914-1924," *The Journal of the Society of Architectural Historians*, 38, 1 (March 1979), 32.

2 A copy of this letter is available in the Schindler Archives at the University of California, Santa Barbara.

3 Kathryn Smith, *Frank Lloyd Wright, Hollyhock House and Olive Hill* (New York, Rizzoli International Publications, 1992, 66).

suggests that this was the case in Frank Lloyd Wright's office. At the time of the building's design and construction, Schindler was a relatively unknown designer in the United States at the time of the building's construction as he was newly arrived to the country from his native Austria.[1] However, he would shortly rise to prominence as one of the leading figures central to the development of early modernism in California.

One such letter that offers evidence that Wright often took credit for work that was not directly his own, is contained in a letter written to Wright by Schindler, dated June 10, 1931.[2] It appears to be a continuation of a heated exchange in which the two were embroiled. In that letter, Schindler angrily demanded Wright to acknowledge Schindler's primary responsibility for projects executed within Wright's office during the time that buildings at Barnsdall Park were under design and construction.[3] Schindler wrote:

> *Dear Mr. Wright,*
>
> *I myself asked that the circular you mention be sent to you. And although I know of your inability to sympathize with anybody's efforts, the stupidity of your mudslinging answere* [sic] *is unexpected.*
>
> *I was in charge of your office and I can prove it. Of course, on that sunny Sunday morning in Taliesin, when you asked me to take "charge of the work", you still remembered how I had just prevented you from making a fool of yourself, by preventing you from leaving for Japan with an absolutely worthless set of computations and plans for the "Imperial Hotel", a set which represented a whole years work of your office under your innocent supervision, executed before my arrival.*
>
> *After your departure, I carried on the work. You will find in your files the copies of countless letters which I wrote and signed in your name. You will find that I executed the following plans in your name;*
>
> *A residence for M. Champay.*
>
> *A civic center for Wenatchee.*
>
> *An alteration in one of your OakPark* [sic] *jobs.*
>
> *An Alteration for Mr. Hardee in Wisconsin.*
>
> *An Actors Apartment for Olive Hill*[4]
>
> *A Working Mans Colony for Mr. Hardy*

[1] The design of the Director's House has commonly been attributed to Wright as is so often the case when work emerges from a firm under a principal architect's name. However, one of the preeminent architectural historians on the history of California architecture, David Gebhard, describes in detail why the Director's House rightly should be attributed to Schindler through a careful analysis of the building's design. See David Gebhard, *Schindler* (San Francisco: William Stout Publishers, 1997, 27).

[2] This letter was most likely written in the early 1930s based upon the fact that a dated letter, similar in its tone and argument, also exists in the historical record. Photocopies of both original letters are included in the appendix to this report and may be found in their original form in the architectural drawings collection at the University of California, Santa Barbara Library Archives.

[3] A copy of this letter is available in the Schindler Archives at the University of California, Santa Barbara.

[4] Apparently Schindler first executed the plans for this building in 1919, when it was called the "Actors Abode." As with other plans at Olive Hill, such as those for the Director's House/ Residence A, the plans for the building were subject to major revision as Barnsdall reconceived her overall scheme for the park. The plans for the building were revised in 1920, it was renamed the "Actors Apartment," and it was relocated in its placement on the site; however, ultimately, the building was never built, See Kathryn Smith, Frank Lloyd Wright: Hollyhock House and Olive Hill (New York, Rizzoli, 1992), 73-75, 89, 94.

A Residence for Evanston.

All these projects were started after your departure and drawn without your presence and help. They were given out signed with your name. You were informed of all this work by letters and blueprints I sent to Japan. You accepted it and paid for it (as little as you could). You officially identified yourself with it by including my scheme and drawing for Mr. Hardy's Working Man's Colony unretuched [sic] *in your personal exhibit, as your own. I saw it myself in the rooms of the Architectural League in N.Y.C. last summer.*

The savage intensity, with which you repudiate all suggestion that somebody might ever have been of use to you proves your debt. Even the Allmighty seems in need of some angels or saints at times. Only you keep quiet when all credit for the earthquake resistance of the Imperial Hotel is given to you personally. Whereas the structural features which hold it together were incorporated only after overcoming your strenuous resistance.

Should not your constant yapping for loyalty remind you sometime that you too could extend a little of that loyalty to people who have worked faithfully for you, and stood for you at a time than [sic] *the association with you ment* [sic] *financial worry, and social exclusion and architectural tabu* [sic]*.*

Your architectural virtuosity does not prove your personal character. Your letter is a fair exhibition of the deficiencies in which you turn all your structures into poison flowers, with strife and misery as their background.

During all my time with you I have never heard of you approve of anybody but yourself. Mistrust fills you to the brim. The belittling of others, seems for some queer reason a necessary prop to your self confidence. The "subjectivity" of your memory brings you into constant danger of becoming a liar. I did not expect that my devotion to your work would meet with any appreciation from your part. But if any sense of for fair play is left in you, the facts stated above should force you into an apology.

Rudy Schindler

As the letter above reveals, Schindler explicitly took Wright to task for Wright's behavior of taking credit for Schindler's work both prior to Wright's departure for Japan (with Wright subsequently taking credit for the structural technology of the Imperial Hotel in Japan, a building for which Wright received much acclaim when the building withstood a major earthquake, and for which Schindler clearly felt some credit was due to him as it was he who, he asserted, redesigned it with vastly improved structural computations), as well as during his absence. This project had called Wright away from his work at Hollyhock House and forced him to leave the project in what Wright termed the "amateur hands" of Schindler.[1] However, if the structural calculations were done by Schindler, as he asserts they were, then Wright's derisive comment in regard to Schindler's skills hardly seems justified but was more likely due to Wright's propensity, as Schindler described in his letter to Wright, to belittle others as a means to bolster his own reputation. Moreover, the letter suggests that Wright not only may have engaged in the commonly accepted practice of subsuming the work of others in his firm under his own name, but also took such actions yet further by exhibiting such work as his own in public displays. While taking credit for designs and working drawings produced by the junior people in one's architectural firm was common practice, to take such obvious credit for

[1] David Gebhard, *Schindler* (San Francisco: William Stout Publishers, 1997, 26).

another's work through public display was obviously beyond the bounds of social convention as suggested by the anger that Schindler exhibited towards Wright in his letter.

In the letter, Schindler also asserts to Wright that he was left in charge of Wright's office while Wright was away in Japan for the Imperial Hotel project and that Wright played no part in their design other than being apprised of them by mail. As this letter further reveals, Schindler demanded that Wright acknowledge Schindler's role by citing several projects for which he believed his authorship was undisputed (but for which Wright had taken credit, most prominently for the Working Man's Colony). Included among these cited projects is a building for which Schindler executed plans at Olive Hill during Wright's tenure in Japan, the "Actors Apartment."

If Schindler's contention is true that Wright took credit for buildings actually designed by Schindler, including the design for at least one building upon Olive Hill, then it is also conceivable that the design of Residence A is a project for which Schindler had a greater role than has been accorded to him in the past, as several scholars have noted is suggested by the building's actual design. If this is the case, the fact that Residence A is not listed among the buildings cited in Schindler's letter to Wright only means that it may have been a design for which a measure of involvement by Wright made Schindler's primary role as the designer less clear than the buildings cited, buildings in which Schindler believed that Wright played absolutely no role in their design and, thus, for which he believed his authorship was uncontestable.

In regard to whether one should rightly attribute the design of Residence A to Wright or Schindler, this letter is extremely important, especially when considered in tandem with the architectural evidence offered by the building's design itself. While the architect and scholar, Kathryn Smith, ultimately attributes the design of Residence A to Wright, she nonetheless offers substantial evidence that her assessment as to authorship is anything but firmly established. She writes:

> *The Director's House* [Residence A] *and the former Actors Abode, now the Apartment Building, both initially designed in 1919, were redesigned. Unfortunately, the new footprints that appear in the general plan dated December 1920 are the only surviving evidence. They show a remarkable progression from the strong axial ordering systems of the Prairie house to a free and daring asymmetrical pinwheel configuration that anticipates Mies van der Rohe's Concrete Country House of 1923 by three years. One can only speculate about Schindler's participation in their design, since nothing like them appeared in Wright's work in the following years, and they most closely resemble the footprint of Schindler's own studio-residence of late 1921.*[1]

In this passage, Smith concedes that the design of the two buildings causes one to speculate about the role that Schindler played in their design as the aesthetic differs strongly from that of Wright. As Schindler's June 10, 1931, letter to Wright asserts, it is more than likely that Schindler was primarily responsible for the Actors Abode (referred to by him, as the "Actors Apartment"). Thus, it makes sense that the "free and daring asymmetrical pinwheel configuration" of the two buildings, as noted by Smith, should both be attributed to him. Furthermore, David Gebhard also carefully analyzed the design of Residence A in order to ascertain the building's correct authorship. There appears to be no doubt in Gebhard's mind that the building clearly exhibits the formal characteristics of Schindler's work. He describes how Schindler achieved a synthesis in Residence A of both the "Prairie Style"

[1] Kathryn Smith, *Frank Lloyd Wright, Hollyhock House and Olive Hill* (New York, Rizzoli International Publications,1992, 94).

ideas of Wright's earlier work with the pre-Columbian stylistic mode employed by Wright at Hollyhock House. In the skillful blending of ideas first put forth by the master architect by whom he was employed, Schindler arrived at a building that was distinctly his own. Gebhard writes:

> *Before Wright returned from Japan and before the Hollyhock House was finished, Schindler did the preliminary designs and the working drawings for the other single-family houses which were built on Olive Hill. The drawings were sent to Japan, and Wright approved them, apparently without any changes. The buildings in question were the Director's house* [Residence A] *and the Oleanders house* [Residence B] *(both 1920). The scheme for Oleanders* [Residence B] *would appear to have been a joint design by Wright and Schindler. The Director's house* [Residence A], *with its strange fusion of Wright's Prairie and Pre-Columbian modes, and its looser plan, must be credited to Schindler, for all of the initial sketches, finished designs and working drawings are by him. Neither before or after did Wright in his concrete houses produce a plan such as this, nor did he ever design a house which so successfully brought together his Prairie and Pre-Columbian styles.*[1]

As analyzed in terms of style and conceptual layout, and when considered against the evidence that Wright often took credit for the work of others in his employ, the design of Residence A is arguably attributable Rudolph Schindler. In his design for Residence A, Schindler was presented with the task, as a junior designer in Wright's firm, to design a building that looked as if it were from the master architect's hand. The building marks an important juncture in Schindler's early career in the United States as he learned to synthesize the ideas of Wright with his own stylistic expression.

Attributing the building to Schindler, rather than to Wright, however, hardly diminishes the significance of either the building or the larger site. Residence A retains its significance as a building produced by the office of Frank Lloyd Wright. The fact that primary responsibility for its design was taken by Schindler, rather than Wright, only adds to the richness of the Barnsdall Park site as a place where at least two seminal figures in American architecture—Frank Lloyd Wright and Rudolph Schindler—played an important role (the architect, Richard Neutra, also played a role in the design of some of the features at the site as a member of Frank Lloyd Wright's office, although his role at the site appears to have been much less significant). The rich history evidenced in Residence A greatly contributes to our present understanding of the Barnsdall Park site, to the intricate relationships of the architects working at the site to each other, and offers further evidence of the complicated relationships that appear to have existed between Wright, Schindler, and their patron, Aline Barnsdall. As such, the building provides many opportunities for further interpreting the complex and multilayered history of the Barnsdall Park site through the building's future reuse and its interpretation.

EXISTING CONDITIONS

On July 16, 2008, a walkthrough of Residence A was conducted. The purpose of the walkthrough was to document the current condition of Residence A and to confirm the extent of alterations. Attendees for the walkthrough included:

- Tanya Sorrell and Marla Cowan, LSA;

[1] David Gebhard, *Schindler* (San Francisco: William Stout Publishers, 1997), 27.

- Robert Chattel and Gabrielle Harlan, Chattel Architecture;
- Melvyn Green, Melvyn Green and Associates;
- Charles Kibby, CK Arts;
- Jim Doty, Hsiao-Ling Ting, and Kevin Payne, BOE;
- Jeffrey Herr and Zuleyma Aguirre, Cultural Affairs; and
- Kevin Jew, Project Restore.

Physical Description of the Building

The following description was compiled from the HABS documentation prepared by Raymond Girvigian and Robert Winter, the National Historic Landmark Nomination prepared by Hollyhock House Curator Jeffrey Herr, and the preparers' own visual inspection of Residence A.

Residence A is located on the northeast side of Olive Hill, north of the Municipal Art Gallery and near the main entrance on Hollywood Boulevard. With overall dimensions of approximately 67 feet by 45 feet, the building occupies an irregularly-shaped footprint, with the primary entrance and garage facing west. The building is largely two stories, with an 8-foot by 16-foot penthouse atop the second story and a garage/basement level that runs part of the width of the building. Due to downward-sloping terrain to the north, the basement level is exposed on the north elevation. The building's form is defined by a horizontal arrangement of multiple levels of wide, overhanging eaves comprising a cantilevered roof system, which is most evident on the east, west, and south elevations.

Like Hollyhock House, Residence A is constructed from hollow clay tile finished in stucco, with some sections of wall framed in wood and covered in stucco. Bands of cast concrete (called "art stone" by Wright) line windows, entrances, and the edges of surrounding walls, which also serves to emphasize the horizontal planes created by the roof eaves. The art stone bears a motif characterized by alternating chevrons surrounding rows of small spheres on a stepped background, resembling a stylized pea pod. Fenestration on the residence consists of painted wood-framed casement, fixed, and awning style windows, often set into horizontal bands just beneath the roof overhang. This is particularly evident on the south end of the building, where bands of fixed windows run along the upper story of the west, east, and part of the south elevations. The horizontal emphasis on these window groupings contrasts sharply with the thin vertical lines of the studio windows on the north elevation and the narrow columns of wood casement windows on the east elevation.

The primary entrance is accessed via a courtyard surrounded by concrete walls. The original floor in the courtyard is composed of concrete slabs scored in a geometric pattern of offset rectangular shapes. The center of the courtyard, which was originally planted with grass, has been filled in with concrete slabs. The front doors sit beneath a cantilevered upper story containing the kitchen. They are both wood-framed with 10 rectangular lights in one central column and are flanked by sidelights. Several interior and exterior doors and windows follow a similar muntin pattern. A cantilevered dining room is set to the left of the entrance above the driveway.

On the north elevation, five openings framed by art stone occupy the center of the first and second floors. Each of the openings contains a fixed window composed of a single light over a glazed door

that reflects the ten-light pattern observed at the entrance. The doors give access to a wooden balcony, which replaced an original cantilevered concrete balcony circa 1950. Parts of the east and west elevation and the whole of the north elevation are bordered by a parapet composed of hollow clay tile covered in stucco. The fascias are painted softwood and the soffits are finished in plaster.

Two wood-frame additions have been made to the north side of the south wall of the driveway. A detached metal storage shed and wood-frame shed are on the north side of the driveway adjacent to the building's north elevation.

Inside, the building is composed of four levels: a basement level that was partially remodeled into a pottery workshop in 1981; the first level, which contains the Entry Hall, a Study, a double-height Living Room (most recently used as an artists' studio), a maid's room (previously with an adjacent laundry room until the former was expanded, and most recently used as an workroom), and a Kitchenette (previously a small bathroom); the second floor contains the Dining Room, Kitchen, Bathroom, a Bedroom (most recently used as a storage room), and a Bedroom Wing (which is now one large open room but originally was two smaller bedrooms, and was most recently used as a Weaving Room); and the penthouse level, which sits at the center of the roof, opening onto the second-story roof. Interior walls are a combination of the original sand-finished plaster and later plaster patches.

The Entry Hall and Living Room fireplace have a decoratively scored integrally-colored concrete floor similar to that of the entry courtyard, the distinction being the floors interior to the building have a more finely finished surface than that of the exterior. The Study also has an integrally-colored concrete floor, but it is more plainly treated with no surface articulation. The Maid's Room on the first floor has a plain, uncolored concrete floor. The remaining rooms throughout the building have wood floors. Wooden moldings, baseboards, doors, and cabinets are used throughout the house. These elements have been painted over the years, but according to Architect's Specifications for Residence A, they are milled from sweet gum and Wright intended them to be finished rather than painted.

The building has sustained numerous alterations. Several alterations were made between 1927 and 1950 to adapt the residence for use as a recreation center for the Parks Department. Many repairs date from the latter half of the 20th century as Wright's concrete cantilevers began to sag, water damage deteriorated windows and plaster, and ground subsidence caused widespread cracking. The 1994 Northridge Earthquake caused further damage to the plaster. Table B lists known alterations.

Table B: Known Alterations

Alteration	Date of Alteration	Notes
West Elevation		
Lawn strip in the middle of entry courtyard is filled with concrete.	Pre-1942.	Lawn strip shows in a circa 1923 photograph, but it is gone by 1942 as evidenced in a photograph in a newspaper article of that date (see "Arts and Crafts Hobby Center Aids Civilian Wartime Morale," *Los Angeles Times*, Feb. 8, 1942, F3).
Entry stairs are filled in by a concrete ramp and handrails added.	Between 1965 and 1988.	

Table B: Known Alterations

Alteration	Date of Alteration	Notes
Addition #1 in driveway.	Pre-1954.	
Addition #2 in driveway.	Between 1965 and 1988.	
Concrete planter removed from west end of south entry wall.	Between 1965 and 1988.	Planter shown in 1965 HABS photos.
Concrete bench removed from entry forecourt.	Between 1954 and 1965.	Bench shown in 1954 Scott Images.
Wooden Staircase and paneled door added to upper floor of south wing, original fixed window removed to accommodate new door cut.	Between 1954 and 1965.	
Olive trees on either side of driveway removed.	Between 1954 and 1965.	
Stairway from entry courtyard to driveway removed.	Circa 2002.	FEMA documentation shows a concrete stair existed before FEMA repairs.
South Elevation		
Addition of trio of windows on lower story that match upper story.	Between 1954 and 1965.	
Removal of landscaping and walkway due to road cuts.	Between 1946 and 1965.	
Retaining wall removed and road cut slope smoothed.	Between 1965 and 1988.	
Metal gate added to side entrance.	Between 1965 and 1988.	
East Elevation		
Shed roof added over garden wall on south end.	Between 1965 and 1970.	
Air conditioning unit and plywood installed in door to study.	Between 1965 and 1988.	
Metal gates added in front of garden wall.	Between 1965 and 1988.	
Unsympathetic patching of broken art stone on garden wall.	Between 1965 and 1988.	
Installation of air conditioning unit in second floor of vertical band of windows.	Between 1965 and 1988.	
Installation of concrete curb at the base of eastern walls.	Between 1965 and 1988.	
Closer road cut and smoothing of slope to road.	Between 1965 and 1988.	

Table B: Known Alterations

Alteration	Date of Alteration	Notes
North Elevation		
Removal of original cantilevered concrete balcony, replacement with wooden balcony.	Circa 1950.	Unsigned notation on site drawing on file with Istiharoh Glasgow. 1957 FLW master plan drawing notes "restore façade" with arrow to balcony, 1965 HABS documentation notes wooden balcony.
Addition of unattached wood shed #1.	Pre-1965.	
Addition of unattached wood shed #2.	Between 1965 and 1988.	
Interior		
Removal of room partitions on first and second floors of south wing, the weaving room, and work room.	Circa 1927	Possibly part of unspecified remodel by City noted in *Los Angeles Times*.
Installation of display cabinets on east and west walls of studio, cabinets in weaving room and workroom.	Circa 1927	Possibly part of unspecified remodel by City noted in *Los Angeles Times*.
Trim, doorways, doors, and millwork painted over.	Multiple, probably from 1930s onward.	Original drawings and specifications indicate finished sweet gum for millwork and trim.
Studio fireplace sealed with concrete bricks.	Pre-1988	
Built-in window seat next to fireplace removed.	Pre-1988	
Study fireplace painted over.	Multiple, probably from 1930s onward.	
Clerestory windows in Dining Room covered over.	Pre-1988	Roofing material covers windows, possibly also obscured by necessary rise in roofline to facilitate drainage.
Wooden Handrails added to staircase.	Pre-1965	
Kitchen alterations.	Pre-1988.	Tile counter replaced composition counter, east wall cabinets do not match plans, stove removed, flooring replaced, door to roof sawn in two. Hardware matches second floor hall closet and weaving room cabinets.
Soffit added to east corner of weaving room ceiling for ductwork.		
Upstairs bathroom clerestory windows covered over.		
Double-height space at stairwell between second floor and penthouse closed in with wood.		

