

**IDENTIFICATION**

1. HISTORIC NAME OF PROPOSED RESOURCE (if any) Webber House
2. STREET ADDRESS (include all addresses associated with the property)  
268 W. Kenneth Road ZIP CODE 91202
3. ASSESSOR'S PARCEL NO(s) 5633-003-022
4. COMPLETE LEGAL DESCRIPTION (attach legal description): TRACT \_\_\_\_\_  
BLOCK \_\_\_\_\_ LOT(s) \_\_\_\_\_
5. OWNER(s) Varand Balasarian and Zaruhi Rostomian
- ADDRESS (if different from above) \_\_\_\_\_ CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIPCODE \_\_\_\_\_
- PHONE \_\_\_\_\_ EMAIL Z.Rostomian@gmail.com
6. PRESENT USE SFR ORIGINAL USE SFR

**PROPERTY DESCRIPTION**

**Describe as much as possible about the history of the structure. It is required that copies of any articles, information, or other supplementary documentation to support this application be attached.**

7. ARCHITECTURAL STYLE, INCLUDING ARCHITECTURAL DETAILS AND CHARACTER DEFINING FEATURES.  
Attach additional pages if necessary. (For residential use, please see the Glendale Design Guidelines for Adopted Historic Districts, "Sources of Information")

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8. YEAR BUILT: 1950 SOURCE OF INFORMATION: \_\_\_\_\_
9. ORIGINAL ARCHITECT (if known) A. Quincy Jones
10. ORIGINAL BUILDER (if known) \_\_\_\_\_
11. DATES OF ENCLOSED PHOTOGRAPHS (see attached instructions for submitting photographs) \_\_\_\_\_
12. SQUARE FOOTAGE (if known) 975

13. ALTERATIONS AND DATES OF ALTERATIONS (based on building permits, physical analysis, oral information, see attached "Sources of Information" for obtaining City building permit records, attach additional pages in necessary):

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14. IS THE STRUCTURE (check one):  ON ITS ORIGINAL SITE  MOVED  UNKNOWN

15. LIST NAMES, OCCUPATIONS, AND TENURE OF ALL PREVIOUS OWNERS AND OCCUPANTS, IF KNOWN (see attached "Sources of Information" for obtaining prior ownership information):

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**18. CRITERIA FOR INCLUSION IN THE GLENDALE REGISTER**

In order to qualify for inclusion on the Glendale Register, the proposed resource must meet at least one of the following criteria. Please explain how the proposed resource meets one or more of the following criteria. A proposed resource does not need to meet all criteria in order to qualify for the Glendale Register. However, if the proposed resource meets more than one criterion, please include all information in this application. If a criterion is inapplicable, indicate "Not Applicable". Attach additional pages, if necessary. Identify the source from where the information was obtained and provide copies of any supporting information and documentation with this application.

**CRITERION 1**

**IS THE PROPOSED HISTORIC RESOURCE IDENTIFIED WITH IMPORTANT EVENTS IN NATIONAL, STATE, OR CITY HISTORY, OR DOES IT EXEMPLIFY SIGNIFICANT CONTRIBUTIONS TO THE BROAD CULTURAL, POLITICAL, ECONOMIC, SOCIAL, OR HISTORIC HERITAGE OF THE NATION, STATE, OR CITY? IF SO, PLEASE DESCRIBE:**

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**CRITERION 2**

**IS THE PROPOSED HISTORIC RESOURCE ASSOCIATED WITH A PERSON, PERSONS, OR GROUPS WHO SIGNIFICANTLY CONTRIBUTED TO THE HISTORY OF THE NATION, STATE, REGION, OR CITY? IF SO, PLEASE DESCRIBE:**

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**CRITERION 3**

**DOES THE PROPOSED HISTORIC RESOURCE EMBODY THE DISTINCTIVE AND EXEMPLARY CHARACTERISTICS OF AN ARCHITECTURAL STYLE, ARCHITECTURAL TYPE, PERIOD, OR METHOD OF CONSTRUCTION; OR REPRESENT A NOTABLE WORK OF A MASTER DESIGNER, BUILDER OR ARCHITECT WHOSE GENIUS INFLUENCED HIS OR HER PROFESSION; OR POSSESS HIGH ARTISTIC VALUES? IF SO, PLEASE DESCRIBE:**

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**CRITERION 4**

**HAS THE PROPOSED HISTORIC RESOURCE YELDED, OR HAVE THE POTENTIAL TO YIELD, INFORMATION IMPORTANT TO ARCHAEOLOGICAL PRE-HISTORY OR HISTORY OF THE NATION, STATE, REGION, OR CITY? IF SO, PLEASE DESCRIBE:**

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**CRITERION 5**

**DOES THE PROPOSED HISTORIC RESOURCE EXEMPLIFY THE EARLY HERITAGE OF THE CITY? IF SO, PLEASE DESCRIBE:**

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**19. PLEASE STATE ANY ADDITIONAL FACTS PERTAINING TO THE PROPERTY THAT WAS NOT ADDRESSED ABOVE.**

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**20. OWNER CONSENT FORM**

**I Certify That I Am The Current Property Owner Of Record (Include All Owners):**

Varand Balasarian  
Print Name

Signature

10/28/19  
Date

Zaruhi Rostomian  
Print Name

Signature

10/28/19  
Date

Varand Balasarian  
Print Name

Signature

10/28/19  
Date

## Webber House Glendale Register Nomination

### Supplemental Information

#### Identification

1. Webber House
2. 268 W. Kenneth Rd, Glendale, CA 91202
3. APN: 5633-003-022
4. Legal Description: VALLEY VIEW TRACT # 2 AS PER BK 9 PG 179 OF MAPS LOT EX OF ST COM N 8141' W 58 FT FROM NE COR OF LOT 8 TH N 8141' W 50 FT TH S 011' E TO SE LINE OF LOT 7 TH NE THEREON TO A PT S 011' E FROM BEG TH LOT 8
5. Owners: Varand Balasanian and Zaruhi Rostomian
6. Present Use: Single Family Residence  
Original Use: Single Family Residence

#### 7. Architectural Style

The subject property is a one-story house in the Mid-century Modern style and is of wood post-and-beam construction on a concrete slab foundation. It has a rectangular plan and a low-pitched front gable roof with extremely wide overhanging eaves and rakes to shield the glass walls below. The front and back walls are almost completely composed of floor-to-ceiling glass with butt-glazed corners; to ensure privacy on the typically narrow suburban lot, the two side walls are solid save for continuous bands of clerestory windows under the eaves. The solid walls are clad in vertical tongue-and-groove redwood siding and the chimney is formed from a length of concrete sewer pipe. The primary entrance consists of a single flush wood door under the trellis, which continues into the house to define the foyer and, from inside, draws the eye back to the exterior. The interior is organized around a central utility core containing the bathroom, laundry room and kitchen, flanked by the open living/dining area on one side and two bedrooms on the other. The living area is warmed by a massive fireplace of Roman brick. Interior walls are finished with plywood panels, originally stained, and ceilings are of exposed wood beams and tongue-and-groove sheathing. The four main rooms all open directly to outdoor patios. The house's open plan, glass walls and connection to the outdoors give the illusion that it is more spacious than its modest 1,000 square feet.

8. Year Built: 1950
9. Original Architect (if known): A. Quincy Jones
10. Original Builder: contractor Edwin D. Peters
11. Date of enclosed photos:
12. Square Footage (if known): 975
13. Alterations and Dates of Alterations:

1950: Redwood Fence

1951: Pool

1998: Replaced Roof

2019: Addition Dwelling Study attached to Carport

2019: 200 AMP Service

2019: Interior Remodel

14. Is the Structure on its original site X

15. List names, occupations, and tenure of all previous owners and occupants, if known:

1950-1951 Frank D. Webber, Teacher (with wife Mary)

1951-1952 Harry W. Gilmore, Superintendent with U.S. Indian Service (with wife Lilian)

1952-1953 Maurice D. Buchen, Business Manager of the Angelus Temple (with wife Isabel)

1953-2013 Gilbert H. Greene, Salesman at Midway Motors (Wife Patricia was recorded as owner in 1997)

2013-2019 Varand Balasarian and Zaruhi Rostomian, Principal Engineer and CPA

18. Criteria for Inclusion in the Glendale Register

Criterion 1. N/A

Criterion 2. N/A

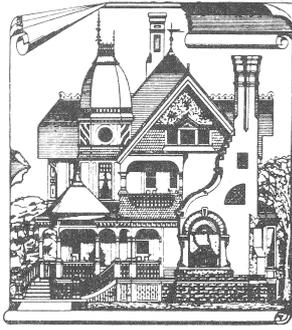
Criterion 3. The Subject Property Meets This Criterion

This compact house is an example of the "Sun Villa" model home designed by prominent Los Angeles architect A. Quincy Jones, one of the titans of Modern architecture in Southern California during the second half of the 20th century. Over the course of his 33-year career, Jones developed a distinctly Californian expression of modernism characterized by simple post-and-beam construction, warm woods and other natural materials, integrated systems and inviting scale. Best known for his thoughtful design of thousands of houses, ranging from modest tract homes to lavish custom residences such as Sunnylands, the 32,000-square-foot estate of Ambassador and Mrs. Walter Annenberg in Rancho Mirage.

Jones designed the Sun Villa for San Diego developer H.C. Hvistendahl as a pilot model of "a good contemporary low-cost house" for people who owned a property but could not afford the expense of a custom-designed home, and that could also be mass-produced for tract development. Hvistendahl built the first Sun Villa model in San Diego in 1950; it won the American Institute of Architects' National Honor Award and was dubbed "First House of the Year" by House Beautiful magazine. The Glendale model was built the same year. The subject property was featured in the 2015 Glendale Historical Society Home Tour.

Criterion 4. N/A

Criterion 5. N/A



**THE BUILDING  
BIOGRAPHER  
TIM GREGORY**

- ❖ Building Histories
- ❖ Archival Consulting
- ❖ Cultural Resource Studies
- ❖ Historic Resources Surveys
- ❖ Local, State and National Landmarking

**268 WEST KENNETH ROAD**

**GLENDALE**

**Style:** Contemporary

**Year of Completion:** 1950

**Original Building Permit:** #38302, issued by the City of Glendale on July 27, 1950 for a one-story, four-room residence. The house, to measure approximately 39.5 by 25 feet, would have a concrete-slab foundation, walls of redwood and plywood over a wood frame, a composition roof, and one brick chimney.

A copy of this permit is attached.

**Cost to Build:** \$9,000—a typical cost for a house of this size at the time.

**Architect:** A. Quincy Jones, one of the outstanding exponents of high-art modern style in the Los Angeles area. Please see the attached biographical materials.

**Builder:** Edwin D. Peters, North Hollywood.

**First Owner:** Frank D. Webber, a teacher with the Los Angeles public schools, who shared the house with his wife Mary G. Webber.

Frank Douglas Webber (1919-1992) was a California native. By 1940 he was living with his parents and brother in Glendale where his father worked as an automobile supply salesman and his mother was a public school teacher. Frank Webber later changed careers, serving as vice-president of Time Realty, Inc. He died in Orange County at the age of 72.

400 E. California Blvd. #3 ❖ Pasadena, CA 91106-3763  
(626) 792-7465 ❖ [timgregory@sbcglobal.net](mailto:timgregory@sbcglobal.net)  
[www.buildingbiographer.com](http://www.buildingbiographer.com)

**Other Building Permits:** The house has apparently remained virtually unchanged since 1950.

A redwood fence was to be constructed for \$100 in December 1950.

A permit was issued in March 1951 for the construction of a swimming pool, to cost \$1,000. The owner was to act as his own contractor.

The sewer was re-piped in January 1998.

In March 1998, the house was re-roofed with Class A fiberglass materials. The cost was estimated at \$1,492.

Copies of some of these permits are attached.

(Note: Permits for very minor alterations, such as water heater replacement, are not included. Also not included are permits missing from the file or whose microfilmed or digital copies are indecipherable and not otherwise recorded or described in Assessor's records.)

**Assessor's Records:** The Los Angeles County Assessor first visited the property on January 15, 1951 and recorded a newly-completed single one-story "modern" residence and carport. The Assessor questioned whether the house was a "pre-fab." It had a concrete foundation, walls of vertical redwood siding over a wood frame, a gabled roof covered in gravel, and wood trim. Heat was provided by a fireplace, a blower furnace, and an electric wall heater. There were seven plumbing fixtures. Plaster and ply-board were the primary interior finishes. Ceilings were exposed-beam and all partitions were plywood.

The Assessor estimated the square footage at 975. The house contained an entrance hall, a combined living room/dining room, two bedrooms, one bathroom with Coralite walls, and a kitchen with Formica drain-boards. Floors in the hall, bathroom and kitchen were covered in cork. The Assessor commented that there was "lots of plate glass" along exterior walls. The carport, measuring approximately 20 by 22 feet, had open walls and a flat gravel roof. A storage area ran across the entire width. The carport was separated from the house by an open unpaved court of identical dimensions, surrounded by a six-to-seven-foot redwood fence.

The Assessor returned on October 26, 1951 to note the completion of a 512-square-foot swimming pool of the "inverted dome" type.

The Los Angeles County Assessor still currently estimates the square footage of the house at 975 with two bedrooms and one bathroom.

Copies of the Assessor's building records are attached.

**Other Owners and Residents:** Mr. and Mrs. Webber sold their home in February 1951 to Harry W. and Lillian E. Gilmore. Mr. Gilmore had previously lived in Nevada where he was the principal of an Indian school and later in Riverside at which time he was a superintendent with the U. S. Indian Service.

In November 1952, Maurice D. and Isabel E. Buchen became the owners. Mr. Buchen was the business manager of the Angelus Temple.

Title was transferred to Gilbert H. and Mary L. Greene in September 1953. Mr. Greene was employed as a salesman by Midway Motors. He became sole owner in 1961. Patricia M. Greene was recorded as owner in June 1997.

Varand Balasarian and Zaruhi Rostomian have been the owners since August 2013.

**Notes:** The Webber house is a copy of a model home designed by A. Quincy Jones which had been built shortly before in San Diego. The model was described as the “architect’s solution to a builder’s problem which proves that top-flight modern design can offer more for the money in the most competitive building field—the \$10,000 house market.” The San Diego house won the 1950 Honor Award from the American Institute of Architects and was recognized by *House Beautiful* magazine as the “First House of the Year.” It was featured in the October 1950 issue of that periodical and also in the December 1950 issue of *Architectural Forum*. The former article mentions that “A duplicate of this house is nearing completion at 268 Kenneth Road, Glendale, California. It will be open for inspection October 15. Interiors will also be reproduced at Jackson Furniture Co. in Oakland.”

The house was said to give “the illusion of a much larger house...by an open plan and walls which are 65 per cent glass. Each of the main rooms is extended into its own outdoor garden room. The roof seems to float lightly over the house.” Use of built-ins was maximized. Praised for its indigenous American look (“the owner did not disdain details of the traditional American idiom”), the house offered both privacy and openness to the outdoors. The two extensive magazine articles (copies attached) go into greater detail on construction features.

Associated Building Contractors advertised the Glendale house in the November 26, 1950 and February 18, 1951 issues of the *Los Angeles Times*. It was described as “something different”—a “prize winning” house that was “truly unique” and “ultra modern,” every room having its own patio. Copies of these ads are attached.

**Significance:** The Webber house is potentially eligible for listing on a local inventory of significant properties, due to its association with a well-known architect, its award-winning design, its outstanding integrity, and the publicity that accompanied its original construction.