Table B: Known Alterations

Alteration	Date of Alteration	Notes
Upstairs bathroom tub covered over.		
Basement remodeled into kiln area.	Circa 1981	
"Women's restroom" door plastered over on inside wall of basement.	Post-1988	

Description of the Building Condition

As previously noted, an initial walkthrough of the site occurred on July 16, 2008, at which the clients and team participants visually assessed the physical condition of the building. Subsequent visits to the site were also conducted so that consultants could further evaluate the building in order to assess its condition and to make recommendations for its future rehabilitation or restoration. These visits were organized and attended by Robert Chattel and Gabrielle Harlan of Chattel Architecture and they were conducted with two specialty consultants, the materials conservator and the structural engineer, both individuals whose expertise was previously determined as essential to the building assessment. On October 7, they met with the materials conservator, Charles Kibby of CK Arts, Inc., to visually inspect the condition of building materials on the exterior and the interior of the building. They met with the structural engineer, Melvyn Green of Melvyn Green and Associates, on December 3 in an effort to assess and document the building's exterior and interior structural condition. After each of these visits to the site, the two consultants prepared reports describing the building's condition in terms of their respective areas of expertise in materials conservation and structural engineering and provided recommendations for the building's future rehabilitation or restoration. A summary of their findings and recommendations is summarized in the sections of this report that follow and a complete copy of their draft reports may be consulted in the Appendices. (See Appendix J: Structural Report and Appendix K: Materials Conservation and Repair Report.)

Structural Description of the Building Condition

This section focuses on the structural condition of Residence A, previous structural alterations to the building, and recommendations for repair or retrofit work. In addition to descriptions of the structural conditions of components and systems of the building, a brief description of significant structural work performed on the building following the 1994 Northridge Earthquake is provided. A general review of building code provisions and possible effects is also included to assist in the development of alternate uses for the building. The lateral load system of the building is also reviewed and discussed in this section, and its probable load carrying capacity is also determined.

The methodology employed in the preparation of this report entailed a review of the architectural records and drawings, and work is limited to visible areas. No additional destructive investigation was conducted. The documents reviewed in preparation of this section include the original 1921 plans prepared by the office of Frank Lloyd Wright in an effort to ascertain the general floor layout as originally designed; elevations and sections original to the building's initial design from the Schindler

archives at the University of California, Santa Barbara; and plans prepared by Melvyn Green and Associates shortly after the 1994 Northridge earthquake for repair and hazard mitigation of Residence A. Selected portions of the plans are included herein.

Descriptions of structural conditions throughout the exterior and interior of the building are provided in the following sections. In the descriptions, the building is considered in terms of its overall configuration on the site and also in terms of the primary structural components and systems. These components and systems are organized in a manner that first considers the building at the ground level and proceeds upwards in its evaluation. The condition of the building's foundations, retaining walls, basement, wall condition, and floor and roof framing systems are each described. In each of the descriptions, the floor plan drawings are referenced to assist in defining work locations. These floor plans may be referenced in the appendix to this report that documents Existing Conditions included in the Appendices (see Appendix I: Existing Conditions, Figures 1–4). Furthermore, the floor plans are overlain with a series of lettered and numbered gridlines that will also be referenced in an effort to better identify specific locations within the building than mere reference to a specific room within the building allows. The gridlines are used to describe the location of various wall materials, repair locations, and other building information.

Overall Structural Description of Residence A. Residence A is a two-story structure on the north-facing slope of Barnsdall Park in Los Angeles. The building is a modified "T" shape, and it is constructed of hollow clay tile (HCT) walls with a wood framed roof and floors. The roof has a number of different levels. Typically, there is a step of about 18 inches between the living room and the dining room and the living room and the small bedroom on the second floor. The roof over the bedroom wing on the south side of the building is about 3 feet above the roof of the living room. There is a penthouse over the toilet room that provides access to the roof. The penthouse roof is about 7 feet above the living room roof.

Foundation, Retaining Walls, and Basement. Foundations for the exterior walls are continuous concrete footings. Their size and depth is unknown. Based on the other structures on the site, they are assumed to be 18 inches wide, 12 inches in thickness, and from 12 inches to 18 inches into the soil. Whether or not the footings are reinforced is not known. This is typical for the walls along gridlines 1, 2, and 3, as well as along gridlines A, A.2, C.8, and D. The walls of the garage, gridlines 1, 2, A, and D, are concrete. The walls in the along gridlines B and C, and gridline 4, are concrete up to the grade line. The retaining wall along A.5 from gridline 3 to 3.5 is concrete. The other retaining walls are assumed to be cast concrete with a formed pattern. This would be along grid C.5. It is not known whether or not they are reinforced.

Wall Construction. The exterior walls of the building are of HCT construction. Some of the HCT walls are also on the interior. Wall heights vary in the building. The living room has a ceiling height of 13 feet 2 inches. Upstairs rooms have a ceiling height of 8 feet 3 inches. First-floor rooms have a ceiling of 9 feet 4 inches. The height of the garage is about 8 feet. On gridline 1, the HCT extends to the roof and is the parapet. Along gridlines A and D, from gridline 1 to 2, the condition is the same. The wall on gridline 2 is HCT from foundation to second floor line, from gridline B to C. Above the second floor, the wall is masonry as it comprises the chimney. A short portion of the wall along

gridline 2, from C.7 to D is also HCT. In this same area, along gridline 2.3, the wall is HCT from grade to second floor line, then wood frame above the second floor line. HCT walls are along gridline A from gridline 2 to 3. On gridline C.7 from gridline 2 to 3, the wall is HCT one story in height. Along gridline 3 from gridlines A to B.5 on the first floor the wall is HCT. The HCT along gridline 3 is only from gridline A to B on the second floor. The south section of the building, from gridline 3 to 4 and along gridlines B and C has exterior wood stud walls above grade. Most of the interior walls are constructed of 2 inch by 4 inch wood studs spaced at 16 inches on center.

Framing. The framing system for the floors and that for the walls must be considered independently. The floor framing consists of 2-inch by 10-inch wood joists spaced at 16 inches on center. A double layer wood floor is placed over the joists. The bottom layer is 1-inch boards placed diagonally. The top layer is the finish flooring. The roof framing of the building is more complicated than the other system, as the roof is a series of planes at different levels. The roof is framed with 2-inch by 10-inch rafters spaced 16 inches on center. On top of the rafters is a layer of 1 inch straight board sheathing. A layer of ½-inch plywood was added over the sheathing in some areas of the roof as part of the mitigation work after the 1994 Northridge earthquake. The area with plywood is generally from gridline A to C and from gridline 1 to 2 in an area that occurs directly over the living room. This area is a flat plane. In areas C to D from gridlines 1 to 2, the roof is about 18 inches higher. This also has a layer of plywood. The area of gridlines A to B from gridline 2 to 3 is also 18 inches higher than the roof over the living room and has a layer of plywood.

Previous Damage to and Work Conducted on Building in Response to 1994 Earthquake. The building was damaged in the 1994 Northridge earthquake. Damage consisted of an outward exterior movement of the living room wall at the northeast corner, gridlines A and 1. There was some cracking at the joints between different materials. In response to damage to all the buildings at Barnsdall Park, the Federal Emergency Management Agency (FEMA) funded repairs of damage and selected mitigation against future earthquakes.

Building Code Requirements to Consider for Building's Future Reuse. Residence A was originally constructed as a single-family dwelling (R-3 Occupancy Group); however, as discussed in a previous section of this report, the building was used as early as 1928 as a recreation hall and art classes were taught in the building for many years. It is not known whether or not any special code approvals and provisions to permit its use for art classes were granted in the more than 80 years since its construction. However, future reuse considerations should limit the occupant load in the building. The two reuse options currently considered within this report for Residence A are for its future use either as a site orientation facility or an art gallery/intimate performance space with each reuse option also having with support spaces such as archives, offices, an artist's studio, or exhibit spaces. Each of these reuse options would result in a higher occupancy than the residential use for which the building was originally constructed. Reuse as a site orientation facility would result in a Business Occupancy Use while the art gallery/intimate performance space would result in an Assembly Use. When considering code provisions, either of these reuses for Residence A is feasible but would require additional design considerations with a change in occupancy. A preliminary review of the considered occupancies and the accompanying design considerations are discussed here, although any future reuse of the building would require more extensive analysis:

1. *Reuse as a Site Orientation Facility: Business Occupancy (Group B-type Occupancy).* The reuse of Residence A for use as a "welcome center," and ticket and site information facility with office support space would change the building's use to a Business Occupancy (which falls under the category of a Group B-type occupancy in the building code). The use of the space for informational displays, small group presentations, and/or waiting areas would also fall within the same group. The height and area of the building, as well as its location on the property, should not present a problem for such a reuse of the building. Floor loads as an office should be considered acceptable, although no calculations have been made to verify this. However, reuse of the building as a Group B-type occupancy would require a review of the capacity of the exit system and the exit path through the building for code compliance. With such a reuse, doors to stairways may have to be provided with closers to limit smoke spread. Existing wall finish materials, such as plaster, would also need to meet accepted flame spread and smoke generation limits. Fire alarm and detection system improvements might also be required.
2. *Reuse as an Art Gallery: Assembly Use.* Art galleries are considered assembly spaces. If space of Residence A were allocated to reuse as an art gallery or other assembly space, additional code issues would result. Such a use would require additional fire protection, panic hardware, and other requirements than business occupancy.

Description of the Condition of Building Materials. This section provides descriptions of building materials, elements, and structural systems in need of repair. The probable causes of material deterioration are also noted, when applicable. Building materials and elements on both the exterior and throughout the interior of the structure were assessed. However, this section is not intended to be comprehensive in its breadth with a complete inventory of all materials and elements in the building; rather, only materials and elements assessed to be original to the historic structure and in need of repair are presented here. On the exterior, all four elevations evidence areas in need of repair, which are described in the following section. On the interior of the building, areas of concern are limited almost entirely to the first floor. Therefore, only materials and elements on the first floor are described, with the exception of the basement-level floor, which is also in need of repair. In each of the descriptions for both exterior and interior materials, photos are provided to document the area of concern These photos may be referenced in the appendix to this report that documents Existing Conditions included in the Appendices (see Appendix I: Existing Conditions, Photos 1–107).

While photographs and the designation of particular building elevations are deemed sufficient for calling out areas of concern on the exterior of the building, the compartmentalization typical of interior space makes such designation decidedly more complex. Therefore, for each interior description, both the room name and its designated room number are referenced to assist in identifying the areas in which repair of materials in needed.

Overall Description of Residence A With Regard to Materials. Residence A is a two-story structure with an additional basement and penthouse level. The structure is a combination of wood-framing and hollow clay tile walls clad on the exterior with cement stucco and cast art stone decorative trim elements. These areas with decorative cast stone trim are located on the building at window surrounds and spandrel panels. Flat area surfaces of the façade between fenestrations are covered with cement stucco. In addition, the decorative cast stone trim may also be found on the

surfaces of the retaining walls adjacent to the building. A visual examination of the building's decorative façade evidenced numerous signs of movement and water damage. Most of this damage can be attributed to the infiltration of moisture into the cast stone substrates, causing the interior ferrous metal reinforcing bars to rust and expand in a process known as "iron jacking." This expansion has caused the decorative cast stone to crack and spall at numerous locations. The interior of the building consists of two floors that encompass the primary spaces of the building, while a basement-level garage and a small penthouse space at the roof level provide secondary spaces. The interior masonry decorative components consist of cast-in-place concrete slabs scored to resemble tile and two fireplaces that appear to be built of brick. There are also several rooms with cast concrete flooring of a less decorative nature. There are numerous locations where hollow clay tile demising walls exist, but these will be addressed by the structural engineer. Areas deemed to have significant materials in need of repair, both on the exterior of the building and on the interior, are described in more detail as follows:

Exterior Elevations. Each of the four elevations exhibits some materials or elements in need of repair or restoration, although the extent of damage varies from elevation to elevation. The north and the west elevations appear to be those in need of the most extensive repair, while the south and the east elevations exhibit the least amount of damage. On the north elevation, the major item is the missing balcony component of stucco and cast art stone that has been replaced with a wooden facsimile. Evidence of the previously removed balcony attachment indicates the likely location of this missing component. In addition, a wood outbuilding sitting upon a concrete slab adjacent to the original structure represents an inappropriate addition to the site. It should be removed, and the underlying materials repaired, if necessary. On the west elevation, there is noticeable cracking and spalling in approximately 10 lineal feet of decorative cast art stone trim at the southwest corner service entry. This art stone should be repaired. The problems on the south elevation are fairly minor, as the only problems evidenced are missing and cracked grout between cast art stone trim elements. However, the east elevation evidences problems similar to that of the west elevation, only to a lesser extent. The area around the entry to the Former Servant's Wing (Space 105) has several areas of decorative cast stone trim that are damaged or missing. Possible de-lamination of the stucco was also noted.

Exterior Site Features. The exterior Entry Court preceding the entry to the building's interior is the primary site feature at Residence A and thus is the area in which the majority of materials and elements of significance are located. Many of these elements and materials are badly in need of repair. These elements and materials include the decorative entry slab that is scored to resemble tile, the large retaining walls to either side of the entry walkway, planters and smaller retaining walls, and a balcony element above the primary entrance to the building. For some of these materials or elements, inappropriate additions have been made to them over the years. These additions should be removed and the underlying materials repaired or replicated to match the existing features. In other cases, the need for materials repair is a result of material damage through deterioration and/or movement. For these materials or elements, the cause of the damage should be determined and remedied prior to their repair. These elements and/or materials are described as follows:

- *Entry Court Floor Slab.* The existing decorative entry slab is cracked and possibly settling. Inappropriate new concrete has been installed in the center of this entry slab area. An inappropriate concrete access ramp also has been added to this area.
- *Large Retaining Walls.* The north and south retaining walls on either side of the entry walkway have moved over time with noticeable shifting of the foundations. Attached decorative cast stone is cracked and spalled at several locations.
- *Planters and Small Retaining Walls.* The planters and smaller retaining walls than those described above, located at the outer entry, are also damaged and show signs of shifting foundations and internal metal decay.
- *Balcony Over Primary Entrance to the Building.* The balcony above the entry is clearly the victim of water infiltration from likely faulty drains in the deck. This has contributed to the further infiltration of moisture into the structure's internal framing, and caused noticeable movement in the wood, cast stone, and cement stucco.

Interior. Wooden moldings, baseboards, doors, and cabinets are used throughout the house. These elements have been painted over the years, but according to Architect's Specifications for Residence A, they are milled from sweet gum and Wright intended them to be finished rather than painted. These elements should be rehabilitated throughout the house. There are also specific elements located within the building's interior that are in need of restoration or repair. These elements and materials are almost entirely confined to the first floor as the most architectural attention appears to have been lavished on the most public spaces of the building. These elements and materials are described on a room-by-room basis as follows:

- ***First Floor***
  - *Entry Hall (Room 101).* The entry floor is decorative colored concrete, cast-in-place, and scored to represent tile paving. There are numerous cracks throughout this area and on the similar concrete steps leading to the basement. Old wax coating and soiling have built up on these surfaces over the years.
  - *Living Room Windows (Room 102).* Although the interior HCT supports are not the focus of this review, it should be noted that an intrusive structural upgrade to these elements between doors would be feasible and welcome, given their current structural enhancement.
  - *Fireplaces (Rooms 102 and 103).* There are two fireplaces; one in the living room and one in the ground-floor bedroom. Both are composed of concrete hearths with brick surrounds. Both have been painted and/or covered with wood sheeting and otherwise obscured from clear view.
  - *Former Servant's Wing (Room 105).* The original scored concrete floor has been repaired in previous years and has, in addition to normal slab-cracks, an intrusive and inappropriate repair that shows as a non-matching cement patch. Plaster on the lower wall has dissolved and failed at several areas.
- ***Second Floor Level***
  - No specific items for in need of materials repair are noted.

- ***Penthouse/Roof Level***
  - No specific items for in need of materials repair are noted.
- ***Basement Level***
  - *Garage (Room 001).* The original scored concrete floor in the garage has been coated and stripped in previous years and displays signs of dirt buildup and discoloration. Plaster on the lower wall has dissolved and failed at several areas.

Assessment of Materials and Elements

This section will provide a detailed analysis of known original and non-original materials and elements throughout the building. These materials and elements were assessed by Robert Chattel and Gabrielle Harlan of Chattel Architecture, Inc. during three different site visits on July 16, October 7, and December 3, 2008. Assessments as to original and non-original materials were conducted in the field and the results then later verified, where necessary, through a comparison of the current photographic documentation of the building with historic drawings and photographs. (Both the current photographic documentation of the building as well as the historic drawings and photographs used are provided in the Appendices.) In areas where the assessment of original and non-original materials was inconclusive, the area was noted for further investigation. For the sake of clarity, the assessment is divided into two separate sections. One section assesses materials and elements exterior to the building, while the other section assesses materials and elements interior to the building. The results of this assessment are provided in Tables C and D.

Table C: Exterior Inventory of Original and Non-Original Materials and Elements by Building Elevation

Location/ Surface	Original Features	Modified Features
West Elevation		
Immediate Exterior Area	Unfinished concrete scored to look like tile leads to the door of Residence A; 2 retaining walls with smooth stucco finish flank this original scored concrete patio; the southern retaining wall blocks the elevation change as the hill slopes downward, north-facing portion of retaining wall contains a frame of stone cast tile and ends with a stone cast tile planter; northern retaining wall also marks the change in grade down the hill and north-facing portion leading to the garage is also decorated with stone cast tile; this retaining wall ends with a planter that is decorated with stone cast tile.	Metal railing adjacent to original scored concrete area is an addition; asphalt path adjacent to concrete entry court is an addition (the path extends from the original entry court to the driveway to the north of it and also extends south to the main driveway up to Hollyhock House); iron sculpture on a cement base is an addition from the 1970s; the metal shed on northern portion of the elevation and the two small stuccoed sheds along driveway are additions; the metal street lamp is an addition; an original concrete planter box was removed from the retaining wall to the south of the entry court.

Table C: Exterior Inventory of Original and Non-Original Materials and Elements by Building Elevation

Location/ Surface	Original Features	Modified Features
Basement	Smooth stucco finish; only portion of basement visible from west elevation contains the garage wooden doors, construction date of doors is unknown as architectural drawings indicate garage doors might have originally been located on opposite side of house; band of stone cast tile continues rhythm from retaining wall to create a band of stone cast tile that runs horizontally above garage doors.	Surface mounted metal floodlight and electrical wiring above stone cast tile are additions.
First Floor	Smooth stucco finish with stone cast tile on overhang above entrance; original wooden entrance doors; freestanding screen wall with a smooth stuccoed finish and a cast art stone panel border that runs horizontally along the upper portion of wall and continues down vertically along southern border of wall.	Entrance doors and sidelights have been painted; the wooden staircase extending along the southern portion of the elevation between the main façade and the freestanding screen wall is an addition.
Second Floor	Smooth stucco finish; northernmost portion of elevation contains bay window that corresponds to dining room, cast art stone panel runs in a band around frame of window.	Metal roof flashing along upper portion of bay window as well as above kitchen windows; staircase and door to Bedroom Wing are not original.
Penthouse	Smooth stucco finish; band of stone cast tile bordering wooden windows.	Southern window has been painted over from the inside; metal and wooden roof trim is not original; architectural drawings indicate windows were continuous along length of stone cast tile, some windows might be infilled.
North Elevation		
Immediate Exterior Area	None noted.	None noted.
Basement	Smooth stucco finish; wooden door on east portion of elevation may or may not be original as it does not appear on the original architectural drawings for the building.	Wooden shed on western portion of elevation does not appear to be an original feature; HVAC unit is not original.
First and Second Floor	Smooth stucco finish with two bands of cast art stone running horizontally along the elevation; original wooden windows in a double-height configuration; cast art stone runs in a continuous band to frame each window.	Wooden balcony is not original as evidenced by scarring of cast art stone along portion of exterior wall where balcony is attached. In addition, original balcony was made of cement as evidenced by drawings and historic photos. Balcony floor was originally unfinished concrete scored to look like tile, as is also found in the exterior entry court, the entry hall in the interior, and at the living room fireplace hearth.

Table C: Exterior Inventory of Original and Non-Original Materials and Elements by Building Elevation

Location/ Surface	Original Features	Modified Features
Penthouse	Smooth stucco with a band of cast art stone framing a wooden door and sidelights.	Metal and wooden roof trim above door is not original.
East Elevation		
Immediate Exterior Area	None noted.	None noted.
Basement	Smooth stucco finish.	Door and window in original opening to garage do not appear to be original.
First Floor	Smooth stucco finish, four wooden windows that correspond to the Former Servant's Wing are each framed by a band of cast art stone. A freestanding screen wall with a smooth stucco finish extends in front of the building on the southern end of this façade, and it is banded with cast art stone. On the northern portion of this façade, two horizontal bands of cast art stone continue from the north elevation and terminate at a double-height band of wooden windows (corresponding to the Study on the First Floor and the Bedroom on the Second Floor).	On the southern portion of the façade, a metal fence and a small roof overhang extending from the main façade to the freestanding screen wall are both additions.
Second Floor	Smooth stucco finish; wooden-framed windows of Former Bedroom Wing bordered by a band of stone cast tile.	Floodlight is mostly likely a modified feature. Window at Room 203 (bedroom) is modified to accommodate an installed air conditioning unit.
Penthouse	Smooth stucco finish; band of stone cast tile bordering wooden windows.	Architectural drawings indicate windows were originally continuous along band of stone cast tile, some windows might be infilled; air conditioning unit sits in portion of center window and southern window has been painted over from the inside; wooden and metal roof trim is not original.
South Elevation		
Immediate Exterior Area	None noted.	Historic photo from 1965 indicates grading around south elevation has been modified and lamp post on driveway is not an original feature.
First Floor	Smooth stucco finish.	Wooden window is not original.
Second Floor	Smooth stucco finish with a horizontal band of cast art stone; wooden window framed by a band of cast art stone.	None noted.

Table C: Exterior Inventory of Original and Non-Original Materials and Elements by Building Elevation

Location/ Surface	Original Features	Modified Features
Penthouse	Smooth stucco finish; band of cast art stone frames a wooden vent (not known if wooden vent itself is original).	Metal and wooden roof trim is not original; note that architectural plans indicate vent was originally destined to be a row of windows.

Table D: Interior Inventory of Original and Non-Original Materials and Elements by Room Designation

Surface		Original Features	Modified Features
First Floor: 101 Entry Hall			
Floors		Integrally-colored concrete scored to look like tile.	None noted.
Walls	**North**	Plaster wall with wood trim; base and crown molding.	Surface-mounted conduit; natural finish wood trim is painted (intent to leave wood trim a natural color is documented).
	East	Plaster wall with wood trim; base molding; built-in concrete benches arranged as inglenook.	Bench cushions are probably not original; natural finish wood trim is painted (intent to leave wood trim a natural color is documented).
	South	Plaster wall with wood trim; base molding.	Natural finish wood trim is painted (intent to leave wood trim a natural color is documented).
	West	Plaster wall with wood trim; pair of doors flanked with sidelights; base molding.	Addition of panic hardware to doors; doors have been painted (were probably a natural-colored finish); natural finish wood trim is painted (intent to leave wood trim a natural color is documented).
Ceilings		Plaster with crown molding.	Paint on crown molding is painted and probably was not original intent (no documentation of original intent).
First Floor: 102 Living Room			
Floors		Integrally-colored concrete scored to look like tile at fireplace hearth.	Wood floor may not be original.
Walls	**North**	Plaster finish with wood trim and base molding. Wall contains five original wood doors with fixed windows above them.	Doors and windows have Plexiglas-like material coverings as noise-abatement measure; full-height cabinets at west end and wood shelving and "hood" element at east end of wall appear to be additions; wood trim at door/window surrounds is painted; doors and window frames are painted (probably intended to be natural finish); water damage to plaster at east end.

Table D: Interior Inventory of Original and Non-Original Materials and Elements by Room Designation

Surface		Original Features	Modified Features
	East	Plaster finish.	Wood cabinets are later addition; water damage at north end of east wall.
	South	Plaster finish with wood trim and base mold; two wood screen elements; brick wing walls at fireplace location; original window location at western end of south wall (in small space currently partitioned off).	Wood trim is painted; fireplace opening is filled in; brick wing walls at fireplace location are painted; wood screen elements are painted (most probably intended to be a natural finish to match original natural finish of wood trim throughout building); infilled window at western end of south wall (in small space currently partitioned off).
	West	Not visible.	Wall adjacent to fireplace at termination of balcony space above is non-original. The space currently partitioned off at the west end of the Living Room is part of it and the "West Wall" information noted here applies to the wall in that smaller space. Addition of full-height cabinets blocks view of original wall surfaces.
Ceilings		Plaster around perimeter of ceiling.	Lay-in tile ceiling and fluorescent light fixtures are later addition; ceiling track for partition to separate western end of living room from the rest of the space is an addition.
First Floor: 103 Study			
Floors		Integrally-colored concrete plainly detailed.	None noted.
Walls	**North**	Plaster with base molding; brick wainscoting with concrete cap surrounding fireplace opening.	Brick is painted; full-height wood shelves are an addition.
	East	Plaster with base molding; one double-hung wood window with light well at ceiling.	Surface-mounted electrical panel with vertical soffit above; surface-mounted conduit; windows are painted (probably originally a natural finish to match trim throughout the building).

Table D: Interior Inventory of Original and Non-Original Materials and Elements by Room Designation

Surface		Original Features	Modified Features
	South	Plaster with base molding; one double-hung wood window with light well at ceiling.	Prior door opening to exterior (as evidenced by concrete step) is infilled with air conditioning unit; closet enclosure and abutting block-like element at west end of south wall are additions; surface-mounted fire alarm is added; windows are painted (probably originally a natural finish to match trim throughout the building); bars over lower portion of window are addition.
	West	Plaster wall with door opening into adjacent Entry Hall.	Door is not original.
Ceilings		Plaster.	Surface-mounted fluorescent fixture.
First Floor: 104 Former Bedroom			
Floors		Integrally-colored concrete floor plainly detailed.	None noted.
Walls	**North**	Plaster with wood trim.	Structural framing added to brace wall; wood trim is painted.
	East	Plaster with wood trim; one casement window.	Bars added over window; stainless steel sink is an addition; surface mounted pipe in boxed enclosure.
	South	Plaster with wood trim; five-panel solid-core wood door.	Door is painted (probably originally featured a natural finish to match trim throughout the house); painted copper pipe surface-mounted at top of wall.
	West	Plaster with wood trim; solid core wood door.	Wood trim is painted.
Ceilings		Plaster.	None noted.
First Floor: 105 Servant's Wing			
Floors		Scored concrete.	None noted.
Walls	**North**	Plaster.	None noted.
	East	Plaster finish; one door with glass inset opening to the exterior; one casement and one fixed window.	Original wall that abutted this one removed from its location between the door and the window to the south of it (walls formerly divided this space into two); built-in cabinets added; surface-mounted conduit.
	South	Plaster.	Window is not original to the space.
	West	Plaster.	Built-in cabinets, closet, and surface-mounted conduit added; conduit and vertical soffit added over portion of the window; wall mounted HVAC unit inset in wall; angled doorway and door at north end of wall is an addition.

Table D: Interior Inventory of Original and Non-Original Materials and Elements by Room Designation

Surface		Original Features	Modified Features
Ceilings		Plaster	Ceiling-mounted fluorescent light fixtures and j-boxes with hanging conduit.
Second Floor: 201 Kitchen			
Floors		Wood.	None noted.
Walls	**North**	Plaster with wood trim and base molding; door opening.	Wood trim painted; door may not be original, further investigation needed.
	East	Plaster with base molding.	Upper cabinets are a later addition; uncertain as to whether base cabinets are original or an addition.
	South	Plaster with wood trim and base molding; three clerestory windows arranged in a grouping; built-in cupboard.	Wood trim and doors to built-in cupboard painted.
	West	Plaster with wood trim and containing six casement windows arranged in a grouping; sink and base cupboards appear to be original.	Windows and base cabinets painted (most likely a natural finish to match trim throughout the building); tile backsplash and counter appear to be a later remodeling.
Ceilings		Plaster.	Surface-mounted fluorescent fixture.
Second Floor: 202 Dining Room			
Floors		Wood.	None noted.
Walls	**North**	Plaster with wood trim and base molding.	Wood trim painted.
	East	Plaster with wood trim and base molding; clerestory windows.	Clerestory windows are painted over (and covered on the exterior with new roofing material). Wood trim painted.
	South	Plaster with wood trim and base molding; built-in cabinet.	Wood trim and built-in cabinet painted; shelves in cabinet do not appear to be original.
	West	Plaster with wood trim and base molding; fixed window flanked by casement on one side.	Infill where another casement window originally flanked the other side of the fixed window (not known if it is still in place underneath infill material).
Ceilings		Plaster.	Surface-mounted conduit and fluorescent light fixture.
Second Floor: 203 Bedroom			
Floors		Wood.	None noted.
Walls	**North**	Plaster with wood trim and base molding.	Wood trim painted.
	East	Plaster with wood trim and base molding; one window.	Wood trim painted and surface-mounted conduit.
	South	Plaster with wood trim and base molding; one window.	Wood trim painted and surface-mounted conduit.

Table D: Interior Inventory of Original and Non-Original Materials and Elements by Room Designation

Surface		Original Features	Modified Features
	West	Plaster finished wall with wood trim and base molding contains two door openings.	Wood trim painted; doors do not appear to be original, two HVAC vents are located above one door.
Ceilings		Plaster.	Surface-mounted conduit and fluorescent light fixture.
Second Floor: 204 Bathroom			
Floors		Not noted.	None noted.
Walls	**North**	Plaster with wood trim.	Original clerestory window is infilled; wood trim is painted.
	East	Plaster with wood trim.	Wood trim is painted.
	South	Plaster with wood trim.	Wood trim is painted.
	West	Plaster with wood trim.	Wood trim is painted.
Ceilings		Plaster.	Surface mounted fluorescent fixture added.
Second Floor: 205 Bedroom Wing			
Floors		Wood.	None noted.
Walls	**North**	Plaster finish wall with wood trim contains two door openings, one of which has a transom window above it.	The door with the transom above it is not original (although the transom is original); the transom is painted over; pin-up board and chalkboard mounted on wall are later additions; thermostat on wall is addition.
	East	Plaster finish wall with wood trim contains two casement windows and four fixed windows, one of which has a transom above it.	Soffit for HVAC added; base cabinets along length of wall are later addition; windows have sound-abatement material placed over them.
	South	Plaster with wood trim; fixed window flanked by two casement windows.	Base cabinets and wall enclosures defining closets are probably later additions (further investigation is needed to determine conclusively); windows have sound-abatement material placed over them; wood trim is painted.
	West	Plaster finish wall with wood trim contains three fixed windows and two casement windows.	Wood door with panic hardware is a later addition that replaced an original fixed window; windows have sound-abatement material placed over them; wood trim is painted.
Ceilings		Plaster.	Surface-mounted fluorescent fixtures added.
Roof: 301 Penthouse			
Floors		Wood.	None noted.

Table D: Interior Inventory of Original and Non-Original Materials and Elements by Room Designation

Surface		Original Features	Modified Features
Walls	North	Plaster finish wall with wood trim contains a door flanked by two windows.	Wood trim, door, and windows are painted.
	East		Wood shelf at west end of wall is an addition; HVAC unit inset in wall is an alteration; surface-mounted conduit added.
	South	Plaster.	Shelving is an addition (base upon which it rests may also be an addition; further investigation is needed).
	West	Plaster wall with wood trim; fixed clerestory window.	Shelving and base upon which it rests are a later addition; plaster exhibits major cracks and there is a patch where it is missing so that the lath is exposed; wood trim around window is painted.
Ceilings		Plaster.	Surface-mounted fluorescent light fixture.
Basement: 001 Garage			
Floors		Scored, uncolored concrete.	None noted.
Walls	North	Plaster finished wall.	Full-height wood shelving and surface-mounted electrical conduit added to wall.
	East	Plaster finished wall.	Sink and surface-mounted conduit added.
	South	Plaster wall.	Full-height wood shelving added.
	West	Plaster finished wall with door opening to exterior.	Doors and sidelights are not original; built-out closet spaces adjacent to doors are additions
Ceilings		Plaster.	Non-original fluorescent light fixture; HVAC ductwork is later addition; 4 × 4 wood posts supporting ceiling plane appear to be later addition.
Basement: 002 Workroom			
Floors		Scored, uncolored concrete.	None noted.
Walls	North	Plaster finished wall with door opening to exterior and one clerestory window.	Surface-mounted electrical conduit with fire alarm added to wall; clerestory window is painted over, wood shelves probably not original.
	East	Plaster finished wall.	Full-height wood shelving added; not known if workroom is an original feature, as plans indicate area might have been part of original garage entrance.

Table D: Interior Inventory of Original and Non-Original Materials and Elements by Room Designation

Surface		Original Features	Modified Features
	South	Plaster finished wall with door opening to Hall.	Further research required to establish if this room was a later addition.
	West	Plaster finished wall.	Industrial sink has been installed; wooden shelves and benches are not original.
Ceilings		Plaster.	Ceiling mounted fluorescent light fixture and HVAC ductwork are later additions.
Basement: 003 Toilet Room			
Floors		Scored, uncolored concrete.	None noted.
Walls	**North**	Plaster finished wall.	HVAC and boiler are later additions.
	East	Plaster finished wall with window and door opening to exterior.	Window and door are of unknown construction dates.
	South	Plaster finished wall with door opening to Hall.	Toilets have been installed along with two bathroom stalls; entire room is of unknown construction date.
	West	Plaster finished wall.	A fuse box and a sink have been installed to this wall.
Ceilings		Plaster.	HVAC extends from the floor through to the ceiling.
Basement: 004 Hall			
Floors		Scored, uncolored concrete.	None noted.
Walls	**North**	Plaster finished wall; two door openings to Workroom and Toilet Room.	Drawings indicate entire basement as it exists today might be a modification to original floor plan.
	East	Plaster finished wall with door and window; plumbing runs along surface of wall; door opens to small closet containing an additional window.	Plaster finish inside closet indicates water damage.
	South	Plaster finished wall.	Wood shelving units along both sections of wall.
	West	Plaster finished wall. Two door openings to Garage and staircase leading to first floor.	None noted.
Ceilings		Plaster; plumbing along ceiling.	Ceiling-mounted fluorescent light fixture; HVAC ductwork and electrical wiring are later additions.

FUTURE BUILDING PROGRAMMING AND SPACE ALLOCATION

Evaluation of Significant Spaces

This section identifies significant spaces and features within Residence A. These spaces and features were assessed for their historical significance on a room-by-room basis and included circulation spaces such as halls and stairways. Significance was determined by considering each room's

importance to the building historically (primary functions of the building versus auxiliary functions), and each room's ability to today convey its historic function. This involves considering the extent to which individual rooms have been modified over time. Each space was then assigned to one of four hierarchically-arranged categories: Primary Space, Secondary Space, Tertiary Space, or Non-Significant Space. Each of these categorical designations of space denotes a different treatment approach for the future reuse of the building. Those spaces deemed most significant (primary spaces) would require the greatest amount of conformance to the *Secretary's Standards for the Treatment of Historic Properties*, while those spaces that are the least significant (tertiary spaces) would have to conform to a lesser extent. The designation of "non-significant spaces" indicates spaces or elements that are not original to the building and that could be altered or removed without any negative impact to the historic character of the building. The results of these assessments are mapped onto the floor plans for each of the four levels of the building (see Appendix G: Significant Spaces Maps).

Potential Use and Reuse Options

In thinking about ways in which Residence A's physical assets can be adapted for new uses, it is necessary to take stock of constraints and goals not only for the building itself but also for the overall site. The following text discusses how Residence A can serve as a venue for new uses. This section identifies two potential reuse options, discusses the manner in which those reuse options are conceived in terms of both the building and the overall site, and recommends treatment approaches and maintenance priorities for each. The reuse options are as follows:

- **Reuse Option A: Site Orientation Space with Auxiliary Support Space**
  - **Primary function:** Interpretive display/Orientation to site/Architectural tour space.
  - **Support functions:** Private offices/Meeting space/Archives/Art classroom space.
- **Reuse Option B: Gallery/Intimate Performance Space with an Artist-in-Residence Working Space**
  - **Primary function:** Gallery/Intimate performance space.
  - **Support functions:** Artist-in-Residence working space.

The two uses selected for study for Residence A emerged directly from a Visioning Workshop that was held on Thursday, November 13, 2008, at Barnsdall Park. The reuse of Residence A presents the City with a unique opportunity to promote Los Angeles arts and culture and foster community development through improved public facilities. Barnsdall Park is an important cultural center in East Hollywood and Residence A has a unique position in the Park to support and expand current offerings. Thus, it was important to evaluate a variety of relevant City departmental goals to arrive at options for the highest and best reuse of Residence A. Necessary to this process was balancing Barnsdall Park's historic use, Aline Barnsdall's stated wishes, and budgetary considerations. Furthermore one of the local art, architecture, and design focused educational programs may have an interest in developing an artist-in-residence or other such programs and their involvement in pre-planning could evolve into a mutually beneficial partnership.

In an effort to create comprehensive and thoughtful options for reuse, a one-day workshop was designed. The meeting was led by Susan Carpenter, a professional facilitator with extensive

experience finding common ground and developing a vision for projects. Representatives from City departments as well as representatives from citizen groups with an interest in Barnsdall Park were invited to attend. Representatives of City agencies already directly involved with the project, such as the Bureau of Engineering, Cultural Affairs, and the Community Redevelopment Authority, were asked to participate as were representatives from departments or agencies such as the City Council Office, the Office of Historic Resources, and Department of Parks and Recreation. Representatives from citizen groups such as the Los Angeles Conservancy, the Barnsdall Park Foundation, and the Hollywood Arts Council were also invited to participate.

The day began with a short tour of Residence A to acquaint all of the workshop participants with the building and to introduce some of the issues and opportunities that exist for its future rehabilitation. Then, the group gathered in the Junior Arts Gallery and engaged in a series of exercises designed by the meeting's facilitator, Susan Carpenter. The first exercise was one that required the participants to brainstorm potential future uses for the building and to identify advantages and disadvantages associated with these particular uses. The day concluded with a Visioning Exercise that revealed many similarities in participants' individual visions for potential future uses of the building. These commonalities are summarized below:

1. ***Front Door.*** Residence A is the "front door" to the Barnsdall Park. Future uses should support its important role in the public's entry to the park.
2. ***Flexibility.*** As the "front door" to the park, the building should serve a variety of purposes at different times of day (e.g., architectural tours on first floor during the day could be followed by small public events, like lectures, in the evenings, while the second floor might offer meeting space during the day and space for art classes in the evenings). Therefore, the space needs to be flexible. However, if the first floor is the more public space, but also the subject of the most restoration, this suggests formal activities and more restricted access to the space. The second floor might undergo less restoration, host less formal activities, and have less restricted access to space.
3. ***Public/Private.*** The first floor in Residence A should be the more public of the two floors.
    a. This might solve potential problems associated with public accessibility to the house.
    b. It also suggests that restoration efforts should be concentrated on the first floor. The first floor should be rehabilitated and restored as fully as possible to its original architectural character.
4. ***Future Uses.*** The two potential future uses for the building that were most often voiced were:
    a. *Primary function:* Interpretive display/Orientation to site/Architectural tour space.