**Sources:**

City of Glendale, Building Department  
Los Angeles County Assessor (Sylmar district office and Los Angeles archives)  
Los Angeles Public Library

Gebhard, David and Robert Winter. *An Architectural Guidebook to Los Angeles*.  
Salt Lake City, Gibbs-Smith, 2003.

McAlester, Virginia and Lee. *A Field Guide to American Houses*.  
New York, Knopf, 1984.

City Directories: 1950-

*Architectural Forum*: December 1950

*House Beautiful*: October 1950

*Los Angeles Times*: November 26, 1950; February 18, 1951

Internet Resources, including California Index, California Death Index,  
Gale Biography Master Index, Ancestry.com, and Historic *Los Angeles Times*  
Database.

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[www.buildingbiographer.com](http://www.buildingbiographer.com)

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## A. QUINCY JONES

### Architect

Archie Quincy Jones (known professionally as A. Quincy Jones) was one of the best-known exponents of high-art modern style in the Los Angeles area, ranked with such fellow internationally-known pioneer designers as Gregory Ain, Harwell Harris, and John Lautner. Born in Kansas City, Missouri, on April 29, 1913, Mr. Jones came with his family to Los Angeles in 1919. He received his Bachelor of Architecture degree from the University of Washington in 1936, having won several honors during his student days for design and leadership in architecture.

Mr. Jones' first job was as a draftsman for Los Angeles architect Donald Honnold. He later worked as a designer for Burton Schutt (1937-1939), the famous architect Paul R. Williams (1939-1940), and Allied Engineers (until 1942). Following service in the U.S. Navy during World War II, Mr. Jones established his own office in 1945. At the end of the 1940s, he entered into a partnership with Whitney Smith, another soon-to-be-renowned modern architect, and engineer Edgardo Contini in the firm of Smith, Jones & Contini. That firm did not appear to have lasted very long, for in 1950, Mr. Jones began a new partnership with architect Frederick E. Emmons. The firm, which later took on a number of associates, maintained an office at 12248 Santa Monica Blvd. in Los Angeles. Mr. Emmons left the firm around 1969.

Mr. Jones served as a visiting lecturer and critic at the University of Southern California, Cornell, Rice University, Iowa State University, St. Louis University, and California Polytechnic University. He also taught fifth-year design seminars at U.S.C. from 1952 to 1967 and in 1975 became the Dean of its School of Architecture and Fine Arts. He was also a founder of the university's Architectural Guild. He was a member of the Southern California Chapter of the American Institute of Architects (AIA), having joined in 1947. He was made a Fellow of the AIA in 1960, the same year he served as president of the AIA's local chapter. By 1938, Mr. Jones was living with his first wife Ruth in a house and studio he had designed at 8661 Nash Drive in West Hollywood--described by architectural historians David Gebhard and Robert Winter as "Frank Lloyd Wright filtered through the San Francisco Bay tradition." Around 1965, Mr. Jones moved to 10300 Santa Monica Blvd. in Westwood. Called "The Barn," this old 2 ½-story structure was remodeled by him into a place of work, living, and entertaining. Its central space was remarkable, critics also calling out its "sense of proportion and detailing."

An exhibition at Scripps College that Mr. Jones shared with fifteen other up-and-coming contemporary architects in 1950 helped him become more noticed. He was to win more than seventy citations for excellence during his career, including a 1<sup>st</sup> Honor National Award from the AIA and a Builder's House of the Year Award for a low-cost San Diego residence in 1950, the Alcoa Industrial Design Award, and a Merit Award for a steel house in 1955. Many of his designs were featured in such leading publications as *Progressive Architecture*, *Arts & Architecture*, and *Architectural Forum*. Mr. Jones himself was a published author of monographs and articles on contemporary design and construction. In 1969, the AIA awarded

A. Quincy Jones & Associates its coveted Architectural Firm Award for “overall achievement in architecture.”

Besides his designs of individual buildings, Mr. Jones was involved in community planning as well. Among his most-recognized plans was Crestwood Hills, a group of 100 projected houses in Brentwood designed in association with Whitney Smith in 1950 for a community of artists known as the Mutual Housing Association. Adjusted to preserve the hilly terrain with little disturbance of the contours, it was environmentally ahead of its time and won an Honor Award from the local chapter of the AIA and an Award of Merit from the national AIA in 1951. Other communities Mr. Jones designed included a 3,000-unit development of low-cost homes using mass-building techniques in Tucson, Arizona (1948); Eichler Homes in San Francisco and Granada Hills—a continuing work of community planning involving manufactured homes and the then-revolutionary idea of green-belts, communal clubhouses, children’s play areas, and swimming pools (1951-1965); hillside houses at Greenmeadows in Palo Alto (1953); and a “research village” for the U.S. Gypsum Company in Barrington, Illinois (1955). In 1960, he partnered with William Pereira in the development of the City of Irvine.

Mr. Jones was involved with his community in non-architectural endeavors as well. He served on the advisory committee for the Los Angeles Music Center from 1960 to 1965, was a trustee of the Los Angeles County Art Museum, beginning in 1975, and was a board-member of the Los Angeles Library Association, beginning in 1973. He also was a member of the U.S. Naval Reserve for many years.

According to Gebhard and Winter, A. Quincy Jones “maneuvered the International Style Modern in a mellow, woodsy, and non-assertive fashion.” He was one of the first architects to give tract housing serious architectural attention. His designs were known for their well-thought-out siting and “simplified and flexible structural systems that allowed for spatial diversity.” His larger buildings aimed to integrate mechanical systems instead of haphazardly installing them as was the general practice at the time. Architectural historian Esther McCoy observed that “the aesthetic of Jones buildings emerges very often from structural or mechanical simplification.” He never hesitated to “mix heavy with delicate.” In order to minimize height, many of his buildings were sunk into their sites, the main entrance being at the second level. He often inserted plazas along exterior stairways and surrounded his buildings with sometimes below-grade-level terraces. This resulted, according to Ms. McCoy, in a “friendly scale” and “warm and principled,” but simplified buildings. Mr. Jones’ single-family homes were usually of post-and-beam construction, with high ceilings, walls of glass, atriums, and heavy use of exposed natural materials.

A. Quincy Jones died of a heart attack on August 3, 1979 at the age of 66. He was remembered by a U.S.C. student as a “very sincere and caring” man. Additional biographical material on Mr. Jones, including his obituary from the *Los Angeles Times* is attached. In 2002, Cory Buckner published a well-received biography entitled simply *A. Quincy Jones*.

Although most remembered for the over-eighty private residences he designed, Mr. Jones was adept at planning commercial and institutional projects as well. Some other works attributed to A. Quincy Jones:

Palm Springs Tennis Club, Palm Springs (1947)—in association with Paul Williams  
Nordlinger House, 11492 Thurston Circle, Bel Air (1948)—another residence obviously influenced by Frank Lloyd Wright  
Winans Apartments (now Bel Air Gardens), 850 Moraga Drive, Bel Air (1948)—a tour-de-force with “dramatic jutting eaves”  
Pabco Linoleum Plant, New Jersey (1949)  
Murphy Buick Showroom and Garage, 9099 Washington Blvd., Los Angeles (1949)—a “surprising, very well carried-out lively Moderne assemblage” with “wonderful signage.”  
Girls’ Camp, for the Los Angeles Parks Department, Griffith Park Blvd. (1949)—winner of a Distinguished Honor Award from the local AIA chapter in 1951  
King Cole Market and Shopping Center, Whittier (1950)  
Campbell Hall School, 4717 Laurel Canyon, North Hollywood (1951)  
Palmer residence, Phoenix (1951)  
St. Matthews Episcopal Church, 1031 Bienvenida, Pacific Palisades (1951)—moved and remodeled; winner of an AIA National Award of Merit; burned down in 1978  
Ceramic Studio and Factory, Los Angeles (1954)  
Arcade Metal Products factory, Fullerton (1956)  
Faculty Center, U.S.C. (1960)  
Consulate-General Office Building, Singapore (1961)  
IBM Aerospace Headquarters, 9045 Lincoln Blvd (1961)—an International Style box clothed in an exposed-concrete grid; designed in association with Emmons and Eliot Noyes  
California State University, Dominguez Hills, Master Plan and Educational Resources Center (1962-1979)  
Shorecliff Tower Apartments, 535 Ocean Avenue, Santa Monica (1963)  
University Research Library, U.C.L.A. (1964)—recipient of a Merit Award from the AIA and the American Library Association  
Library and Humanities Building, University of California, Irvine (1965)  
University of California, San Diego, Master Plan (1965-1975)  
Carillon Tower, Chemistry Building, and Medical Unit, University of California, Riverside (1966-1969)  
Model home for the Trousdale Estates development, 605 Clinton Place, Beverly Hills (1966)  
Warner Brothers Records Office Building, Burbank (1975)  
Mandeville Center for the Arts, University of California, San Diego (1975)  
Annenberg School of Communication, U.S.C. (1976)—Mr. Jones had also designed Walter B. Annenberg’s 32,000-square-foot home “Sunnylands” in Palm Springs in 1964.

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Sources:

*American Architects Directory*

*Avery Index to Architectural Periodicals*

Emanuel, Muriel, ed. *Contemporary Architecture*. New York, St. Martin Press, 1980.

Gebhard, David and Robert Winter. *An Architectural Guidebook to Los Angeles*.

Salt Lake City, Gibbs-Smith, 2003.

*Los Angeles Times*: August 4, 1979; February 14, 2009; and various other articles

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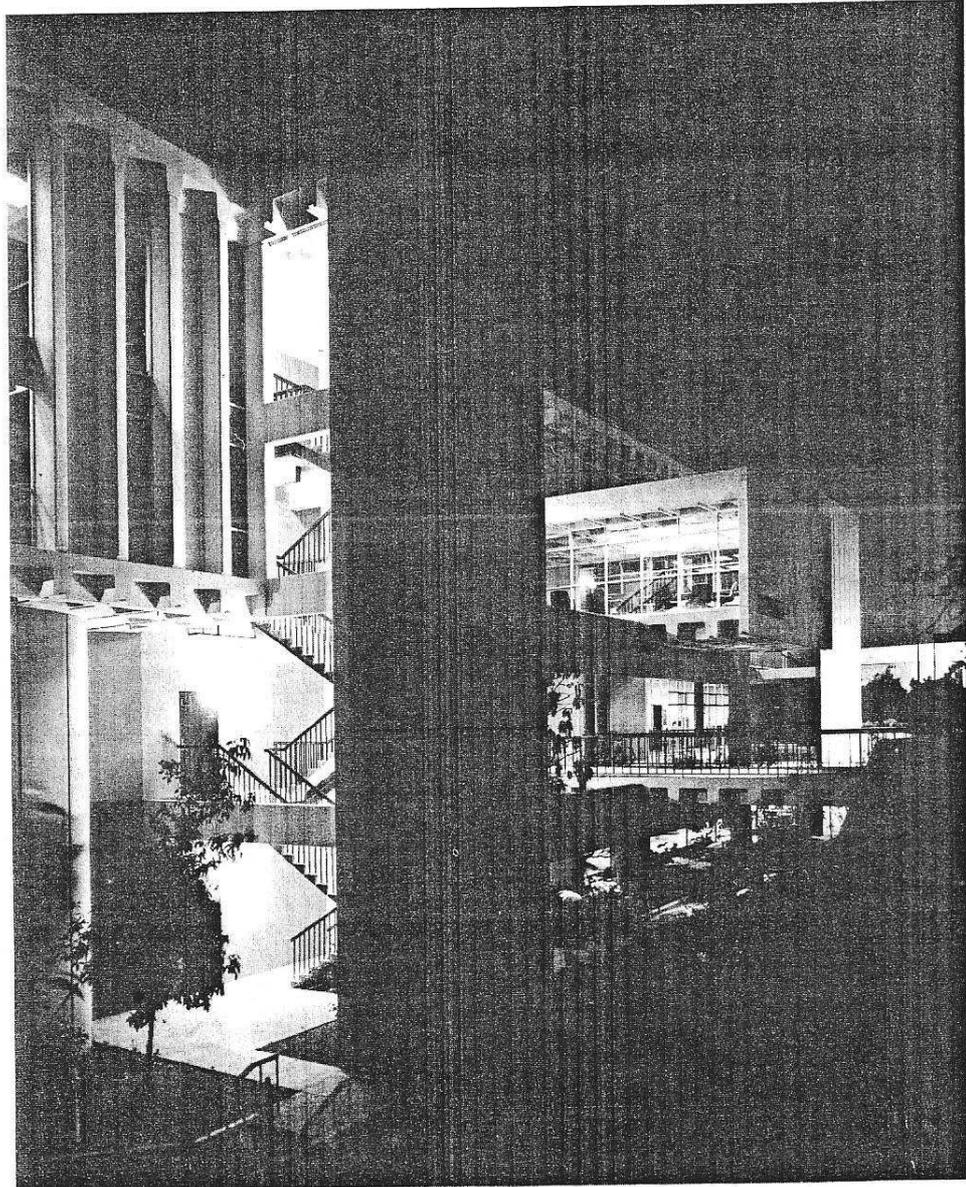
**JONES, A. Quincy.**

American. Born in Kansas City, Missouri, 29 April 1913. Educated at the University of Washington, Seattle, 1931-36, B.Arch. 1936. Served in the United

States Navy, 1945. Married Ruth E. Schneider in 1937 (divorced, 1942); married Anne B. Austin in 1943 (divorced, 1961); children: Michael, Hillary, and Timothy; married Elaine Kollins Sewell in 1962. In private practice, Los Angeles, from 1937; in partnership with Frederick E. Emmons, 1950-69. Professor of Architecture, University of Southern California, Los Angeles, 1951-67. President, 1960, Member of the Housing Committee, 1963-64, 1969-79, and Member of the International Relations Committee, 1969-79, American Institute of Architects, Southern California Chapter. Recipient: First Honor Award, 1950, and Award of Merit, 1952, 1955, 1957, American Institute of Architects. Fellow, American Institute of Architects. *Died* (in Los Angeles) 3 August 1979.

**Works (all California):**

- 1938 Jones House and Studio, 8661 Nash, West Hollywood, Los Angeles
- 1948 Nordlinger House, 11492 Thurston Circle, Bel Air, Los Angeles
- 1949 Fuller House, 3068 Chevy Chase, Glendale  
Griffith Park Girls' Camp, Griffith Park Boulevard, Hollywood (with Smith and Contini)
- 1950 Mutual Housing Association Development, Los Angeles (with Smith and Contini)  
Hvistendahl House, San Diego
- 1951 Campbell Hall School, 4717 Laurel Canyon, North Hollywood
- 1952 House, Bienvenida and Marquette Streets, Pacific Palisades
- 1953 Greenmeadows Subdivision, Palo Alto (with Anshen and Allen, and Claude Oakland)  
St. Matthew's Episcopal Church, Pacific Palisades
- 1954 Emmons House, 661 Brooktree, Pacific Palisades
- 1955 Jones House, 1223 Tigertail Road, Los Angeles (destroyed by fire)  
Research Village, Barrington, Illinois
- 1959 Biological Sciences Building, University of California at Santa Barbara
- 1960 Faculty Center, University of Southern California, Los Angeles
- 1963 Shorecliff Tower Apartments, 535 Ocean Avenue, Santa Monica
- 1964 Joseph Eichler Housing Development, Granada Hills  
University Research Library, unit I, University of California at Los Angeles  
Laguna/O'Farrell Apartments, 66 Cleary Court, San Francisco



A. Quincy Jones: Annenberg School of Communications, University of Southern California, Los Angeles, 1976

Emanuel (1980); cont...