       Support functions: Private offices/Meeting space/Archives/Art classroom space.
    b. *Primary function:* Gallery/Intimate performance space.

       Support functions: Artist-in-Residence working space.
5. ***Preservation.*** This should be limited to the architectural space and infrastructure, as there are no extant historic furnishings or documentation of such.[1] Improvements should address life/safety hazards and should be minimally intrusive interventions.

[1] According to the curator of Hollyhock House, Jeffrey Herr, original drawings for furniture in Residence A prepared by the office of Frank Lloyd Wright did exist at one time. Although their existence today is unknown, in the future it is possible that these drawings might be located and that they would yield important information that could aid in the restoration of the building's interior as furnished.

From this exercise, the two different programs for the future use of the building listed above emerged. These options are described in detail in the following section.

REUSE OPTIONS IN DETAIL

This section focuses on identifying areas within the building that could be altered without destroying primary spaces or character-defining features. Identifying significant spaces and character-defining features is critical to the process of implementing either reuse option. These features and spaces make up the "tangible elements [of a building] that embody its significance for association with specific events or persons and it is those *tangible elements* both on the exterior and interior that should be preserved."[1] As an aid in developing the two reuse options at a conceptual level of design, a classification system for features and spaces within the building was established. The system evaluates both the association of the feature or space with the building's historic significance and the integrity of the feature or space. The classification system is modeled on the U.S. Navy's National Register Resource Treatment Categories that "divides all of its cultural resources … into three general categories that recognize varying levels of historical or architectural importance based on evaluation by qualified professionals. Preservation actions, or 'treatments,' required may vary with the category."[2]

- Primary spaces include those features or spaces that are closely associated with the building's historic significance.
- Secondary spaces include those features or spaces that are moderately associated with the building's historic significance.
- Tertiary spaces include those features or spaces that are remotely associated with the building's historic significance.

This hierarchy of spaces is further divided into four final classifications, incorporating the integrity of the feature or space. The four categories of significant spaces are illustrated on the existing floor plans and defined as follows:

Level of Significance

	Primary significant space
	Secondary significant space
	Tertiary significant space
	Not a significant space

For the two reuse schemes considered here, a series of significant spaces diagrams, arranged floor-by-floor is presented in the following pages. It is important to note that the significant spaces diagrams

[1] Lee H. Nelson, *Preservation Brief No. 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*, n.d., p 1.

[2] Naval Facilities Engineering Command *Historic Structures Preservation Manual* (Philadelphia: Naval Publications and Forms Center, September 1991, 2–4).

reflect a hierarchy based not only upon functional use but also the presence of extant architectural fabric and features. For example, a space within the building that was intended, historically, to be public in its use, such as entry hall or living room, is deemed, for the purposes of this evaluation, to be more significant than a space that was intended to be more private in its use or to play a supportive function, such as a bathroom, utility room, or garage. The presence or absence of extant historical fabric was also assessed in determining the significance of spaces within the building. For instance, although the balcony on the north façade of the building was originally an important feature of the building's design, no original materials associated with the space of the balcony remain. Therefore, for purposes of this evaluation, it is no longer considered to retain the level of significance it once possessed. It is important to understand, however, that the spaces as assessed in their current condition are hardly static. For example, although the exterior balcony as assessed today may not be one of the primary significant spaces due to the lack of original architectural fabric, it could once again become considered a significant space in the future through its reconstruction.

Each of these significant spaces diagrams is accompanied by a reuse plan for the same floor. Each reuse plan draws on identified primary, secondary, and tertiary spaces, while providing for certain limited flexibility for proposed alteration to accommodate new uses. These directives reflect the concepts outlined in the *Secretary's Standards*. A written narrative also accompanies each of these floor-by-floor diagrams, and it describes the reuse diagram in detail.

Reuse Option A in Detail: Site Orientation Space with Auxiliary Support Space

As discussed in an earlier section of this report, the primary function of this reuse option for the building would provide a site orientation space for the Barnsdall Park site, itself, as well provide a central focus for the broader architectural landscape of Los Angeles. Barnsdall Park has been, since its very inception, dedicated to promotion of the arts within the community. The public tours offered at Hollyhock House provide important insight into Barnsdall's interest in architecture as one of the visual arts. However, the opportunity exists to highlight this interest more prominently at Barnsdall Park, and in so doing, to make the park more publicly visible as an important center for the City. The City possesses a rich 20th century architectural heritage, and there are many historically significant buildings in the surrounding area that have histories that intersect in interesting ways with those at Barnsdall Park. One particularly salient example is the Ennis House, which is located directly to the north of Barnsdall Park. The Ennis House, like Hollyhock House and Residence A, was designed by the office of Frank Lloyd Wright, was built during the same time period, and also was designed as one of a series of Los Angeles residences employing the "Romanza style" inspired by pre-Columbian ruins. Sitting on a nearby hilltop, the building also possesses a strong visual relationship to the buildings at Barnsdall Park. Buildings such as this one provide an important opportunity to further develop the historical context for the creation of Barnsdall Park at the beginning of the 20th century, to explore issues such as the role of patronage in the arts by setting Aline Barnsdall within her larger social milieu, and to further investigate the art of architecture as patronized by Barnsdall by providing access to other buildings in the area designed by the architects with whom she worked to bring her vision of the park to fruition.

A site orientation space for the park is a highly-desirable amenity; as such, a venue does not currently exist. As expressed by many participants in the day-long Visioning Workshop discussed earlier in this report, many people within the community—even within the immediate area—are unaware of the existence of the Barnsdall Park. A building with a visible presence on the site would help to establish

an identity for the park as it could serve as a focus to orient new visitors to all of the various activities that occur on the site. The building could serve as a place in which to greet people, to inform them of all of the resources and amenities available to the public at Barnsdall Park (such as public art classes, exhibits, lectures, and performances), and to serve as the place to purchase admission tickets and gather before taking tours of Hollyhock House. Here, at Residence A, interpretative displays in the interior could orient visitors to the rich history of the park as a whole before they proceeded on to a more focused tour of Hollyhock House. Changing exhibits related thematically to the history of the site as a center for the promotion of the arts during the early 20th century both could help to enlarge and enrich visitor understanding of the site and bring new visitors to the site. Such exhibits might include the display and interpretation of early 20th century textiles or art pottery, or relate to the history of early art collections in Los Angeles, or describe the rise in the dramatic arts during the 1920s. Other exhibits might consider the role of women such as Aline Barnsdall in promoting the arts during the early 20th century, or might investigate the connections that existed between the New York art salons of the East Coast, such as that of Walter Conrad Arensberg (who, as discussed earlier in this report, was a close friend of Aline Barnsdall and briefly occupied Residence A) and the establishment of important circles of artists working in the West. The location of Residence A within the park, as well as its visibility from Hollywood Boulevard, make the building's location within the park ideal to serve as such a focal point to the site. The building possesses a strong relationship to the entry to the park, the parking lot at the base of the hill, and to the main road that circumambulates the site and passes the building to the east before ascending to the other buildings on the hill.

Barnsdall Park's location within the City of Los Angeles also provides an ideal opportunity to bring a more prominent role to Barnsdall Park as the focus of the City's rich 20th century architectural history. The popular interest in the City's architectural legacy is demonstrated by the numerous architectural tours that are hosted around the City throughout the year, as well as the production of architectural guidebooks such as David Gebhard and Robert Winter's 500-page guidebook to the architecture of Los Angeles titled *An Architectural Guidebook to Los Angeles.*[1] Currently, these architectural tours are hosted by various individual organizations such as the Los Angeles Conservancy and the MAK Center (see article attached in Appendix P). These tours offer access to many of buildings around the City for which public access is not usually offered. In part, this is because the logistics of making these buildings more accessible to the public is difficult. Many of the significant buildings of interest are located in residential neighborhoods where accommodating parking to multiple individual visitors is problematic or is simply not permitted.

Los Angeles, however, has become a year-round destination for many people interested in 20th century design and, particularly architecture. Therefore, the opportunity exists to create a place that offer architectural tours of the City on a year-round basis and that could serve as central focus for these tours within the City. If organized in groups with transportation provided in vans, many of the historic architectural resources that are now only available to experience on a very limited basis by the public could be made available throughout the year. With the creation of a single central venue, visitors to the City, as well as residents of Los Angeles, would have a single place to which they could go to find out about design events around the City, to make arrangements to participate in those events, and to make group transportation arrangements.

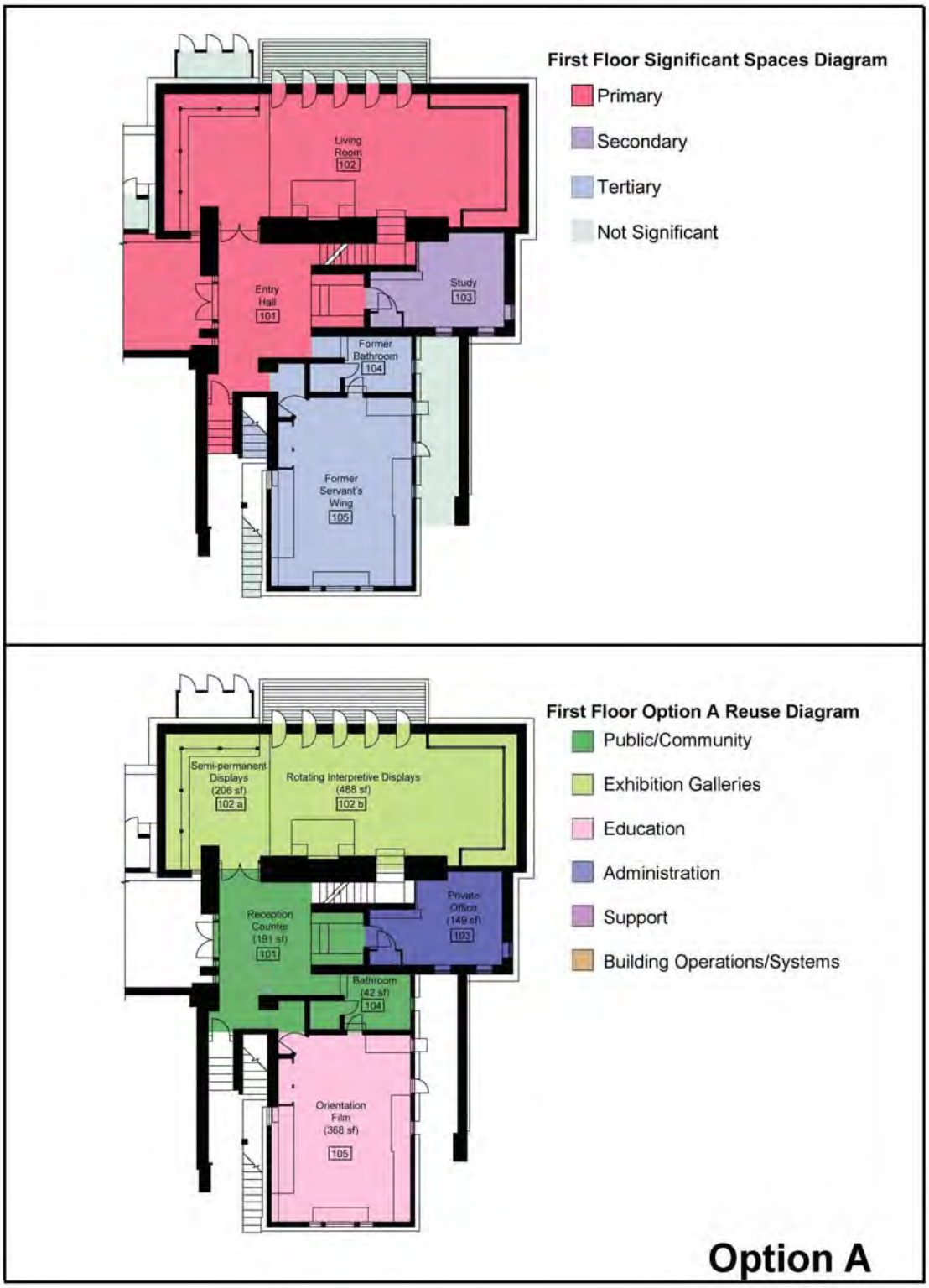
A central venue could also potentially serve to foster partnerships between the various organizations that offer such programming. Barnsdall Park's proximity to many of the City's historic architecture

[1] David Gebhard and Robert Winter, *An Architectural Guidebook to Los Angeles* (Salt Lake City: Gibbs-Smith Publisher, Inc, 2003).

resources, the abundant on-site parking, and the park's proximity to public transportation (it is directly across the street from the Metro station at Vermont and Sunset) make the site an ideal location for becoming such a focus. Moreover, the park's own highly significant architecture would serve to reinforce the site as an important center within the City. Finally, the fact that the park is owned by the City of Los Angeles, rather than a private entity, could provide important and exciting opportunities for partnerships in cultural programming at Barnsdall Park.

The primary use of the building as a site orientation space would occur predominantly on the first floor of Residence A. Auxiliary support spaces would occur on the second floor and might include spaces for private offices, meeting space, and art classroom space. This functional zoning of the building by floor is both necessary and compatible with the reuse option. Such functional uses are intended to complement the identified significance of individual rooms within the building, the level of treatment that will be employed within them in terms of the *Secretary's Standards*, and the degree to which they are currently accessible to the public in terms of compliance with the ADA Standards for Accessible Design (as federally mandated by the Americans with Disabilities Act) without modification to the historic resource.

The first floor is currently the most publicly accessible of the floors. It is also the floor that contains spaces that will receive the highest level of intervention as far as their treatment strategy (the primary space being that of the Living Room in which a restoration treatment will be employed). Therefore, activities on this floor should be the most public but also those least likely to cause unnecessary wear to the building in the future. The upper floor levels and basement are not currently publicly accessible in terms of compliance with the ADA Standards for Accessible Design. If a reuse strategy is selected in the future in which it is desirable or necessary to make these floors comply with ADA Standards, it would likely necessitate installing a lift somewhere outside the building. There do not appear to be ways to easily reconfigure vertical circulation within Residence A without causing significant impacts to the historic resource. However, it does appear feasible to achieve accessibility to the upper floors, if necessary, and care should be taken to minimize impacts. At present, the location for a lift which appears least likely to cause significant impacts appears to be at a location that is not highly visible and that would provide easy access to the building. This location is at the already-existing circulation path behind the screen wall on the west façade that offers entry to the kitchen. Here, a lift might supplement or replace the stairs as necessary.


First Floor Significant Spaces Diagram
Primary
Secondary
Tertiary
Not Significant
Living Room 102
Entry Hall 101
Study 103
Former Bathroom 104
Former Servant's Wing 105
First Floor Option A Reuse Diagram
Public/Community
Exhibition Galleries
Education
Administration
Support
Building Operations/Systems
Semi-permanent Displays (206 sf) 102 a
Rotating Interpretive Displays (488 sf) 102 b
Reception Counter (191 sf) 101
Private Office (149 sf) 103
Bathroom (42 sf) 104
Orientation Film (368 sf) 105
Option A

First Floor Level

As shown above, in Option A, the first floor of Residence A primarily would be a public space open to all visitors to Barnsdall Park, while the second floor would be dedicated to more private support space. The location of Residence A in a visible location on the hill from the entry to the park and adjacent to the stairs leading from the lower level parking up to the crest of the hill makes it a logical visitor center for the entire park. The first floor of Residence A would have information about all of the activities and events going on at Barnsdall Park and could even inform visitors about other events or places of interest in the surrounding area.

Entry Hall (Room 101). This space would be reconfigured as a reception area for visitors to Barnsdall Park. A counter would be installed in the Entry Hall that would contain brochures and pamphlets informing visitors of the events going on in the area. So as to reduce the impact on the historic structure, a mobile counter would best serve this space as it would not require any alterations to the historic features of the room. A volunteer or a paid employee would remain at the counter at various times during the day and would be free to answer questions about the events and exhibitions at Barnsdall Park. The staff member or volunteer could also greet any tour groups that come to Barnsdall Park and would tell them where the tours will start and could manage ticket sales for house tours. During the times that the counter is not staffed, the counter would remain in the entry hall and would simply be kiosk containing information about the activities and events at Barnsdall Park. The Entry Hall also contains the inglenook that would provide a small but comfortable space for visitors to sit and read the pamphlets and brochures while waiting for a tour to begin.

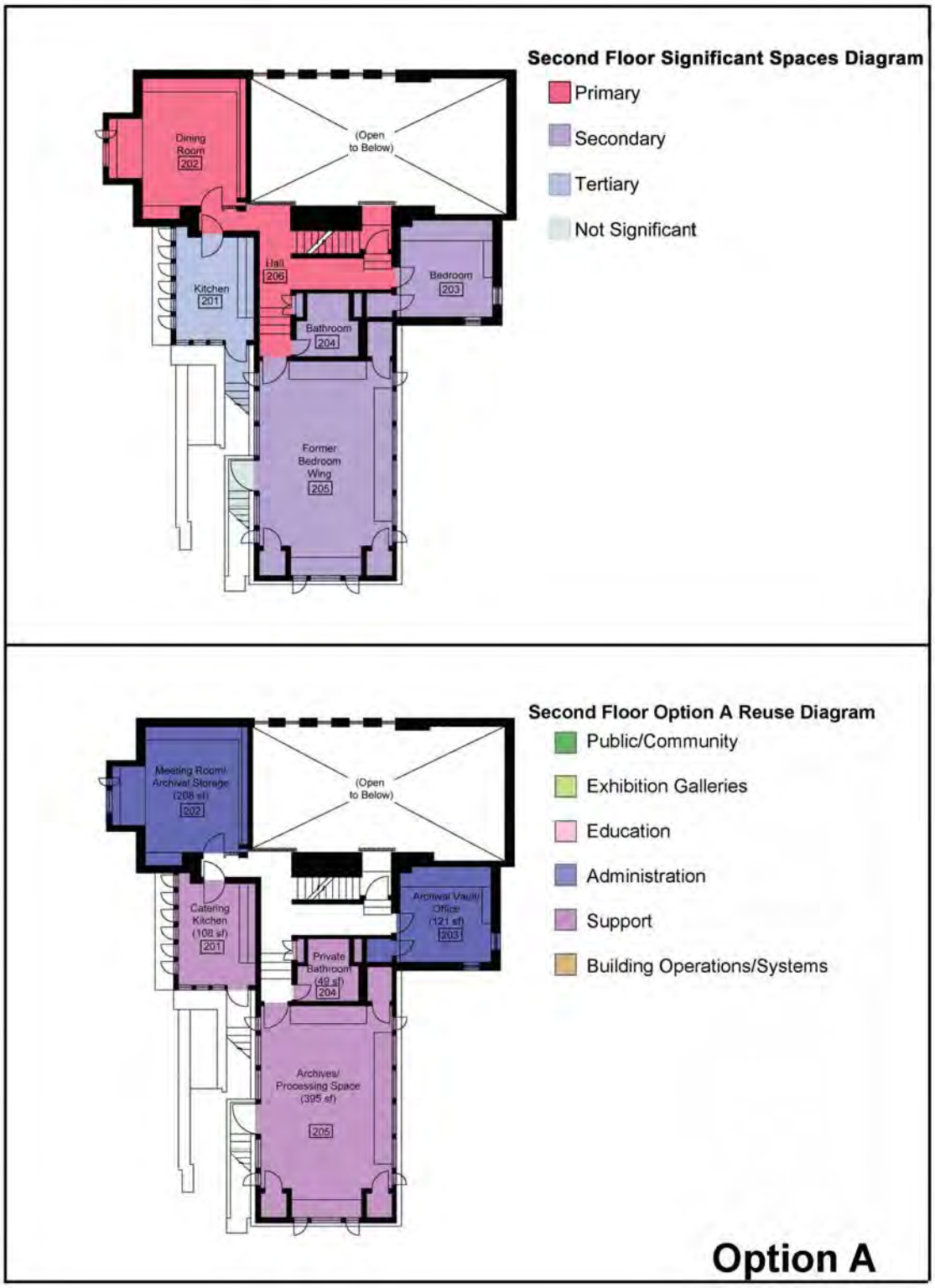
Living Room (Room 102). This space would be reconfigured to work as an exhibition space. Currently, and as originally designed, the Living Room, is conceived of two separate spaces as defined by a lower roof plane to the west and a double-height roof plane to the east. The low-roofed area to the west is referred to as Room 102a for the purposes of this report, while the double-height area to the east is referred to as Room 102b. These two areas would work together in tandem as display space but with some differences in the types of exhibits they would contain. Room 102a is the area adjacent to the Entry Hall, and it is conceived as the space that would offer a general overview to the visitor of the rich history of Barnsdall Park and its context within the development of early Los Angeles history of the site through permanent or semi-permanent displays. These displays would inform visitors of the importance of Barnsdall Park, not only for its architecture, but also for its relevance to the surrounding area. These displays would then lead the visitors out into the larger double-height area of the Living Room identified as Room 102b. This large space would also be an exhibition space but could be configured to operate more like a gallery with rotating exhibits. A method for hanging artwork and displays from the ceiling would be installed that would provide for a great deal of flexibility within the space while minimally altering the historic fabric of the room. Pieces of artwork or panels could be installed and rearranged with relative ease and could be rotated in and out without much difficulty. This exhibit area of the Living Room could host rotating exhibits relating to the history of the park as a place for the promotion of the arts, such as displays of early 20th century decorative arts or a history of the rise of the theater arts in the 1920s. At other times, it could also host exhibits of some of the student art work that is produced at Barnsdall Park. To the exterior of the space, it is recommended that an accurate reconstruction of the original balcony to the north replace the currently existing non-historic balcony. This balcony could also be incorporated into the exhibit space as it is recommended that the doors in the north-facing window wall be made

operational once again allowing for visitors to step out to view some of the other architectural landmarks in the surrounding Hollywood Hills whose development is connected to the buildings at Barnsdall Park, such as Frank Lloyd Wright's Ennis House to the north. A mounted telescope with interpretative panels could further emphasize the rich architectural and cultural history of the surrounding landscape as visible from Residence A and explain how it relates to the history of Barnsdall Park.

The Study (Room 103). This space would be the only room on the first floor not open to visitors and would act as a private office for the staff of Barnsdall Park. This office would provide some storage space for items relating to the galleries in the Living Room (Room 102) as well as anything relating to the reception area in the Entry Hall (Room 101). This office would most likely contain phones and a computer so staff could answer phone calls and respond to emails relating to Barnsdall Park.

Former Bathroom (Room 104). This space is currently serving as a small kitchenette, although it originally was designed as a bathroom. This space would be rehabilitated in this reuse option to be an ADA accessible unisex restroom open to the public.

Former Servant's Wing (Room 105). This space would be a small screening room that would have an introductory film giving a general history of Barnsdall Park. This film would run at scheduled times while the building is open. Other films relating to architectural tours being offered throughout the City of Los Angeles could also be screened prior to the commencement of each tour.


Second Floor Significant Spaces Diagram
Primary
Secondary
Tertiary
Not Significant
Dining Room 202
(Open to Below)
Hall 206
Kitchen 201
Bedroom 203
Bathroom 204
Former Bedroom Wing 205
Second Floor Option A Reuse Diagram
Public/Community
Exhibition Galleries
Education
Administration
Support
Building Operations/Systems
Meeting Room/ Archival Storage (208 sf) 202
(Open to Below)
Catering Kitchen (108 sf) 201
Archival Vault/ Office (121 sf) 203
Private Bathroom (49 sf) 204
Archives/ Processing Space (395 sf) 205
Option A

Second Floor Level

As shown above, in reuse Option A, the second floor would be not be accessible to the general public. Instead, it would provide support space for staff operations as well as a site for much needed archival storage.

Kitchen (Room 201). This space would continue to function as a working kitchen and would provide a break room for the staff at Barnsdall Park. This kitchen could also act a catering kitchen for any events that happen at Residence A and would make it easy to have functions in the building. The stairway to the kitchen on the exterior might also be reconfigured to include a lift so as to make the second floor wheelchair accessible.

Dining Room (Room 202). This space would be restored to function as a meeting room when Residence A is not open to the public but would also provide some space for archival storage of drawings, photographs, and documents that are part of the Hollyhock House Archives. Because Room 202 has an open view into Room 102 (Living Room), it would not function as a private space for staff to meet while the building is open to the public, but would allow for some staff supervision of the exhibit space.

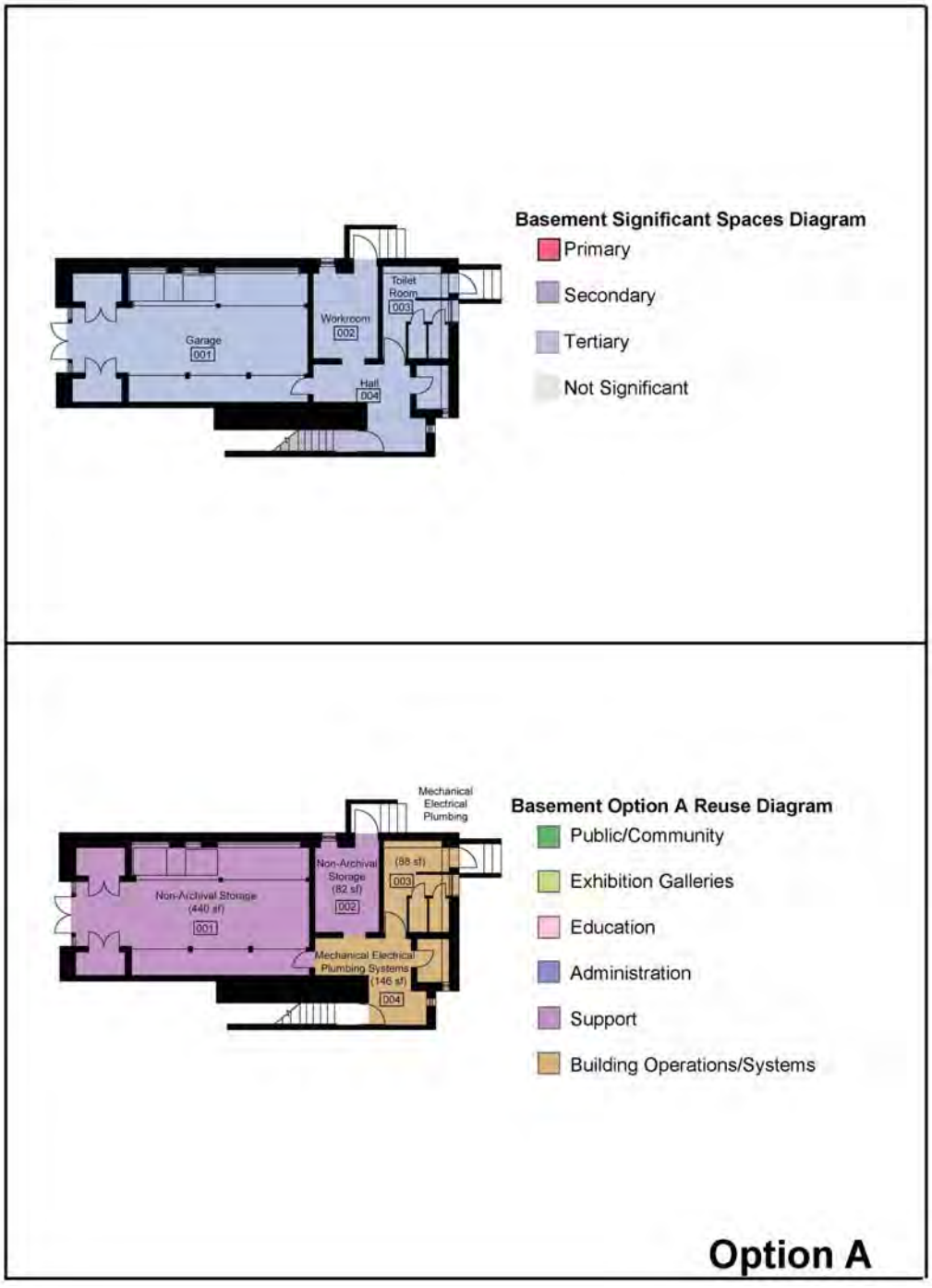
Bedroom (Room 203). This space would be converted into archival vault for materials from the Hollyhock House Archives. The narrow windows of this room lend to its suitability as a storage room for items that are more sensitive to light such as architectural drawings and photographs. This room could also act as an office for the staff of Barnsdall Park but would remain principally a storage room for archival materials.

Bathroom (Room 204). This space would maintain its current function as a private staff bathroom. This bathroom could contain a shower to make it easier for staff to change for special events being held at Residence A.

Former Bedroom Wing (Room 205). This space would be allocated to the processing by staff of archival documents related to the history of Barnsdall Park, which are currently housed at Hollyhock House. This large room is well-suited for accommodating the large amount space that processing and cataloging archival materials, such as original architectural drawings, often requires. The space could potentially also contain storage space for archival materials, although a separate adjacent room (Room 203) would contain the majority of archival storage drawers. This large amount of space available in this room would also lend itself well to researchers who might want to consult such materials.

Penthouse Floor Level

Penthouse (Room 301). As shown above, this space could provide additional space, if necessary, for storing materials related to archival processing and it could also function as a small reading room.



Basement Floor Level

As shown above, the basement of Residence A would provide non-archival storage space for items that are currently stored in the sheds surrounding the building and would also contain the updated mechanical plumbing and electrical equipment.

Garage (Room 001). This space would be rehabilitated to act as a storage facility for any non-archival items, such as molds for the concrete art stone ornamentation on the exterior of the building and material fragments from previous restorations. This large room would be ideal for storing large bulky items that are currently being stored in the sheds surrounding the building.

Workroom (Room 002). This space would act in a similar capacity to the garage in providing more non-archival storage.

Toilet Room (Room 003). This space would house any new or reconfigured mechanical electrical and plumbing equipment for the building. This room currently houses the water heater and some electrical systems that could either be replaced or modified to support the proposed use of the building.

Hall (Room 004). This space would have the same function as the toilet room and would contain any necessary equipment related to the mechanical, electrical, and plumbing systems of the building.

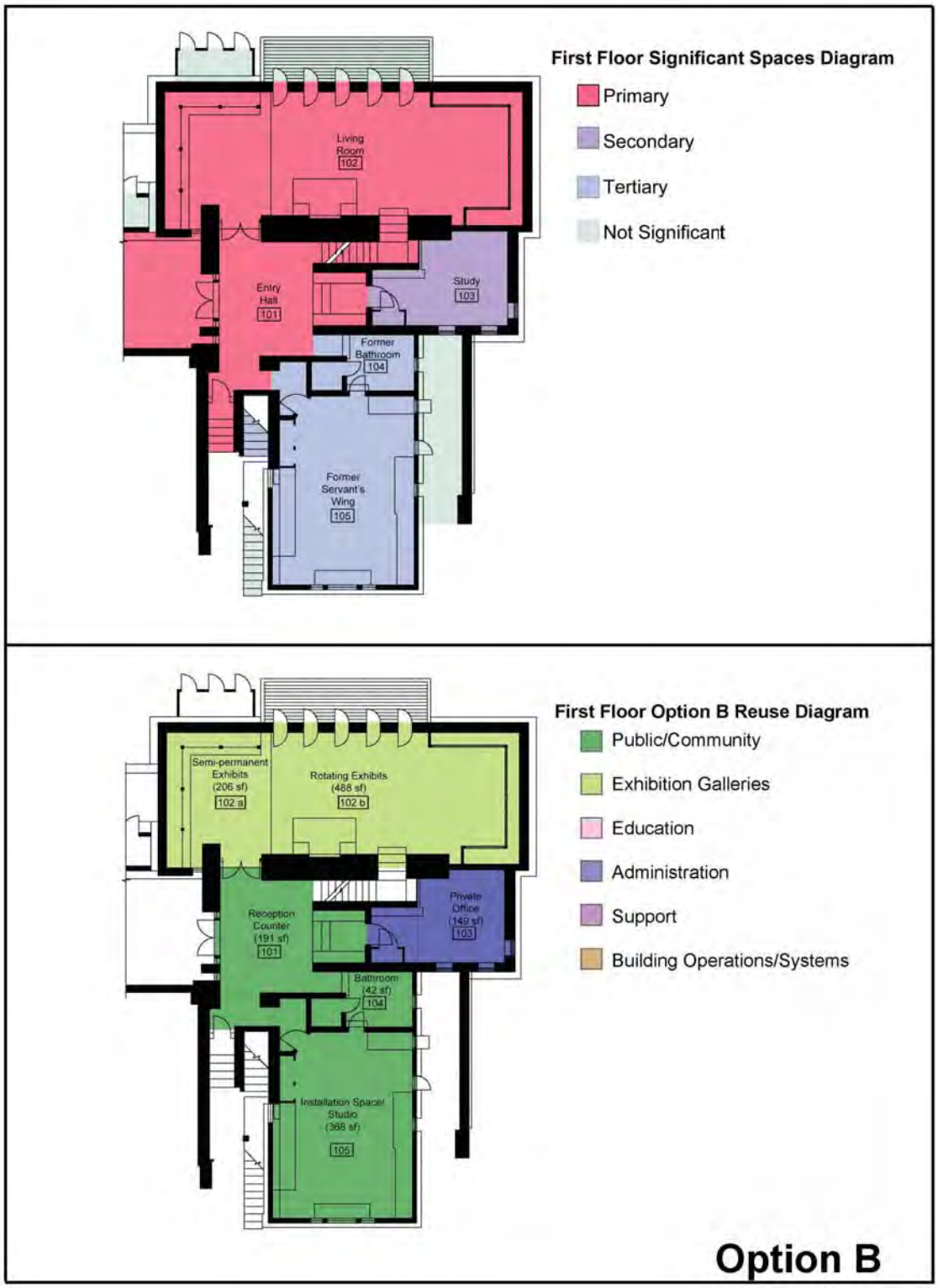
Reuse Option B in Detail: Gallery/Intimate Performance Space with an Artist-in-Residence Working Space

As previously discussed, the primary function of this reuse option would entail using the building as a gallery/intimate performer space and providing space for an artist-in-residence program. The gallery/intimate performer space would be located on the first floor of the building, which is conceived of as being the most public floor, and the artist-in-residence working space would be located primarily on the second floor of the building, which is envisioned as more private in nature. The second floor space allocated to the artist-in-residence program could also be supplemented by workshop facilities in the basement.

The intent of the gallery/intimate performing space would be to provide a space at Barnsdall Park where works could be displayed, where small ensembles could perform, or where small groups could gather for events such as poetry readings. The intent of the working space for an artist-in-residence program would be to provide a use for the building that calls upon its historic use as a center for the production of art. Use of the space on the first floor of the building for the production of art is incompatible with the identified significance of the space (primarily the Living Room) and with the appropriateness of applying a rehabilitation standard to its future treatment. However, the second floor spaces are generally less significant and a lesser standard for their future treatment is appropriate. Thus, the second floor spaces of the upper level could easily continue to accommodate the production of art. However, access to the second floor will be more limited than in the past with the removal of the incompatible stair addition on the west façade, and this suggests that it might be more appropriate to use the space for the art production of a single artist rather than for large groups. The two proposed uses for the building under this option also could conceivably work in tandem, providing both display and working space for an artist-in-residence program. A well-designed display system installed in the space of the first floor that could be both visually unobtrusive and allowing for maximum flexibility would be ideal. However, another option might be to have no actual physical

display system in place, minimizing visual impacts to the historic building, but instead conceiving of the artist-in-residence-program as one in which artist were asked to respond directly to the building and the history of the site in innovative and imaginative ways. For example, an interesting site-specific art installation could "transform" Residence A for an audience using technologies that do not physically affect the building fabric, but might seek to convey some aspect of Barnsdall Parks' history through light or sound.

This functional zoning of the building by floor is both necessary and compatible with the reuse option. Such functional uses are intended to complement the identified significance of individual rooms within the building, the level of treatment that will be employed within them in terms of the *Secretary's Standards*, and the degree to which they are currently accessible to the public in terms of compliance with the ADA Standards for Accessible Design (as federally mandated by the Americans with Disabilities Act) without modification to the historic resource. The first floor is currently the most publicly accessible of the floors. It is also the floor that contains spaces that will receive the highest level of intervention as far as their treatment strategy (the primary space being that of the Living Room in which a restoration treatment will be employed). Therefore, activities on this floor should be the most public but also those least likely to cause unnecessary wear to the building in the future. The upper floor levels and basement are not currently publicly accessible in terms of compliance with the ADA Standards for Accessible Design. If a reuse strategy is selected in the future in which it is desirable or necessary to make these floors comply with ADA Standards, it would likely necessitate installing a lift somewhere outside the building. There do not appear to be ways to easily reconfigure vertical circulation within Residence A without causing significant impacts to the historic resource. However, it does appear feasible to achieve accessibility to the upper floors, if necessary, and care should be taken to minimize impacts. At present, the location for a lift that appears least likely to cause significant impacts appears to be at a location that is not highly visible and that would provide easy access to the building. This location is at the already-existing circulation path behind the screen wall on the west façade that offers entry to the kitchen. Here, a lift might supplement or replace the stairs as necessary.


First Floor Significant Spaces Diagram
Primary
Secondary
Tertiary
Not Significant
Living Room 102
Entry Hall 101
Study 103
Former Bathroom 104
Former Servant's Wing 105
First Floor Option B Reuse Diagram
Public/Community
Exhibition Galleries
Education
Administration
Support
Building Operations/Systems
Semi-permanent Exhibits (206 sf) 102 a
Rotating Exhibits (488 sf) 102 b
Reception Counter (191 sf) 101
Private Office (149 sf) 103
Bathroom (42 sf) 104
Installation Space/ Studio (368 sf) 105
Option B

First Floor Level

As shown above, in Option B, the first floor would operate primarily as a public space showcasing the art of the artist-in-residence as well as providing an intimate performance space.