- Joseph Eichler Housing Development, Thousand Oaks, California
- 1965 The Barn, 10300 Santa Monica, Westwood Library (unit I), Crawford Hall, Steinhaus Hall, and the Humanities-Social Sciences Building, University of California at Irvine (with William L. Pereira, and Blurock and Ellerbrock)
- 1966 Carillon Tower, University of California at Riverside (competition project)
- 1967 Chemistry Building, University of California at Riverside
- 1969 Medical Unit, I and II, University of California at Riverside
- 1971 University Research Library, unit II, University of California at Los Angeles
- 1972 Educational Resources Center, State University of California at Dominguez Hills
- 1975 Mandeville Center for the Arts, University of California at San Diego, La Jolla
- Warner Brothers Records Office Building, Burbank
- 1976 Annenberg School of Communications, unit I, University of Southern California, Los Angeles
- 1979 Annenberg School of Communications, unit II, University of Southern California, Los Angeles

#### Publications:

On JONES: articles—"Pushbutton Paradise in California" in *House and Garden* (New York), April 1953; "Escape for City Children" in *Progressive Architecture* (New York), March 1954; "Research Village" in *Arts and Architecture* (Los Angeles), April 1955; "Four Offices of Distinction" in *Architectural Forum* (New York), November 1956; "Genetrix: Personal Contributions to American Architecture" in *Architectural Review* (London), May 1957; article in *Arts and Architecture* (Los Angeles), May 1966; "Modular Project for More Flexible Hospitals" in *Progressive Architecture* (New York), September 1971; "School of Communications, University of Southern California" in *Progressive Architecture* (New York), May 1977.

Much of A. Quincy Jones's work from the 1960's to the present has been in the design of buildings for university campuses and of office buildings, but he first gained recognition in residential work in the postwar era when the need for housing was acute. His houses set standards of excellence that affected all house design of the period, especially the tract house, to which he was one of the few to give architectural consideration. A characteristic of these small houses was the simplified structural system

which allowed for spatial diversity, in contrast to the usual static box.

Typical of his early planning was Mutual Housing, a development of 100 houses, in which the houses were adjusted to a hilly terrain with little disturbance of the contours. He was not opposed to changing the natural terrain, however, when it served environmental purposes, as in his unique proposal in 1962 to contour a flat building tract for 260 houses in order to create sight and sound barriers between houses.

Certain characteristics of Jones's large-scale work grew out of his solutions for residences, particularly in siting and in the development of flexible structural systems, although in his larger buildings his experiments were aimed at the integration of mechanical systems; previous to his researches each system was treated as a separate element, and their haphazard installation reduced their efficiency and retrievable space. The aesthetic of the Jones buildings emerges very often from structural or mechanical simplification: the 1959 Biological Sciences Building on the Santa Barbara campus, and the 1967 Chemistry Building on the Riverside campus of the University of California are visually dominated by a heavy continuous cap which houses an integrated mechanical system, and it is expressed on the interiors by a prefabricated coffered ceiling of concrete which carries conduits in the channels.

Jones never hesitates to mix a heavy with a delicate scale, often with great success, as in the University Research Library at UCLA (Unit I, 1964, Unit II, 1971), in this case the delicate almost Gothic scale deriving from the structural expression of narrow study carrels.

A planning practice initiated with the University Research Library that effectively minimized the height and simplified circulation was to depress the ground story somewhat below grade and place the entrance at the second level. The ground level work-rooms and offices are naturally lighted by windows facing a terrace which ends in a landscaped gentle upslope to grade level. The main entrance is reached by a series of stairs which are interrupted by plazas at two levels, the plazas serving as meeting places for students, with one extended to a protected patio furnished with tables. This scheme was adapted for the 1972 Educational Resources Center for the State University of California at Dominguez Hills, Units I and II (1976, 1979) of the Annenberg School of Communications at University of Southern California, the Mandeville Center for the Arts at the University of California at San Diego, and for a wood-sheathed office building for Warner Brothers Records. The latter, planned around interior patios, is in the spirit of many of Jones's large houses, although even in his university buildings there are definite traces of the residential scale—a friendly scale which, combined with the exercises in simplification, created warm and principled buildings.

—Esther McCoy

# The man behind the look

A. Quincy Jones (1913-79), although not a household name, probably should be. The prolific Los Angeles architect designed 80 private residences in Southern California from the late 1940s to the early 1970s, "raising the level of the tract house in California from the simple stucco box to a structure of beauty and logic, surrounded by gardens and integrated into the landscape," writes architect Cory Buckner in her 2002 monograph, "A. Quincy Jones."

Jones' post-and-beam homes, with their high ceilings, walls of glass, functional atriums and exposed natural materials, embody a modernist aesthetic that has come to epitomize midcentury American architecture.

He and his business partner, Frederick E. Emmons, worked with building magnate Joseph Eichler on thousands of tract homes. Known for being among the first to add greenbelts to these affordable developments, Jones often included amenities unusual for the time, such as communal clubhouses, swimming pools and children's park areas.

"It wasn't just about supplying a house but designing a community as a whole," says Buckner, who lives in an experimental home that Jones designed with Whitney R. Smith for the Mutual Housing Assn. (1946-50), in the part of Brentwood now known as Crestwood Hills.

From 1939 to 1940, he worked for renowned

architect Paul R. Williams and later collaborated with Williams on projects in Palm Springs, including the Palm Springs Tennis Club (1947) and the Town & Country (1948) and Romanoff's on the Rocks (1948) restaurants.

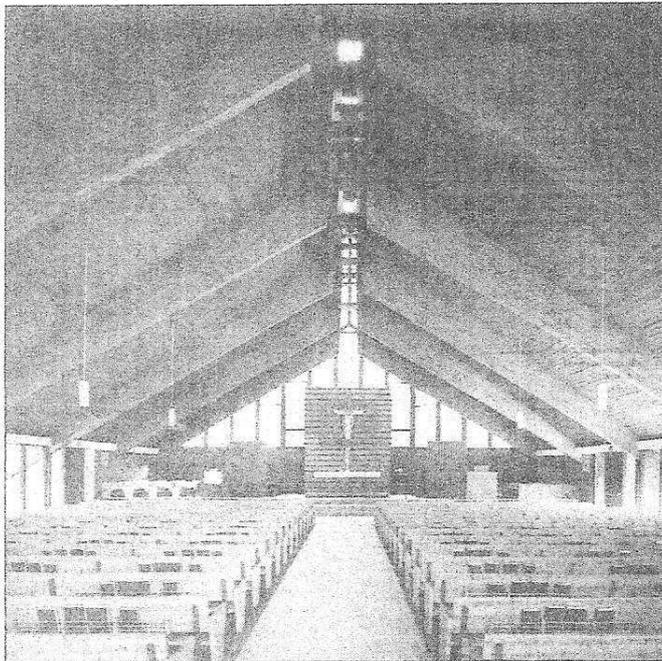
As a planning partner for William Pereira in 1960, Jones assisted in the development of Irvine, which became a model for the integration of greenbelts into urban development.

Jones created the only tract development in the Case Study House program. His 1961 design called for energy-efficient berms to insulate homes from the San Fernando Valley's temperature extremes. (The project wasn't built because city officials thought greenbelts wouldn't be maintained.)

Jones designed Sunnylands (1964), Walter Annenberg's rambling, 32,000-square-foot home in Rancho Mirage, as well as USC's Annenberg School for Communication (1976).

Buckner's Jones top 10 includes St. Michael and All Angels Episcopal Church in Studio City, Congregational Church of Northridge, the Shorecliff Tower apartment building in Santa Monica and the UCLA Research Library in Westwood. For more photos, look for the gallery posted with this article at [latimes.com/home](http://latimes.com/home).

— BARBARA THORNBURG



LARRY FROST



Courtesy of Cory Buckner

A. Quincy Jones incorporated high ceilings and exposed natural materials in his designs, including St. Michael and All Angels Episcopal Church.

**A. Quincy Jones, Architect, Dies: Former USC Dean Was Internationally Known ARCHITECT**  
MALTUN, ALAN  
*Los Angeles Times (1923-Current File); Aug 4, 1979;*  
ProQuest Historical Newspapers: Los Angeles Times (1881-1988)  
pg. B1

# A. Quincy Jones, Architect, Dies

**Former USC Dean Was  
Internationally Known**

**BY ALAN MALTUN**  
Times Staff Writer

A. Quincy Jones, former dean of the USC school of architecture and fine arts and an internationally known architect, died Friday afternoon after an apparent heart attack at the UCLA Medical Center. He was 66.

Jones had entered the hospital eight days ago for treatment of an undisclosed circulatory problem and slipped into a coma the next day, his wife said. He had been hospitalized several times in the last year for treatment of the circulatory illness, and had undergone a heart bypass operation in 1971.

Jones served for three years as dean of the USC architecture and fine arts school prior to his retirement in 1978. He was credited with reorganizing the school's curriculum and improving its relationship with the architectural community.

Jones was a popular figure on campus. In an interview with a Times reporter last year, a former student said: "His door has always been open. He has been very sincere and caring, and very good at helping students solve their problems, both personal and professional."

After leaving USC, Jones returned to his own firm, A. Quincy Jones, AIA, and Associates, which he operated for more than 33 years. The company won the coveted American Institute of Architects' Architectural Firm Award for "overall achievement in architecture" in 1969, and Jones personally was the recipient of more

**Please Turn to Page 5, Col. 5**

than 70 citations for excellence in his field.

Jones, a resident of West Los Angeles, was a Fellow in the AIA. He did most of his work on private residences, but also was known for his design of the Annenberg School of Communications at USC and UCLA's Research Library. He designed the palatial desert estate of Walter B. Annenberg, wealthy industrialist and former U.S. ambassador to England.

He was consulting and master

planning architect for UC San Diego from 1965 to 1975, and for California State University, Dominguez Hills, from 1962 until his death.

Jones served as president of the AIA's Southern California Chapter in 1960 and was founder of the Architectural Guild, a support group for USC's Architecture School, where he taught fifth-year design students from 1952 to 1967.

He also was active in community affairs. Jones was a member of Mrs. Norman Chandler's advisory committee for the Music Center from 1960 to '65. He had been a trustee of the Los Angeles County Art Museum since 1975, and was on the board of directors of the Los Angeles Library Assn. from 1973 until his death.

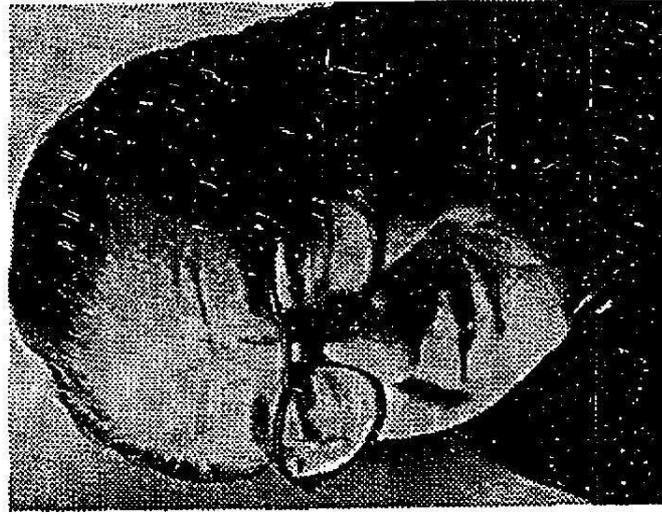
Born Archie Quincy Jones April 29, 1913, in Kansas City, Mo., he came with his family to Los Angeles in 1919. He later attended the University of Washington, where he earned his bachelor's degree in 1936. He returned to Los Angeles after graduation and worked for several architecture firms before enlisting in the Navy in 1942.

He started his West Los Angeles firm shortly after his discharge from the Navy.

Jones leaves his wife, Elaine Sewell Jones, 62; sons Michael, 34, and Timothy, 23, both of the Los Angeles

area; and daughter, Hillary, 26, of San Francisco. All the children are by a previous marriage to Anne Jones of Santa Monica.

The family plans no funeral service, but requests that in lieu of flowers, contributions be made to the A. Quincy Jones Memorial Scholarship Fund at the USC architecture and fine arts school.



A. Quincy Jones

Application Received

OK  
SMA

Plan check  
440

Permit Issued  
OK  
P.R.

**CITY OF GLENDALE**  
DEPARTMENT OF PUBLIC WORKS  
DIVISION OF BUILDING

TYPE "V"

**APPLICATION FOR  
BUILDING PERMIT**

COMP. INS. N 2830

Group D-E-F-G-H-I-J

Glendale, Calif., 10 July 1950

Legal: The West 50' of the East 108' and distance being measured along the North line S<sub>1</sub> of Lots 7 & 8 of Valley View Tract # 2 in City of Glendale

APPLICATION IS HEREBY MADE TO THE SUPERINTENDENT OF BUILDING TO ERECT BUILDING IN ACCORDANCE WITH PROVISIONS OF CITY ORDINANCES AND STATE LAWS APPLICABLE THERETO. A DOUBLE FEE WILL BE CHARGED IF JOB IS STARTED BEFORE PERMIT IS ISSUED.

OWNER'S NAME FRANK D. WEBBER

Owner's Address 645 A. W. GLEN OAKS

PURPOSE OF BUILDING Residence Number of Rooms 4

JOB ADDRESS 268 KENNETH RD. in R-1 District. Entire Cost of Building, \$ 9,000.00

CONTRACTOR'S NAME Edwin J. Peters State License Number 104935

Contractor's Address 10908 HESBY NORTH HOLLYWOOD

Lot No. Rec. of T.E. Block Tract Valley View #2 SET BACK FROM FRONT LINE 31' 6"

Size of Lot 50 x 167, 179 Size of Building 39'-6" x 25'-2"

Will Building be erected on front or rear of lot? None Are there any buildings on lot? YES - Garage

Number of stories in height? 1 Exterior Finish? Redwood & Plywood

Of what material will FOUNDATION and Cellar walls be built? CONCRETE

GIVE depth of FOUNDATION below surface of ground 12"

GIVE dimensions of FOUNDATION and Cellar wall FOOTINGS 8" x 12"

GIVE width of FOUNDATION and Cellar wall at top 8"

NUMBER and KIND of chimneys 1 Brick Number of flues 1

Number of inlets to each flue 1 Interior size of flues 13" x 17"

Give size of following materials: MUDSILLS 2" x 4" Girders and Stringers SUB

EXTERIOR STUDS 2" x 4" BEARING STUDS 2" x 4" Interior Studs 2" x 4"

Ceiling Joists SAME AS EXT. Roof Rafters 2" x 12" FIRST FLOOR JOISTS SLAB

SECOND FLOOR JOISTS None Third Floor Joists x Fourth Floor Joists x

Specify materials of roofing COMP. What means of access to attic? NO ATTIC

What is least area of any sleeping or living room? 242 sq

What is minimum area of kitchen? 96 sq What are the minimum ceiling heights? 7' (at ENDS)

Will windows in each room be equal to one-eighth (1/8) of floor area? YES

What is the minimum height of floor joist above ground? SLAB

Will entire space underneath building be enclosed and be provided with ventilating screens? SLAB