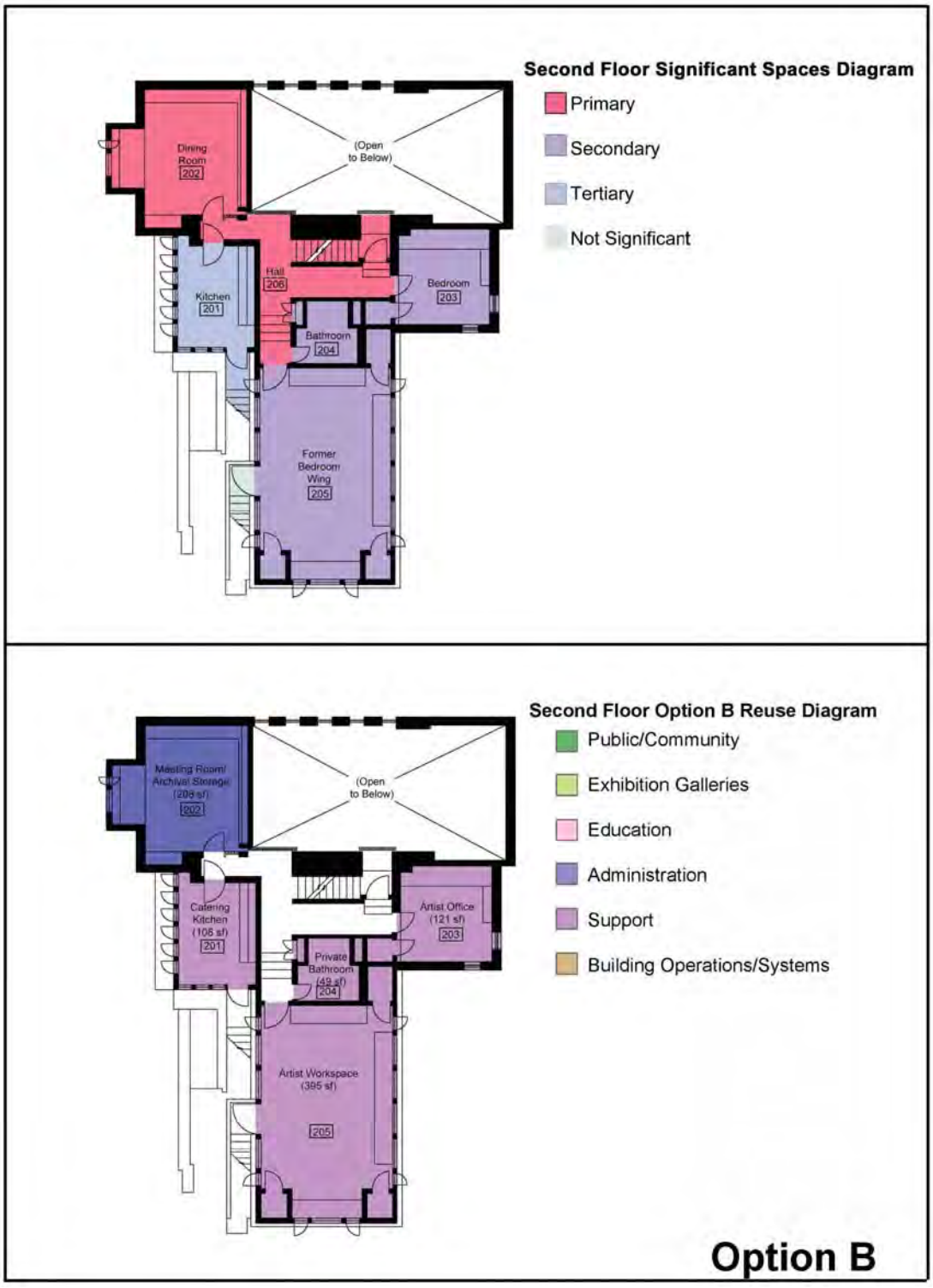
Entry Hall (Room 101). This space would be reconfigured to work as a reception area for Residence A and for Barnsdall Park in general. A counter would be installed in the Entry Hall that would contain brochures and pamphlets informing visitors of the events going on in the area. A volunteer or a paid employee would remain at the counter at various times during the day and would be free to answer questions about the work of the artist-in-residence and other events and exhibitions at Barnsdall Park. During the times that the counter is not staffed, the counter would remain in the entry hall and would simply be a kiosk providing information about Barnsdall Park and the artist-in-residence program. The Entry Hall also contains the inglenook that would provide a small but comfortable space for visitors to sit and read the pamphlets and brochures.

Living Room (Room 102). This space would be reconfigured to work as an exhibition space. Room 102a, the smaller area adjacent to the Entry Hall, would contain semi-permanent exhibits that explain the rich history of Barnsdall Park and its connection with Los Angeles. These displays would inform visitors of the importance of Barnsdall Park, not only for its architecture, but also for its relevance to the surrounding area. These displays would then lead the visitors out into the larger double-height area of the Living Room identified as Room 102b. This large space would also be an exhibition space but would be configured to operate more like a gallery with rotating exhibits. A method for hanging artwork and displays from the ceiling would be installed that would provide for a great deal of flexibility within the space while minimally altering the historic fabric of the space. Pieces of artwork or panels could be installed and rearranged with relative ease and could be rotated in and out without much difficulty. As this space would be restored, care would be taken to ensure that the historic integrity of the building is not compromised when installing the artwork. This larger exhibit space would showcase the work of the artist-in-residence. The exhibits could include past artwork done by the artist-in-residence, information about the artist, as well as work that has been completed while the artist has been working at Residence A.

Study (Room 103). This space would be a private office for the artist-in-residence. This room would not function as an art studio but would be dedicated to operating the artist-in-residence program. This space might contain a computer and phone and would be a place for the artist to coordinate the exhibitions on the first floor with the Barnsdall Park Staff.

Former Bathroom (Room 104). This space would be rehabilitated to be an ADA accessible unisex restroom open to the public.

Former Servant's Wing (Room 105). This space would be used in a similar capacity as the Living Room but would also be used as a meeting space for intimate performances and talks or readings given by either the artist-in-residence or local artists from the surrounding community.


Second Floor Significant Spaces Diagram
Primary
Secondary
Tertiary
Not Significant
Dining Room 202
(Open to Below)
Kitchen 201
Hall 206
Bedroom 203
Bathroom 204
Former Bedroom Wing 205
Second Floor Option B Reuse Diagram
Public/Community
Exhibition Galleries
Education
Administration
Support
Building Operations/Systems
Meeting Room/ Archival Storage (205 sf) 202
(Open to Below)
Catering Kitchen (108 sf) 201
Artist Office (121 sf) 203
Private Bathroom (49 sf) 204
Artist Workspace (395 sf) 205
Option B

Second Floor Level

As shown above, in Option B, the second floor would not be open to the public and would be dedicated primarily to the needs of the artist-in-residence.

Kitchen (Room 201). This space would be maintained as a functioning kitchen to accommodate the artist-in-residence but would also allow for the building to be used for events. In addition, the stairway on the west elevation that leads up to the kitchen appears to be the most logical place to insert a lift allowing for wheelchair access to the second floor.

Dining Room (Room 202). This space would be restored and would function as a meeting room for the staff of Barnsdall Park and for the artist-in-residence. However, because this space has an open view into the Living Room (Room 102), it would not function as a private space for staff to meet during hours when the building is open to the public but only during those times that the building is closed to the public.

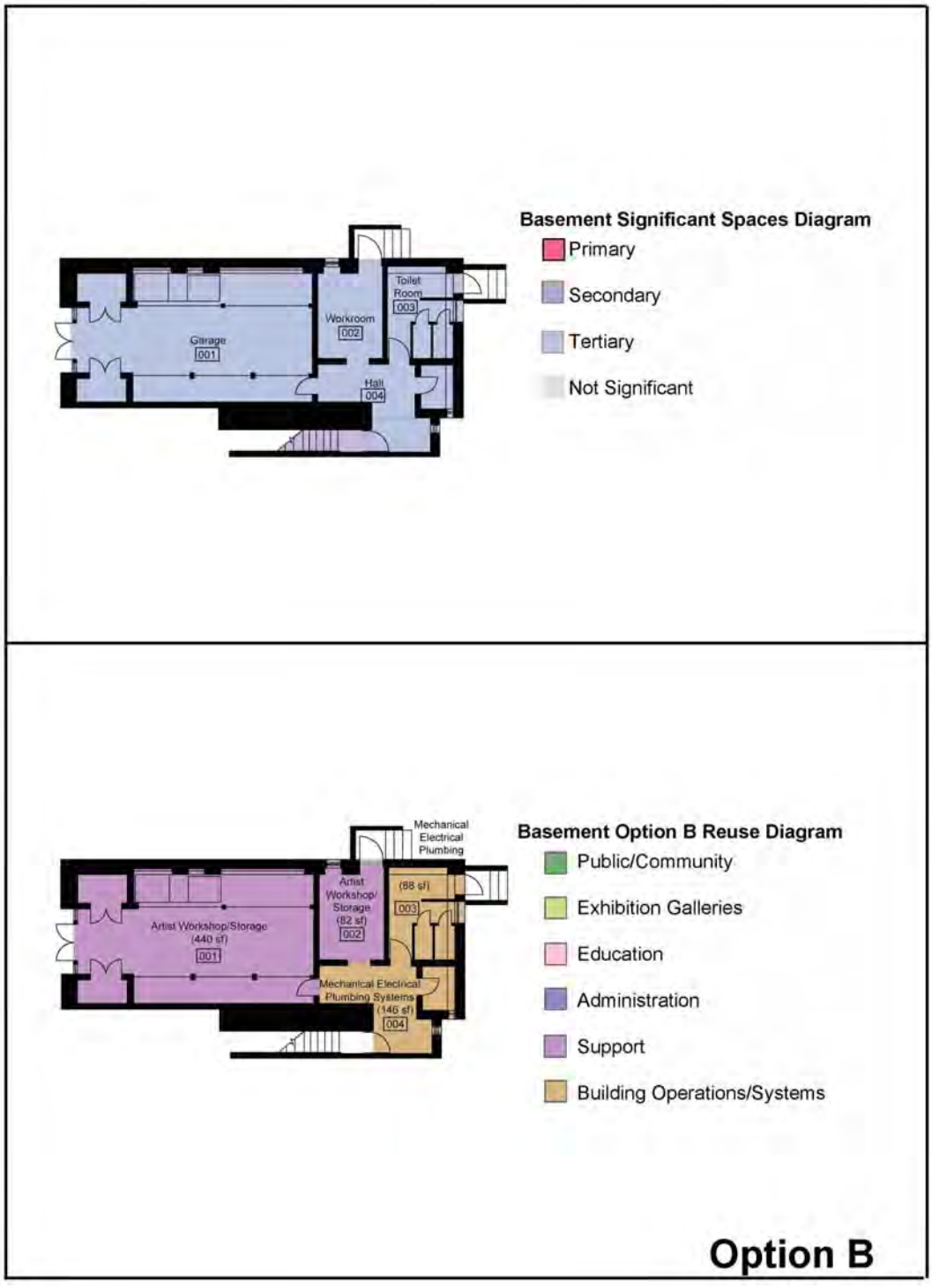
Bedroom (Room 203). This space would be converted into a private office for use by the artist-in-residence. This room would be the primary non-studio space for the artist.

Bathroom (Room 204). This space would continue its use as the only bathroom on the second floor. This bathroom would most likely include a shower, allowing for staff to prepare for special events on site at Barnsdall Park.

Former Bedroom Wing (Room 205). This space would be the artist-in-residence work space and studio. Although this room is not suited to accommodate the needs of an artist who works with materials such as paint, it would be ideal for an artist that deals with newer media such as sound and video. The artist-in-residence would have the entire space to work on multiple projects at once and would have the entire room to use as a studio.

Penthouse Level

Penthouse (Room 301). As shown above, this space could be used as a small reading room and might contain archival storage for materials.


Basement Significant Spaces Diagram
Primary
Secondary
Tertiary
Not Significant
Garage
001
Workroom
002
Toilet
Room
003
Hall
004
Basement Option B Reuse Diagram
Public/Community
Exhibition Galleries
Education
Administration
Support
Building Operations/Systems
Artist Workshop/Storage
(440 sf)
001
Artist
Workshop/
Storage
(82 sf)
002
(88 sf)
003
Mechanical
Electrical
Plumbing
Mechanical Electrical
Plumbing Systems
(146 sf)
004
Option B

Basement Level

As shown on the above, the basement of Residence A would be used primarily as storage space for non-archival materials, such as molds for the concrete art stone ornamentation on the exterior of the building and material fragments from previous restorations, or for materials that are currently being stored on the exterior of the building in sheds.

Garage (Room 001). This space would provide non-archival storage for items relating to Residence A and Barnsdall Park. In addition, this area could act as a second studio when the artist-in-residence is working on a project or with materials determined to be too messy for the second floor level studio space (Room 201).

Hall (Room 002). This space would serve the same capacity as a storage space/studio as Room 001 but, as it is a smaller room, it will more likely be used primarily for storage.

Toilet Room (Room 003). This space would house any new or reconfigured mechanical, electrical, and plumbing equipment for the building. This room currently houses the water heater and some electrical systems that could either be replaced or modified to support the proposed use of the building.

Hall (Room 004). This space would have the same function as the toilet room and would contain any necessary equipment related to the mechanical, electrical, and plumbing systems of the building.

RECOMMENDATIONS FOR TREATMENT APPROACHES

This section includes basic recommendations for treatment approaches and priorities. Included in this section are general recommendations for the architectural treatment of the building in regard to both its exterior and interior. Information provided in this subsection was prepared by Chattel Architecture, Planning and Preservation, Inc. in consultation with LSA Associates, Inc. and reflects best professional practices in regard to the application of the *Secretary's Standards for the Treatment of Historic Properties*. These recommendations are based upon the study of original documents detailing the original construction of the building, such as the original architectural drawings, the original specifications for the building, and original photographs; the analysis of the building in terms of its significant spaces presented elsewhere in this report; a detailed exterior survey and interior room-by-room survey of the building; and the reuse options previously discussed in this report. These subsections give particular emphasis to the treatment of structural systems and the repair of significant building materials and elements in Residence A. Information provided in these subsections are summaries that are based upon reports prepared by the Structural Engineer, Melvyn Green of Melvyn Green and Associates, and the Materials Conservator, Charles Kibby of CK Arts, Inc. Complete copies of their individual reports may be consulted in the Appendices. Diagrammatic sketches that identify spaces, materials, and/or features of the building and its surrounding site also are provided where necessary. It is also worth noting that two different approaches are recommended by the Structural Engineer and the Materials Conservator in regard to the manner in which reinforcing

elements could be added to provide additional structural support for the north wall of the Living Room (Space 102). Further investigation should be done in the future to determine which of the two recommendations is preferred.

Recommendations for Architectural Work

Recommendations for both the exterior and interior treatment of Residence A in conformance the *Secretary's Standards* are presented here. As previously discussed in this report, the *Secretary's Standards* encompass four different treatment approaches to historic buildings: Restoration, Preservation, Rehabilitation, Restoration, and Reconstruction.

Exterior. A combination of the rehabilitation, restoration, and reconstruction approaches will most likely be employed to the exterior of Residence A in the implementation of any future reuse option. For instance, a rehabilitation approach is appropriate for large portions of the façades, while a restoration approach will be more appropriate for certain materials and features, such as the decorative cast art stone. A reconstruction approach based upon the original architectural drawings for the building would be appropriate for replacement of the current non-historic balcony on the north façade. While a combination of treatment approaches is appropriate on the exterior, this strategy is not offered in detail in this report. Rather, the recommendations presented here are of a more general nature and are intended to guide a future design team as to appropriate features to restore, rehabilitate, or reconstruct before actual work on the building commences. Features noted, such as the reconstruction of an original planter that no longer exists on the west façade, will need to be carefully studied through historic photographs and drawings. Moreover, some façades of the building will require more work than others, as they have either undergone the most alterations or are the most publicly visible façades. For instance, the west elevation of Residence A has many more items noted than the south façade of the building. As the more public and more heavily trafficked of the two façades, the west façade has undergone more alterations relative to the south façade of the building, and this is reflected in the scope of work outlined in Table E. Recommendations for the treatment of the exterior will be the same regardless of the proposed reuse of the building. For that reason, only one table is presented here for recommendations to the exterior, while interior work will be more dependent upon the reuse option selected. Moreover, the architectural recommendations for treatment of the exterior façades are supplemented by information presented in the following subsections for recommended structural work and repair of significant materials. Table E lists the recommendations for proposed modifications to the exterior of Residence A.

Table E: Proposed Exterior Modifications

Elevation/Exterior Features	Work To Be Done
West Elevation	
Entry Court	Reconstruct planter that has been removed from southern retaining wall. Landscape area to match historic photos. Remove non-historic asphalt path and streetlight.
Storage sheds	Remove both the stucco and metal sheds.
Exterior Lighting	Floodlights and wiring above garage to be removed. If necessary, replace with less visible floodlight.

Table E: Proposed Exterior Modifications

Elevation/Exterior Features	Work To Be Done
Windows and Doors	Remove non-historic overpaint on entrance door and sidelights. Remove air conditioning unit at window on first level. Remove paint that covers the southern penthouse window.
Roofing	Metal roof flashing over bay window, kitchen windows, and penthouse will be replaced. Wood trim on penthouse will be removed.
Stairway to room 201 (Kitchen)	Stairway will be rehabilitated. Possible location for lift to second floor.
Stairway to Room 205 (Former Bedroom Wing)	Stairway will be removed and door to Former Bedroom Wing will be replaced with a reconstructed window.
North Elevation	
Balcony	Remove existing balcony and reconstruct historic balcony according to architectural drawings.
HVAC Unit	HVAC unit will be relocated.
Storage sheds	Will be removed.
Roofing	Remove metal roof flashing and wood trim over penthouse.
East Elevation	
Exterior Circulation Corridor	Remove non-historic fence and metal overhang.
Exterior Lighting	Remove non-historic floodlight. If necessary, replace with less visible floodlight.
Windows	Remove air conditioning unit from penthouse window. Remove paint that covers the southern penthouse window.
Roofing	Remove metal roof flashing and wood trim over penthouse.
South Elevation	
Roofing	Remove metal roof flashing and wood trim over penthouse.
Windows	Remove non-historic window on first floor.

Interior. In the application of the Secretary's Standards, there is generally more flexibility in regard to the treatment of a historic interior than to a historic exterior, as the exterior of a building is generally considered to be in the public domain while a historic interior is not. Therefore, while only one set of recommendations is made in this report in regard to future treatment of the exterior of Residence A, two sets of recommendations are offered for the treatment of the interior based upon the reuse option that is selected. While treatment of the interior is more flexible, it is not arbitrary. Any treatment measures implemented should take into account the significance of the individual interior space of the building, as presented earlier in this report in floor-by-floor "Significant Spaces Maps" and the recommended treatment approach based on that significance. Prior to recommendations being made, each room in the building was individually surveyed in an effort to assess and assign a recommended treatment approach for that space. The results of this survey are included in an appendix to this report (see Appendix N: Individual Room Survey).

Like the exterior of the building, a combination of preservation approaches will likely be utilized in the future implementation of a reuse option in the building to include preservation, rehabilitation, restoration, and reconstruction approaches. However, on the interior of the building, one treatment

approach will predominate in each individual room. Therefore, the recommendations for the interior presented here are divided into two tables that reflect the two different reuse options considered in this report. Within each table, the treatment approach for each room, the future reuse of that room under that particular reuse option, and the recommended work to be performed is noted. The room-by-room recommendations are supplemented with more detailed information in the appendices (see Appendix O: Room by Room Work Recommendations). Tables F and G present the recommendations for proposed modifications to the interior of Residence A according to the reuse option selected.

Table F: Proposed Interior Modifications for Reuse Option A

Room Number	Room Name	Basic Treatment Approach	Option A Room Use	Work To Be Done For Option A
First Floor				
101	Entry Hall	Preservation	Reception, (counter, staffed at various times)	Rehang small side door to exit stairs. Strip overpainted door and wood trim. Remove non-historic lighting. Replace surface-mounted conduit with less obtrusive electrical wiring. Reupholser cushions in inglenook.
102	Living Room	Restoration	Interpretive displays of Barnsdall Park/Los Angeles architecture (FLW, Schindler, Neutra). Permanent exhibit with new display cases installed as well as seating.	Remove non-historic lighting, lay-in tile ceiling, cabinets, shelving and display cases. Remove non-historic partition and window infill on west side of room. Remove sound abatement material on windows and doors. Restore finishes on wall, strip overpainted wood trim, and make balcony doors operable. Restore fireplace.
103	Study	Preservation	Office (private)	Strip overpaint on bricks and wood trim. Remove non-historic door infill, lighting wood cabinets and closet. Replace surface-mounted electrical panel and conduit with less obtrusive wiring. Remove bars on windows.
104	Former Bathroom	Rehabilitation	Unisex ADA accessible stall	Strip overpainted door and wood trim. Reconfigure structural framing. Remove bars on windows. Remove sink and reconfigure plumbing pipes.
105	Former Servant's Wing	Rehabilitation	Orientation film	Remove non-historic cabinets, HVAC unit and reconfigure plumbing pipes. Remove non-historic window on south elevation and vertical soffit on west wall. Replace surface-mounted conduit with less obtrusive wiring.