Will a water closet or bath be provided for each family? YES

Give area of water closet compartment or room, when finished 47 sq

Give size of windows for toilet and bath rooms 5'-0" x 3'-0"

Specify size of vent shafts to water closet compartment 4"

What is the least size of window courts? 26'

Are there any Poles, Trees, Hydrants affecting driveway? NO

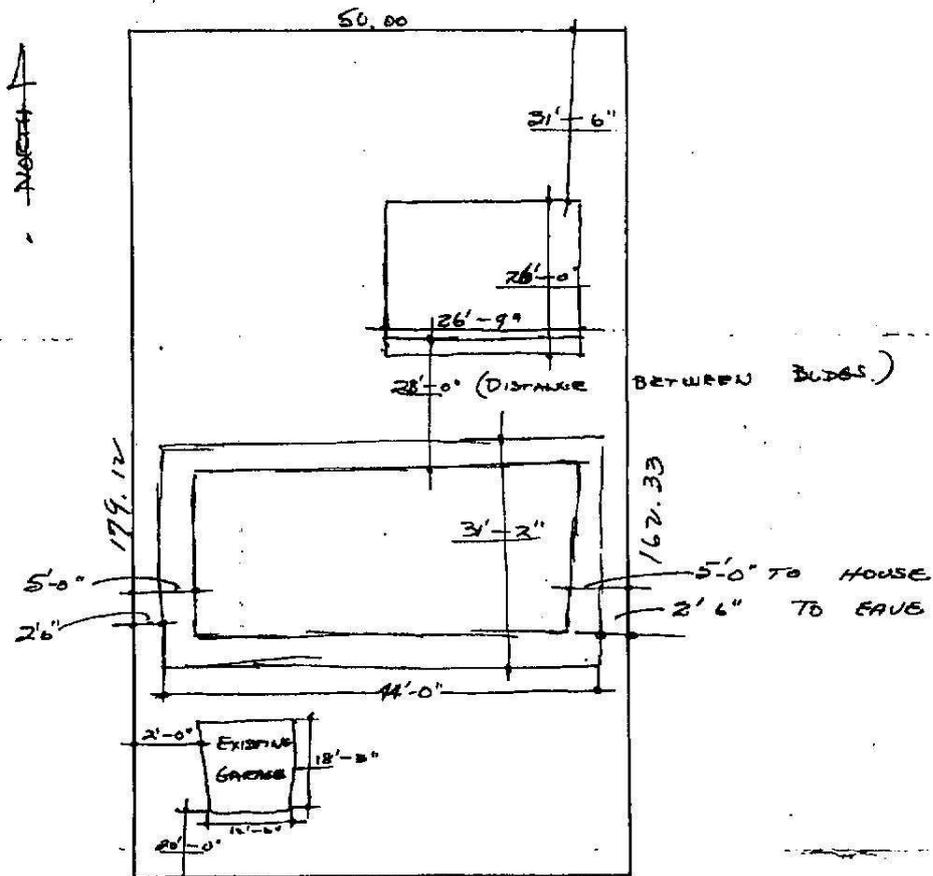
Will all provisions of State Dwelling House Act be complied with? YES

I have carefully examined and read the above application and know the same to be true and correct. All provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.  
(Sign here) Frank D. Webber  
Owner or Authorized Agent.

Permit Number 38302 Date issued 7-27 1950 **Make Diagram on Back of this Sheet**

Indicate by sketch in space below exact location of proposed building and dimensions, distance from lot line and same data for existing buildings, if any. If none, so state. Show dimensions of lot. Enter street, house number, tract and lot numbers.

No. 268 KENNETH RD. Street

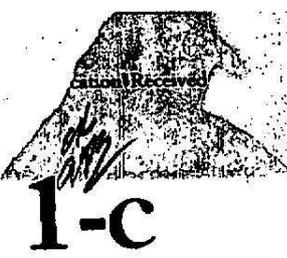


50.21

Lot Nos. 7 & 8. Block

Tract VALLEY VIEW TR. # 2





**CITY OF GLENDALE**  
DEPARTMENT OF PUBLIC WORKS  
DIVISION OF BUILDING

Application to Alter  Repair  Demolish  or Move

PLANS AND SPECIFICATIONS AND OTHER DATA MUST ALSO BE FILED

Application is hereby made to the Superintendent of Buildings of the City of Glendale for the approval of this detailed statement of specifications herewith submitted for the alteration, repair, demolition or moving of the building herein described. All provisions of the building ordinances and state laws shall be compiled with in the alteration of said building, whether herein specified or not. It is also understood that the granting of a permit on this application does not grant any right or privilege for the alteration, repair or demolition of the building herein described, on any public street or alley or on any land or portion thereof, the title or right of possession to which is in litigation by, or is disputed by, any person, firm, partnership, corporation, association, company or State; or as giving or granting any right or privilege to use the said structure or building for any purpose which is or may hereafter be prohibited by ordinance of the City of Glendale. **A DOUBLE FEE WILL BE CHARGED IF JOB IS STARTED BEFORE PERMIT IS ISSUED.**

Block 228 Tract VALLEY VIEW TRACT # 2

268 KENNETH RD Fire District \_\_\_\_\_

FRANK D. WEBBER

268 KENNETH RD

JONE Address \_\_\_\_\_

OWNER State License Number \_\_\_\_\_

Proposed Improvements, \$ 1000.00 No. of Rooms \_\_\_\_\_  
650.00

Building SWIMMING POOL No. of Stories in height \_\_\_\_\_

Foundation \_\_\_\_\_ Material of Foundation \_\_\_\_\_

\_\_\_\_\_ Size Footing \_\_\_\_\_ Size of Wall \_\_\_\_\_

Studs \_\_\_\_\_ Interior Studs \_\_\_\_\_ x \_\_\_\_\_

Sills \_\_\_\_\_ Bearing Studs \_\_\_\_\_ x \_\_\_\_\_

Floor Joist \_\_\_\_\_ Second Floor Joist \_\_\_\_\_ x \_\_\_\_\_

\_\_\_\_\_ Roof Rafters \_\_\_\_\_ x \_\_\_\_\_

\_\_\_\_\_ at of Floor Joist above ground? \_\_\_\_\_

\_\_\_\_\_ Roofing \_\_\_\_\_

Chimneys \_\_\_\_\_ Size of Flues \_\_\_\_\_

\_\_\_\_\_ Hydrants affecting driveway? \_\_\_\_\_

FOLLOWING LINES JUST WHAT YOU WANT TO DO:

CONSTRUCT SWIMMING POOL

1-57 194 3/1/51

39694

(SIGN HERE)

Make [   
Back o'   
Frank D. Webb   
Owner or Authorized Agent

B-26

OWNER Brand D. Webber ADDRESS 268 Kenneth

PURPOSE OF BUILDING Swimming Pool SPECIAL PERMIT NO.

LOT Por. 248 BLK 2 TRACT Valley View Tract #2 FIRE DISTRICT NO.

BUILDING		PLUMBING		PLASTERING		WIRING	
Date	Insp.	Date	Insp.	Date	Insp.	Date	Insp.
<u>2-1-51</u>						<u>8-29-51</u>	
No. <u>39694</u>		No.		No.		No. <u>63674</u>	Sw. /
Amt. <u>1000.00</u>		Fix.		Yds. Int.		Range	Fix.
		Htr.		Yds. Ext.		Htr. <u>Fract.</u>	Mot. /
		Gas.		Con.		Trans.	
Con. <u>OWNER</u>		Con.		Con.		Con. <u>OWNER (Frank Webber)</u>	
Foundation		Rough		Ext. Lath		Rough	<u>1-28-51</u> D.T.
1st Floor Joist		Gas		In. Lath		Finish Wire	<u>8-28-51</u> D.T.
<u>PARTIAL</u>	<u>4-12-51</u> R F	Sewer		Ext. Scratch		Fixtures	
Frame		Cesspool		In. Brown		Motor	
Finish	<u>9/1/51</u> R N	Heating		Ext. Brown		Furnace	
		Finish		Finish		Range	
SEWER		HEATING		LATHING		WIRING	
Date		Date		Date		Date	Out.
No.		No.		No.		No.	Sw.
Sewer No.		Wall		Yds. Int.		Range	Fix.
Cesspool		Floor	Dual	Yds. Ext.		Htr.	Mot.
Septic		Unit		Con.		Trans.	
Con.		Con.		Con.		Con.	