Table F: Proposed Interior Modifications for Reuse Option A

Room Number	Room Name	Basic Treatment Approach	Option A Room Use	Work To Be Done For Option A
Second Floor				
201	Kitchen	Preservation	Break room, catering kitchen. Possible location for exterior lift.	Strip overpainted wood trim and cabinets. Remove non-historic lighting.
202	Dining Room	Restoration	Meeting space, archival storage	Strip overpainted wood trim. Remove non-historic lighting and replace with reconstructed historic lighting if possible. Uncover clerestory windows. Replace surface-mounted conduit with less obtrusive wiring.
203	Bedroom	Rehabilitation	Archival vault, office	Strip overpainted wood trim. Replace surface-mounted conduit with less obtrusive wiring.
204	Bathroom	Rehabilitation	Private staff restroom with shower if possible	Strip overpainted wood trim.
205	Former Bedroom Wing	Rehabilitation	Archives, processing space	Strip overpainted wood trim. Remove non-historic base cabinets, HVAC soffit. Remove sound abatement material over windows. Remove non-historic doors.
206	Hall	Preservation	Circulation space	Strip overpainted wood trim. Remove non-historic lighting
Roof				
301	Penthouse	Preservation	Small reading room	Strip overpainted wood trim. Remove non-historic shelving and lighting.
Basement				
001, 002, 003, 004	Garage Workroom Toilet Room Hall	Rehabilitation	Non-archival storage, storage for items currently stored in shed outside house, mechanical electrical, and plumbing systems	Climate control moisture protection to be installed.

Table G: Proposed Interior Modifications for Reuse Option B

Room Number	Room Name	Basic Treatment Approach	Option B Room Use	Work To Be Done For Option B
First Floor				
101	Entry Hall	Preservation	Reception, (counter staffed at various times)	Rehang small side door to exit stairs. Strip overpainted door and wood trim. Remove non-historic lighting. Replace surface-mounted conduit with less obtrusive electrical wiring. Reupholster cushions in inglenook.
102	Living Room	Restoration	Rotating exhibits. Install new display cases. Possible need for a non-intrusive wall mounting system.	Remove non-historic lighting, lay-in tile ceiling, cabinets, shelving and display cases. Remove non-historic partition and window infill on west side of room. Remove sound abatement material on windows and doors. Restore finishes on wall, strip overpainted wood trim. Restore fireplace.
103	Study	Preservation	Office (private)	Strip overpaint on bricks and wood trim. Remove non-historic door infill, lighting, wood cabinets and closet. Replace surface-mounted electrical panel and conduit with less obtrusive wiring. Remove bars on windows.
104	Former Bathroom	Rehabilitation	Unisex ADA accessible stall	Strip overpainted door and wood trim. Reconfigure structural framing. Remove bars on windows. Remove sink and reconfigure plumbing pipes.
105	Former Servant's Wing	Rehabilitation	Installation space, work studio	Remove non-historic cabinets, HVAC unit and reconfigure plumbing pipes. Remove non-historic window on south elevation and vertical soffit on west wall. Replace surface mounted conduit with less obtrusive wiring.
Second Floor				
201	Kitchen	Preservation	Catering kitchen. Possible location for exterior lift.	Strip overpainted wood trim and cabinets. Remove non-historic lighting.
202	Dining Room	Restoration	Meeting space, conference room	Strip overpainted wood trim. Remove non-historic lighting and replace with reconstructed historic lighting if possible. Uncover clerestory windows. Replace surface-mounted conduit with less obtrusive wiring.

Table G: Proposed Interior Modifications for Reuse Option B

Room Number	Room Name	Basic Treatment Approach	Option B Room Use	Work To Be Done For Option B
203	Bedroom	Rehabilitation	Artist office (private)	Strip overpainted wood trim. Replace surface-mounted conduit with less obtrusive wiring.
204	Bathroom	Rehabilitation	Private bathroom	Strip overpainted wood trim.
205	Former Bedroom Wing	Rehabilitation	Artist workspace, studio	Strip overpainted wood trim. Remove non-historic base cabinets, HVAC soffit. Remove sound abatement material over windows. Remove non-historic doors.
206	Hall	Preservation	Circulation space	Strip overpainted wood trim. Remove non-historic lighting.
Roof				
301	Penthouse	Preservation	Small reading room	Strip overpainted wood trim. Remove non-historic shelving and lighting.
Basement				
001, 002, 003, 004	Garage Workroom Toilet Room Hall	Rehabilitation	Artist workshop, storage for items currently stored in sheds outside house, HVAC, mechanical, electrical, and plumbing systems.	Climate control moisture protection to be installed.

Recommendations for Structural Work

Potential structural issues assessed for this report included the building's seismic safety, settlement of the building on its site, the structural reinforcement of existing retaining walls, the potential deterioration of the building's structural elements, and building code issues. Residence A has several structural issues that will need to be addressed in any rehabilitation or restoration. The seismic safety issues, however, are the most involved aspect of the assessed structural work. Therefore, they are described in greater detail below. In addition, each of the other four issues assessed in relation to Residence A is described briefly.

Seismic Safety. The seismic safety in unreinforced masonry building can be improved and building use continued under the provisions of the Los Angeles Building Code. The building code provisions require specific evaluation and retrofit measures at Residence A that include parapet bracing, wall anchors for out-of-plane loads, wall stability, diaphragm stiffness and strength, and in-plane shear improvements. Specific work items that either have been implemented in the past or must be implemented in the future to address each of these measures are described as follows:

1. *Parapet Bracing.* The parapet is the portion of walls extending above the roof. These tend to rock in earthquakes and topple outward. The parapets were braced in a very elegant manner as part of the FEMA hazard mitigation work. Most parapet bracing is accomplished with diagonal braces back to the roof. In this case, a vertical element was placed against the parapet and anchored to the roof to brace the parapet.
2. *Wall Anchors for Out-of-Plane Loads.* Wall anchors attach the wall to the roof and/or floor. These anchors keep the wall from falling outward. Wall anchors were installed in most of the HCT walls as part of the FEMA funded work. Anchors were installed at the roof, second floor line, and first floor line. However, more anchor work remains.
3. *Wall Stability.* Walls within a certain height to thickness (h/t) ratio are stable if adequately attached at the floor and roof. Design for wall stability was not included in the FEMA work. It appears, upon initial review, that the first-floor walls, except for the living room, are within allowable limits. Second-floor walls may be within acceptable limits. The living room walls exceed the allowable h/t limit. Some retrofit will be required.
4. *Diaphragm Stiffness and Strength.* The diaphragms are the roof and floors. The floors are a double-layer wood construction, which is of adequate strength. The roof is straight board sheathing, which is inadequate. The varying elevations of the roofs pose some engineering difficulties for analysis. Loads need to be "dragged" to the various walls to resolve forces. This is very difficult in roofs with varying levels and concerns about any visual impact. As part of the FEMA mitigation work, plywood was added to strengthen some of the roof diaphragms. Some drag/collector elements were added, but the extent is not clear due to difficulties with field installation. Design, additional plywood, and collectors are required.
5. *In-Plane Shear Improvements.* Shear forces in the plane of the wall need to be resisted. Shear strength is determined by physical tests and the adequacy of the wall check by analysis. No work was done on this during the 1994 Northridge repair activities. Hollow clay tile (HCT), used for the walls of Residence A, has a number of design and construction aspects that will affect any seismic improvements. HCT is a fired clay masonry product. It comes in varying thickness, from 2 inches to 8 inches thick. The tile sizes vary from 8 inches square to more rectangular size. In most cases the walls are constructed of two or more withes of HCT masonry. The advantage of HCT is its relatively light weight, less than half that of a brick wall of equal thickness. The cost for material and installation may be less, but no cost comparison records are available. The issue with HCT walls is that they are not reinforced and thus are an unreinforced masonry, a known potential seismic hazard. It cannot be practically reinforced as the vertical cells may not align. Sometimes the blocks, as set in a wall during construction, are turned 90 degrees which prevents the flow of grout and reinforcing. HCT is a weak material and not homogeneous in that there may be aggregates of varying size in the block. Connections to the HCT are difficult in that there is little wall thickness to connect to with epoxy adhesives and any drilling into the block to place bolts sometimes results in spalling of the clay surface. Additional work may require posts, or other supports, under any beams supported by the HCT walls.

Settlement of the Building on its Site. Foundation settlement is suspected along the north wall, specifically at the northeast corner, and possibly at the southeast corner where past grading operations removed some of the hillside. A forensic geotechnical investigation should be done.

Retaining Walls. There is no information on the retaining wall construction around the site. Walls may be of a cantilevered design, designed using gravity (self-weight), or be braced with tie beams and "deadmen." The wall at the Entry walkway shows distress with a vertical crack. Additional investigation is recommended.

Deterioration. In observing the various building elements there is not significant deterioration. Most problems are caused by water and possible inappropriate changes made over the years. These problems may be remedied through minor interventions today that may prevent larger problems from occurring in the future. Each of these issues and its proposed solution is described briefly:

1. *Site Watering.* Sprinklers and water flow cause most of the problems. Masonry absorbing water, and the flow of water at the base of the building, has resulted in interior staining of concrete and masonry, spalling of paint and stucco, and possibly the damage to the retaining walls.
2. *Coatings.* Some of the buildings on the site have had exterior coatings that limited "breathability" of the walls. The building should be checked to determine what layers of paint, and how many, have been applied and whether any of these are causing problems.
3. *Building Occupant Load.* The use as an art center has resulted in damage to the interior plaster and wood. Materials and boards have been applied to surfaces without consideration of the underlying damage. With the elimination of such use, the walls and floors can be repaired and rehabilitated.

Building Code Issues. In regard to building code requirements, the building will have to meet the Los Angeles un-reinforced masonry (URM) ordinance for seismic safety fully. At present, the building only partially complies. Moreover, any occupancy will require compliance with requirements for exits, restrooms, and accessibility. Access to the building and its public spaces will be necessary.

Recommendations for Repair of Significant Building Materials

Potential repair issues regarding significant building materials assessed for this report include both the exterior and the interior of the building. On the exterior, the building veneer is in moderate shape for a structure of this type and age. The cement stucco and decorative cast stone portions of the veneer are generally sound, though there is ample evidence of localized damage needing attention. During a visual inspection of the building's exterior façade, evidence of internal structural problems at a few locations was also noted. A careful and thorough planning and investigation process during the building's future rehabilitation or restoration will help to determine how identified items should be corrected.

Assessment of Exterior Building Materials. The primary exterior building materials assessed include the decorative cast art stone and stucco material on exterior wall surfaces. The decorative art stone in locations around the entire exterior perimeter of the building evidences damage and spalling, as well as missing grout between individual cast stone elements. In regard to the stucco, each of the

four elevations currently exhibits minor damage of the existing cement stucco. In several locations, the cement stucco veneer has either separated from the concrete substrate, or evidences that it is likely to fail in a similar manner in the near future. There are also specific exterior areas that are in need of focused attention, and these include the entry to the building, the balcony above the entry, the north and south retaining walls at the entry, and the north elevation balcony. Recommendations for the overall treatment of the exterior in regard to the primary materials of art stone and the stucco are followed by recommendations for these more specific locations.

Recommendations for Overall Building Envelope:

1. *Art Stone Masonry Components.* Complete paint removal from decorative cast stone units should be achieved using chemical coatings removers and pressurized rinse water. Grout replacement (repointing) and repair of decorative cast stone is an important part of repair efforts, since keeping moisture out of the building envelope is a primary concern. Repointing should consist of removal of the cracked or damaged grout and replacement with new mortar formulated to match the original cleaned mortar in color and texture. Damage and spalling due to iron jacking of interior iron reinforcing components should be repaired after all necessary interior steel repairs are completed. There will also be the required molding and production of approximately 30 lineal feet of new matching decorative cast stone at several locations.
2. *Stucco.* All exterior stucco should be stripped of all existing paint using chemical coating removers and pressurized rinse water as for the cast stone above. The entire stucco portion of the exterior façade should be tapped to sound out areas of delaminated stucco coating. Repairs should consist of removal of all unsound cement stucco from the supporting substrate, and replacement with new stucco prior to painting of all surfaces.
3. *Re-Painting of Art Stone and Stucco.* Once repairs and replacement are complete on stucco and cast stone, all masonry elements should be repainted, but this time using a mineral-based coating system from one of two manufacturers, Silin or Keim. These coatings are silicate-based, highly breathable, and offer an anticipated lifespan of 50–100 years depending on local conditions.

Recommendations for Specific Areas of Exterior Building Envelope:

1. *Entry.* The existing ramp should be removed and the entire entry area reconstructed in a manner more consistent with the original design and construction. Crack repairs of the decorative concrete flooring should be executed after complete cleaning and removal of surface dirt and old coatings.
2. *Balcony above Entry.* The balcony has likely been subjected to long-term internal moisture penetration and will require some disassembly in order to correct the source of this problem. Once all framing and structural issues are resolved, any previously removed decorative elements can be reinstalled, matching cement stucco applied to the areas of previous removal, and the waterproofing at the deck finished to protect this projecting element.
3. *North and South Retaining Walls at Entry.* Both walls have shifted and may require replacement with newly constructed walls after decorative cast stone bands are selectively removed. Once new foundations and walls are completed, salvaged cast stone trim can be reinstalled prior to overall painting.

4. *North Elevation Balcony.* The currently installed balcony is inappropriate and should be removed and replaced with a new balcony matching the original, and constructed of contemporary materials and techniques to yield a more durable projecting element.

Assessment of Interior Building Materials. The primary interior building materials assessed include interior masonry components such as brick and decorative concrete, and gypsum plaster wall surfaces. In many locations throughout the interior, original brick or decorative concrete has been coated or painted. In the future, all coatings should be removed to expose the original masonry surface. The cleaned and stripped masonry should then be treated with a water-repellant sealer to enhance resistance to moisture and further staining. Original concrete flooring exists in several locations and it evidences cracking and discoloration. Original concrete flooring should be cleaned thoroughly, repaired using appropriate repair mortars, and treated with a penetrating sealer as above. The gypsum plaster walls throughout the building have cracks, holes, and discolorations typical of their age. Gypsum plaster at walls should be repaired using matching material and techniques. Besides these general items that are in need of repair throughout the interiors of the building, there are also two specific interior features that are in need of focused attention. Both are located in an area that has been identified as one of primary significance elsewhere in this report and, therefore, special attention should be given to the strategy employed and the execution of their repair. These two features are as follows:

1. *Living Room Fireplace.* In addition to coating removal and general cleaning, this firebox should be exposed and any repair necessary made to restore the original look and appearance.
2. *North Elevation Balcony Doors and Columns.* The hollow clay tile columns between door units can be seismically upgraded in situ without complete removal of these components using careful coring and material placement methods.

Recommendations for Further Testing

A: The Conservator, Charles Kibby of CK Arts, notes that the decorative art stone motif used extensively on all façades of the exterior is made of cast concrete and was probably constructed in exactly the same manner wherever it is present. Only one mold was probably used and one detail devised for attaching the cast decoration to the façade. The detail probably entails attachment to structure with wire or some kind of clip. Future destructive testing of a very limited scope is recommended; this would entail the minimum removal of one small panel of the cast concrete decoration from an inconspicuous location on a secondary façade and would allow the fabrication and detailing of the panel to be studied. Such study would allow a determination of how the decoration was formed and attached to the structure to allow reconstruction and repair of the cast decoration.

B: The Structural Engineer, Mel Green, noted that there is significant differential settlement evidenced in various locations as follows:

NE Corner: Settlement evidenced may be due to prior excavation work for driveway.

SE Corner: Settlement evidenced that more of the foundation is exposed here than when the building was originally constructed. FEMA work may have also been done in this location.

East Façade: Some differential settlement at upper window is probably due to a change in the materials used in building as originally constructed. At garage door, there is an overflow pipe from the hot water heater, which could be introducing water to the area and causing structural damage. The stem wall appears to be moving, possibly due to drainage issues.

Recommendations for further testing include having a soils test performed at specific locations around the perimeter of Residence A as directed by the Structural Engineer. The existing soils report, prepared by the J. Byer Group on February 25, 1999, for the entire Barnsdall Park, provides some information relevant to Residence A. However, additional soils tests specific to the building and to areas of concern might help to determine some of the causes of significant differential settlement. The structure should be further studied to address how to stabilize and repair these areas of the building that evidence significant differential settlement. In addition, water appears to play a significant role in much of the damage present and should be addressed in at least two different respects:

1. Waterproofing/repair of building materials and surfaces.
2. Assessment of landscaping, drainage, and water distribution plan for landscaped elements.

Immediate action should be taken on several items, as noted and conveyed to responsible parties in the preliminary Site Assessment Visit on July 16, 2008:

1. *On North Façade at Balcony:* Plants with intensive watering requirements have been planted adjacent to the foundation/retaining wall of the basement. These should be removed as soon as possible as recent water damage is noted on the interior of the basement wall, and the introduction of water in this location could cause further damage to occur.
2. *On North Façade at Balcony:* Full-head water sprinklers are installed adjacent to the area of concern noted above in Item #1. These full-head sprinklers are introducing water into the area. The sprinklers should be replaced with half-head sprinklers that direct water away from the building and the area of concern.

IMPLEMENTATION

Next Steps

This section discusses the various tasks involved to implement a project for the reuse of Residence A that is based on the findings of this Historic Structures Report.

Organizational Development

- Identify which agency/committee is going to take a lead role in further developing the implementation of a selected option for Residence A.

- Draft an order-of-magnitude capital cost summary.
- Draft a business plan, including staffing and operating pro-forma budgets.
- Research sources of funding and campaign feasibility.
- Outline start-up and pre-development management issues and associated expenses.
- Hire an advisor experienced in projects such as the development of visitor's center master plans and buildings to supervise the process for solicitation of architectural and design teams.
- Create a temporary planning management position to supervise all aspects of pre-development planning.

Partnership Discussions

Cultivating relationships with other organizations around the City that have programs or goals compatible with those envisioned for a reuse option at Residence A would be a good way to ensure that the building is actively used and enjoyed by the public in the future. Improving the visibility of Barnsdall Park and its resources to the larger community was a concern voiced often by participants in the day-long Visioning Workshop for the building. Such collaborative partnerships might also open up possibilities for conceptualizing not only opportunities for the building's reuse within the park but also within the larger community. Partnership organizations include those with an emphasis on the arts broadly conceived to include all of the arts including the visual arts, decorative arts, music, dance, theater, literature, graphic design, photography, and architecture. For example, a successful partnership opportunity might be one that emphasizes Aline Barnsdall's interest in architecture as manifested in Barnsdall Park by partnering with the other organizations that have in their care similar historic architectural resources and architectural organizations, such as those having an emphasis on the four preeminent Los Angeles architects who played a role at the Barnsdall Park site—Frank Lloyd Wright, Rudolph Schindler, Lloyd Wright, and Richard Neutra. Multiple partnerships with different organizations are also possible and might work to emphasize different aspects of the history of the site, such as partnerships with organizations focused the decorative arts, or art collecting. Different partnerships with organizations whose goals might coalesce well with those of Barnsdall Park might not only allow opportunities for exploring different aspects of the history of the building within the Barnsdall Park site but may also provide important funding opportunities for the implementation of the selected reuse option. Examples of the types of groups that should be considered follow:

- Mak Center (Schindler);
- Ennis House Foundation (Frank Lloyd Wright);
- VDL Research House (Richard Neutra);
- Local museums; and
- Historic Preservation advocacy groups that have large public education and outreach programs such as the Los Angeles Conservancy.

Subconsultants to Perform the Work

The reuse option selected for Residence A should be designed and executed by professionals with demonstrated experience and expertise in the field of historic preservation.

Cost Estimate and Preliminary Time Line to Complete the Construction

Please refer to Appendix Q.

BIBLIOGRAPHY

Books

Gebhard, David. *The California Architecture of Frank Lloyd Wright*. San Francisco: Chronicle Books, 1997.

—, *Schindler*. San Francisco: William Stout publishers, 1997.

Herr, Jeffrey. *Aline Barnsdall's Olive Hill Project*. Los Angeles: City of Los Angeles Department of Cultural Affairs, 2005.

Higgins, Winifred Haines. *Art Collecting in the Los Angeles Area, 1910–1960.* (Diss: Los Angeles, U. CA, 1963), pp. 138–161.

Hitchcock, Henry-Russell. *In The Nature of Materials: 1887–1941, The Buildings of Frank Lloyd Wright*. New York: Da Capo Press, 1975.

Hoffman, Donald. *Frank Lloyd Wright's Hollyhock House*. New York: Dover Publications, 1992.

Karasick, Norman M., and Dorothy K. *The Oilman's Daughter*. Encino, California: Carleston Publishing, Inc., 1993.

Pfeiffer, Bruce Brooks. *Frank Lloyd Wright Collected Writings — Including An Autobiography, Volume 2 — 1930–1932*. New York: Rizzoli International Publications, 1992.

—, *Frank Lloyd Wright Drawings*. New York: Harry N. Abrams, Inc., 1990.

—, *Frank Lloyd Wright The Master Works*. New York: Rizzoli International Publications, 1993.

Simo, Melanie. *Barnsdall Park 01*. Washington D.C.: Spacemaker Press, 2006.

Smith, Kathryn. *Frank Lloyd Wright – Hollyhock House and Olive Hill*. New York: Rizzoli International Publications, 1992.

Steele, James. *Barnsdall House: Frank Lloyd Wright* (Architecture in Detail). London: Phaidon Press, 1992.

Storrer, William Allin. *The Frank Lloyd Wright Companion*. Chicago: The University of Chicago Press, 1993.

Articles

Friedman, Alice T. "A House Is Not a Home: Hollyhock House as 'Art-Theater Garden.'" *The Journal of the Society of Architectural Historians,* Vol. 51, No. 3 (September 1992): 239–260.

Johnson, Cheryl Lee. "Local Gossip—Money, Scandal, Bohemians and Adultery: Aline Barnsdall & Frank Lloyd Wright [Part 1 of 2]." *Park2ParkLA*. October 2003

http://www.park2parkla.com/031015/barnsdallwright/barnsdallwright.cfm?p=1. Accessed by Marla Cowan, 6/19/08.

— "Fighting With Frank: The Rise and Fall of Hollyhock House [Part 2 of 2]." *Park2ParkLA*. November, 2003. http://www.park2parkla.com/031015/barnsdallwright/barnsdallwright2.cfm?p=1. Accessed by Marla Cowan, 6/19/08.

Los Angeles Times. Available through Proquest. Keywords searched include "Barnsdall Park, Aline Barnsdall, Barnsdall AND Playground, Barnsdall Art Center, Frank Lloyd Wright.

Selected Results:

"Donor Adds to Princely Gift" 8/1/927.
"Future Bright for Olive Hill" 11/7/1927.
"Playground Fete to be Given Today" 2/17/1928.
"Children's Fete to recall days of Robin Hood" 5/8/1928.
"Dancing Classes Planned for Park" 12/24/1928.
"Easter Egg Hunts Thrill Juveniles" 4/20/1930.
"New Clubhouse Luxurious" 2/13/1931.
"Job-Bond Poll Notices Ready" 2/16/1931.
"Donor Cables Recall of Gift" 4/16/1931.
"Hail, Hail to the Queen of May!" 5/2/1931.
"Model Airmen's Staff at Work" 10/12/1931.
"Halloween Festivities to be Started Today" 10/28/1932.
"Drama Fete Under Way this Week" 4/3/1933.
"Playground's Soap Carving Victors Listed" 4/19/1933.
"Children Present City Playground Annual Pageant" 6/24/1933.
"Los Angeles Recreational Centers Provide Interests for Hundreds of Women" 12/24/1934.
"Music Eases War Jitters" 10/16/1939.
"Artists Use All Kinds of Waste to Make Holiday Decorations" 12/11/1939.
"Alice Marble Urges Play to Boost Morale" 1/9/1942.
"Arts and Crafts Hobby Center Aids Civilian Wartime Morale" 2/8/1942.

Smith, Kathryn. "Frank Lloyd Wright, Hollyhock House, and Olive Hill, 1914–1924." *The Journal of the Society of Architectural Historians*, Vol. 38, No. 1 (March 1979): 15–33.

Winter, Robert. Review of *The Barnsdall ("Hollyhock") House (1919–1921)*, by Earl Scherburn, and *The R.M. Schindler House (1921–1921)*, by Robert Sweeney. *The Public Historian*, Vol. 15, No. 2 (Spring 1993): 187–189.

Drawings and Plans

Brenda Levin, Melvyn Green, Peter Walker and Partners, The Sullivan Partnership, and Nikolakopulos and Associates. *Barnsdall Park, Los Angeles California. Phase I Master Plan Implementation, Volume 2 of 2, FEMA Repair and Mitigation*. Issued for Bid 12/13/2000. Collection of the City of Los Angeles Cultural Affairs Department. On file, Hollyhock House Archives.

City of Los Angeles, Department of Public Works, *Rehabilitation of Hollyhock House and Arts and Crafts Building*. Drawings prepared by the City of Los Angeles Bureau of Public Works. 1967. Notations added 1988 by Martin Weil. On File, Hollyhock House Archives.

Frank Lloyd Wright, Architect, *Group of Buildings for A. Barnsdall, Olive Hill, Hollywood, Cal.* Block Plan. 1920. Collection of the City of Los Angeles Cultural Affairs Department. On file at Hollyhock House Archives.

Frank Lloyd Wright, Architect, *Director's House, A. Barnsdall, Hollywood, California.* 1920. Collection of the City of Los Angeles Cultural Affairs Department. On file, Hollyhock House Archives.

Frank Lloyd Wright, Architect, *Residence "A" – Barnsdall Park, Hollywood, California.* January 1921. Collection of the City of Los Angeles Cultural Affairs Department. On file, Hollyhock House Archives.

Miscellaneous

Los Angeles Department of Building and Safety. Building Permit for Residence A. Finalized 10/5/1923. On file, Hollyhock House Archives.

—. Grant Deed #9720, Aline Barnsdall to the City of Los Angeles, August 2, 1927. On file, Hollyhock House Archives; Appendix #3 in ARCHIPLAN/Weil, *Barnsdall Park Historic Site Survey*, 1995.

Personal Communication

Istiharoh Glasgow, Director of Barnsdall Art Center. Numerous exchanges by email and telephone by Marla Cowan, May–July 2008. Notes prepared by Glasgow in June 2008.

Virginia Kazor, Historic Site Curator. Numerous exchanges by telephone by Marla Cowan June–July 2008.

Photographs

Aerial photographs: c1920, 1921, 1923, c1924, c1967, 1970. On File, Hollyhock House Archives.

Aline Barnsdall's Photo Album. Collection of the City of Los Angeles Cultural Affairs Department. Photos on file at Hollyhock House Archives.

City of Los Angeles Cultural Affairs Department Photo Collection. On file at Hollyhock House Archives.

Library of Congress. National Park Service, Historic American Buildings Survey, CAL-357, 1965.

Reports and Memos

Archiplan and Martin Eli Weil. *A Survey and Analysis of FL Wright Structures*, prepared for the City of Los Angeles, 1988. On file, Office of Historic Resources, Historic Cultural Monument Files.

—. *Restoration and Maintenance Program Manual of Frank Lloyd Wright Structures.* 1989. On file at Hollyhock House Archives.

—. *Hollyhock House Garage Historic Structures Report, Barnsdall Park*, prepared for the City of Los Angeles by Archiplan Urban Design Collaborative and Martin Eli Weil, Restoration Architect, June 7, 1989. On file at Hollyhock House Archives.

—. *Hollyhock House Historic Structures Report*. Prepared for the Los Angeles Department of Cultural Affairs, August 1992.

Girvivgian, Raymond. Structural Comments, 1965. On file at Hollyhock House Archives.

HABS documents for Residence A, Hollyhock House, and Barnsdall Park. Available Online: http://memory.loc.gov/ammem/collections/habs_haer/.

Herr, Jeffrey. National Historic Landmark Application, 2006. On file at Hollyhock House Archives.

Levin and Associates. *Barnsdall Park Historic Site Survey*, prepared for the City of Los Angeles, Department of Recreation and Parks, June 1995. Historical Narrative prepared by Kathryn Smith. On file at Hollyhock House Archives.

Melvyn Green and Associates. *Hollyhock House Structural Assessment,* 1995.

NPS World Heritage Application, http://home.nps.gov/oia/topics/worldheritage/Applications/Frank%20Lloyd%20Wright.doc.

Peter Walker William Johnson and Partners. *Barnsdall Park Master Plan* prepared by for the City of Los Angeles Department of Recreation and Parks, 1995. On file at Hollyhock House Archives.

Sowell, James L. (Metropolitan Transportation Authority). Letter to Portia Palmer, Director of MTA Program Operations regarding Section 106 determination of no adverse effect for temporary installation of noise abatement windows in Residence A in Barnsdall Park in connection with Metro Red Line Project Segment 2. October 4, 1993.

Specifications

Frank Lloyd Wright, Architect. *Specifications: Residence "A" – A. Barnsdall, Hollywood, California,* 1920. Collection of the City of Los Angeles Cultural Affairs Department. On file at Hollyhock House Archives.

Websites

Barnsdall Art Center. www.barnsdallartcenter.org.

Barnsdall Art Park. www.barnsdallartpark.com.

Barnsdall Park. www.barnsdall.org.

Frank Lloyd Wright Building Conservancy. www.savewright.org.

Frank Lloyd Wright Foundation - Taliesin & Taliesin West. www.franklloydwright.org.

Frank Lloyd Wright Preservation Trust. www.gowright.org.

Frank Lloyd Wright Info. Author William Allin Storrer. www.franklloydwrightinfo.com.

Friends of Hollyhock House. www.hollyhockhouse.net.

APPENDIX A

HISTORIC PHOTOGRAPHS

Figure 1: 1920 aerial view of Olive Hill (renamed Barnsdall Park in 1927), view southwest.
(Photo credit: Hollyhock House Archives)

Figure 2: 1921 aerial view of Olive Hill (renamed Barnsdall Park in 1927), view northeast.
(Photo credit: Hollyhock House Archives)

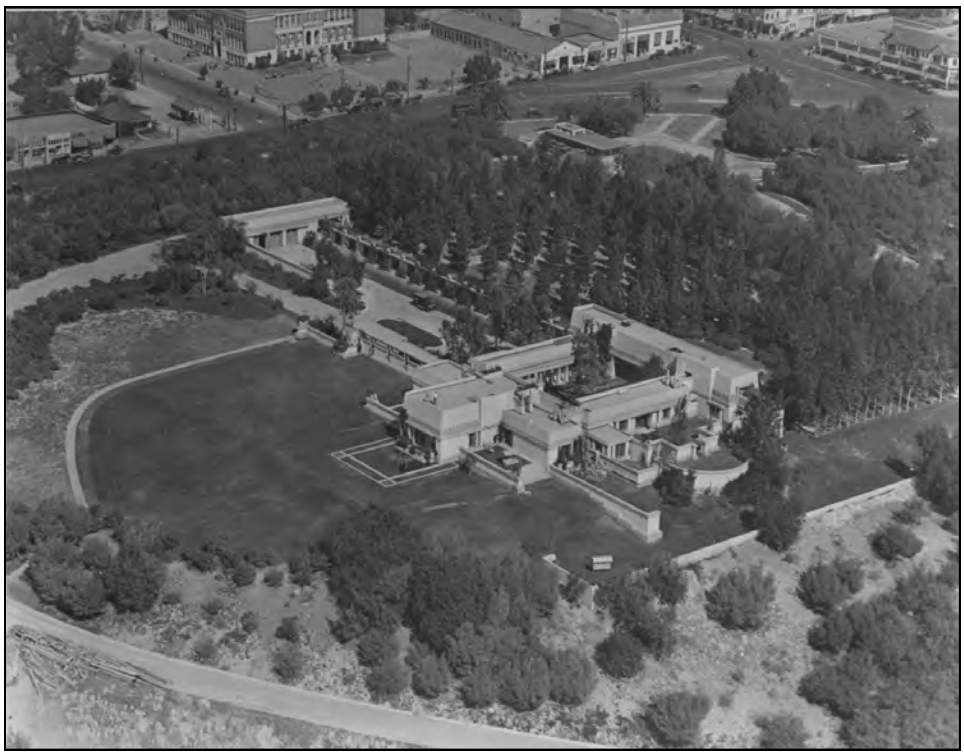


Figure 3: 1923 aerial view of Olive Hill (renamed Barnsdall Park in 1927), view northeast.
(Photo credit: Hollyhock House Archives)

Figure 4: 1924 aerial view of Olive Hill (renamed Barnsdall Park in 1927), view northeast. Residence A is in the upper left corner of the photo.
(Photo credit: Hollyhock House Archives)

Figure 5: Pre 1954 aerial view of Barnsdall Park, view northwest.
(Photo credit: Hollyhock House Archives)

Figure 6: Post 1967 aerial view of Barnsdall Park, view southwest.
(Photo credit: Hollyhock House Archives)

Figure 7: 1970 aerial view of Barnsdall Park, view southeast.
(Photo credit: Hollyhock House Archives)

Figure 8: 1970 aerial view of Barnsdall Park, view west.
(Photo credit: Hollyhock House Archives)

Figure 9: Aerial view of Barnsdall Park, view northwest, date unknown.
(Photo credit: Hollyhock House Archives)

Figure 10: Contemporary birds eye view of Barnsdall Park, view northwest.
(Photo credit: 2009 U. S. Geological Survey, GeoEye, accessed from google.com)

Figure 11: Residence A ca. 1923.
(Photo credit: Aline Barnsdall Personal Album, held at the Hollyhock House Archives)

Figure 12: 1954 photo of the Residence A entrance.
(Photo credit: Hollyhock House Archives, "Scott" Images)

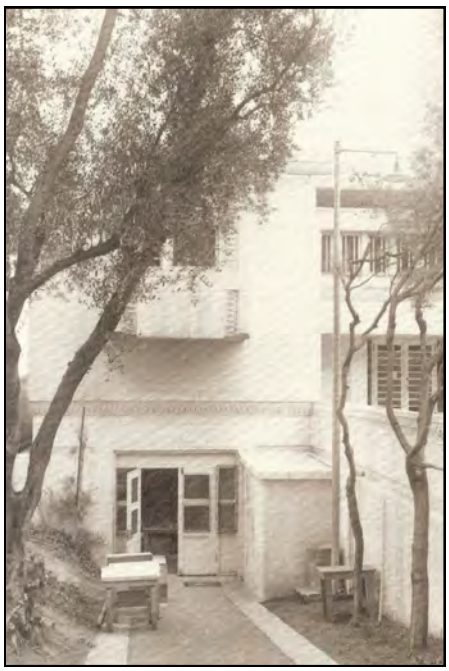


Figure 13: 1954 photo of the Residence A driveway.
(Photo credit: Hollyhock House Archives, "Scott Images")

Figure 14: 1954 photo of garage on west elevation.
(Photo credit: Hollyhock House Archives, "Scott Images")

Figure 15: 1954 photo of Residence A, view northeast.
(Photo credit: Hollyhock House Archives, "Scott Images")

Figure 16: Photo of west and south elevations taken 1965, view northeast.
(Photo credit: Marvin Rand, Historic American Buildings Survey)

Figure 17: 1965 photo of west elevation, view northeast.
(Photo credit: Marvin Rand, Historic American Buildings Survey)

Figure 18: Detail of kitchen windows above entrance, photo taken in 1965.
(Photo credit: Marvin Rand, Historic American Buildings Survey)

Figure 19: Detail view of entrance, photo taken 1965.
(Photo credit: Marvin Rand, Historic American Buildings Survey)

Figure 20: 1965 photo of north and east facades, view southwest.
(Photo credit: Marvin Rand, Historic American Buildings Survey)

Figure 21: Detail view of southern portion of east façade, view west.
(Photo credit: Marvin Rand, Historic American Buildings Survey)

Figure 22: 1965 photo of south elevation, view north.
(Photo credit: Marvin Rand, Historic American Buildings Survey)

Figure 23: South and west elevations, view northeast. Photo was probably taken while Walter Newell was the caretaker of Barnsdall Park however exact date of photo is unknown.
(Photo credit: personal collection of Adele M. Hodgeman)

Figure 24: Historic photo showing original balcony, exact date unknown.
(Photo credit: Cornell Adwhite)

Figure 25: Residence A, view northeast. Photo taken ca. 2005.
(Photo credit: Thomas Koester for the Aline Barnsdall Complex National Historic Landmark Nomination)

Figure 26: West elevation, view east. Photo taken ca. 2005.
(Photo credit: Thomas Koester for the Aline Barnsdall Complex National Historic Landmark Nomination)

Figure 27: East and north elevations, view southwest. Photo taken ca. 2005.
(Photo credit: Thomas Koester for the Aline Barnsdall Complex National Historic Landmark Nomination)

Figure 28: East elevation, view west. Photo taken ca. 2005.
(Photo credit: Thomas Koester for the Aline Barnsdall Complex National Historic Landmark Nomination)

Figure 29: South elevation, view north. Photo taken ca. 2005.
(Photo credit: Thomas Koester for the Aline Barnsdall Complex National Historic Landmark Nomination)

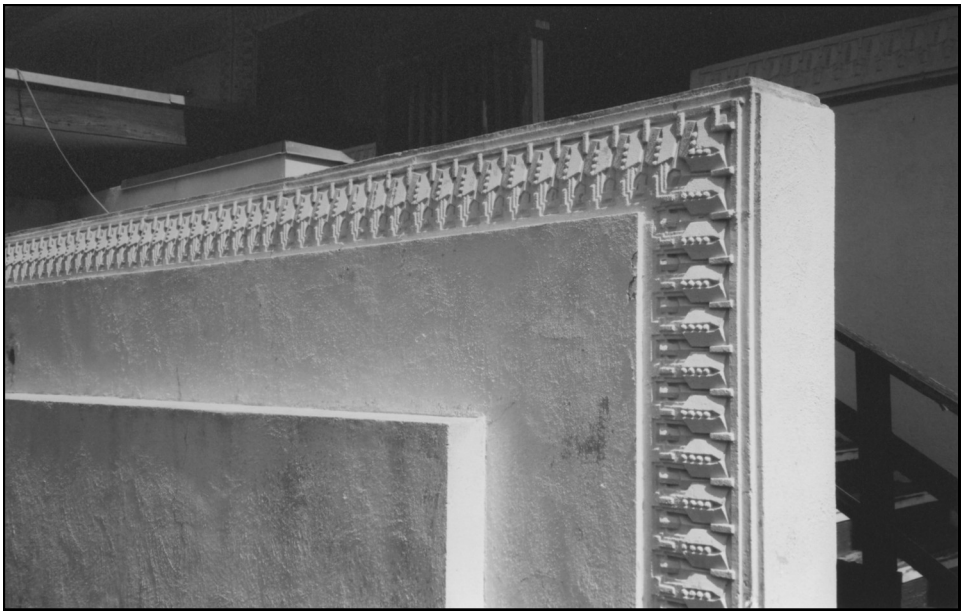


Figure 30: Detail of cast art stone, photo taken ca. 2005.
(Photo credit: Thomas Koester for the Aline Barnsdall Complex National Historic Landmark Nomination)

Figure 31: Living room, view southwest. Photo taken ca. 2005.
(Photo credit: Thomas Koester for the Aline Barnsdall Complex National Historic Landmark Nomination)

Figure 32: View of the living room looking down from the dining room. Photo taken ca. 2005.
(Photo credit: Thomas Koester for the Aline Barnsdall Complex National Historic Landmark Nomination)

Figure 33: View through the penthouse door, ca. 2005.
(Photo credit: Thomas Koester for the Aline Barnsdall Complex National Historic Landmark Nomination)

Figure 34: Undated photo of Louise Arensberg sitting beneath study window.
(Image credit: Beatrice Wood's personal collection)

Figure 35: Undated photo of Louise Arensberg sitting on retaining wall south of the entryway, dining room bay window is visible on right of photo.
(Image credit: Beatrice Wood's personal collection)

Figure 36: Undated photo of Louise Arensberg sitting on retaining wall south of the entryway.
(Image credit: Beatrice Wood's personal collection)

Figure 37: Undated photo of Louise Arensberg sitting on retaining wall south of the entryway, kitchen windows are visible in the background.
(Image credit: Beatrice Wood's personal collection)