76B801A-6 11-49 PARCEL # 17 199 22

**Building Description Blank** Index **5633**

LOS ANGELES COUNTY ASSESSOR'S OFFICE

ST. No. **268 Kenneth Rd**

TRACT **Valley View #2**

LDT No. **748** BLOCK No.

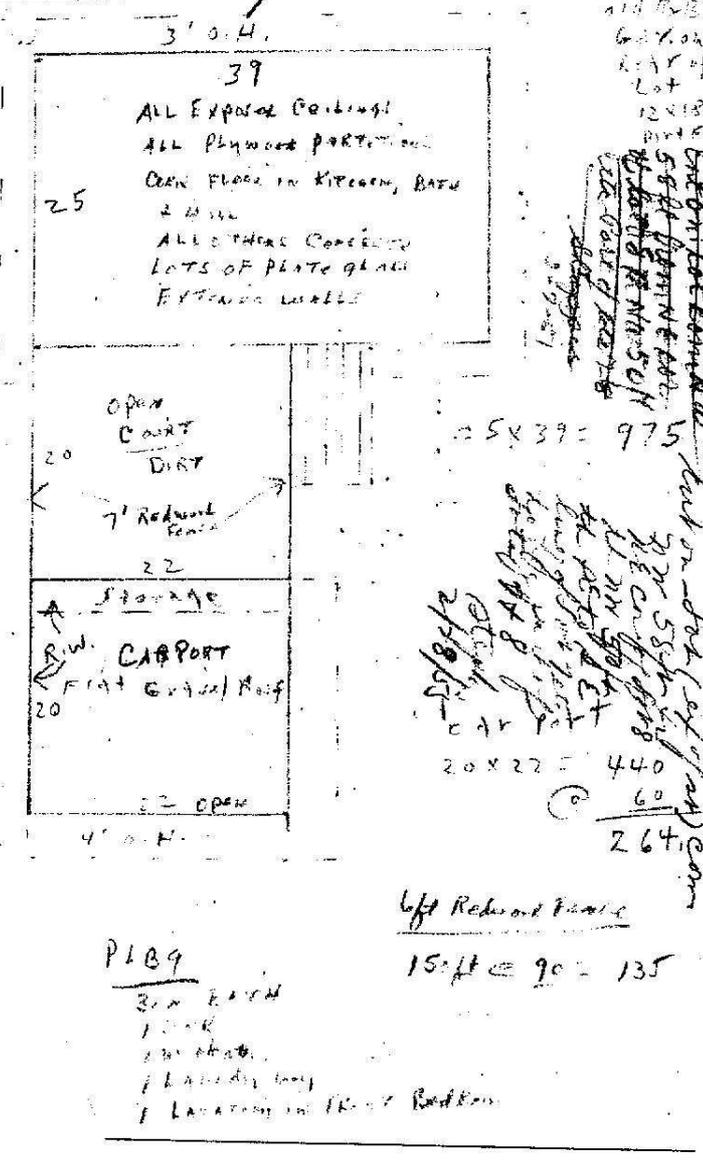
EXAMINED BY **D. C. ...** DATE **11/5/51** 19**51**

CLASS	EXTERIOR	HEATING	EXT. FEATURES
Bungalow Single Double Residence California Dwelling Cottage Factory Warehouse Church School Garage Barn Shed Poultry House Store Auto Court Bungalow Court Flat Apartment No. Units Area per: Unit Room Fib. Fixt.	1 1/2 2 3 Story Stucco Shakes, B & B Siding Sheet Steel T & G Wide Siding Knotty Pine Vertical Siding Plaster on Tile Asbestos Siding Brick Veneer Corrugated Iron Flat Galv. Iron Corr. Aluminum Transite Frame: Wood Steel	Fireplace Sign's Dbl. Insulation Gas Furnace No. Pipes Units Gas Radiators Elec. Heaters Blower Furnace Floor Furnace Wall Heaters Ventilating Sys. Washed Air Refrig. Air H.P.	Steel Sash All Part Cop. Spouts Screens Galv. " Trim-Tile, Plaster " Stone, Wood, Brk. Cornice Boxed
FOUNDATION	ROOF	PLUMBING	INSIDE FINISH
Concrete Hillside Cross Walls Steel Joists	Flat 1/4 1/2 3/4 1 Hip Shgs Monitor Gables Dormers Sawtooth Cut up Copper Shingle Shakes Gravel Sheet Steel Slate Corrugated Iron Flat Galv. Iron Corr. Aluminum Composition Compo Shingle Asbestos Shingles Transite Tile Trim Tile 1/4 3/8 1/2 3/4 Full Wood Steel Truss Span ft.	No. of Fixtures Cheap Medium Good Special	Plaster Sand, Putty Interior Stucco Knotty Pine Ply-Bd. Gypsum Celotex Plaster-Board Walls Panelled Paint Paper Unfinished Woodwork Plain Orn. ALL Exposed
BASEMENT	CLASSIFICATION	LIGHTING	BUILT-INS
feet x feet x feet deep sq. ft.	Cheap Medium Good Special	Cheap Medium Good Special	Refrigerator Elec. Gas, Ice Buffet Bookcases Patent Beds Cedar Closets Venetian Blinds

		BUILDING VALUE		
Check Sanitas	B	1	2	3
Living Room		1		
Living-Dining Combination		1		
Bedrooms		2		
Dressing Rm.				
Bathroom		1		
" No Tub				
Tile ( ) Kitchen		1		
Bfst. R. or N.				
Plank ( ) Hdwd. Floors		6F		
Hdwd. Doors				
Hdwd. Finish				
R. C. by Date % P.C. Val.				
10/3/50 80 1410				

LOCATION IF CUT E 50' of parcel 17  
BY **Phonon**  
DATE **10/23/50**

E. ON M. B. ON **Let exp. no 50 ft from NE**  
BY **Exp** **cross lot to 1/4 acre etc**  
DATE **11/4/51** **Asy. John ...**



County Assessor's records...





## THREE MODELS

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(Just south of Mulholland Drive on Hollywood side of hill.) Many delightful features.  
A really charming home—\$2000 handle

**\$10,950-268 Kenneth Rd., Glendale**  
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**\$13,950-3734 Willowcrest Ave., No. Hollywood**  
Directions: Go south of Ventura on Lankershim Blvd., take first turning on right and first right again to model. 3 bedrooms and den. Beamed ceilings—truly gracious home.

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Los Angeles Times  
November 26, 1950; p. E11



**The Above Home Available For Construction On Your Lot**

See Model at 2755 Laurel Canyon (near Mulholland). Open Sunday & Even.  
Other Plans of All Sizes and Styles—\$10,000 to \$100,000

Also something different — Ultra Modern National Prize  
Winner—See at 268 Kenneth Road, Glendale. Open Sun.

(See Oct. "House Beautiful" and Dec. "Architectural Forum")

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Sunset 3-7338 Stanley 7-2504 ST. 7-6157

Los Angeles Times  
February 18, 1951

# BUILDER'S HOUSE OF THE YEAR:

Architect-builder team's \$10,000

package of modern design amenities wins AIA award

Architectural Forum  
December 1950; p. 78+

continued...

LOCATION: San Diego, Calif.

A. QUINCY JONES, JR., Architect

H. C. HVISTENDAHL, Builder

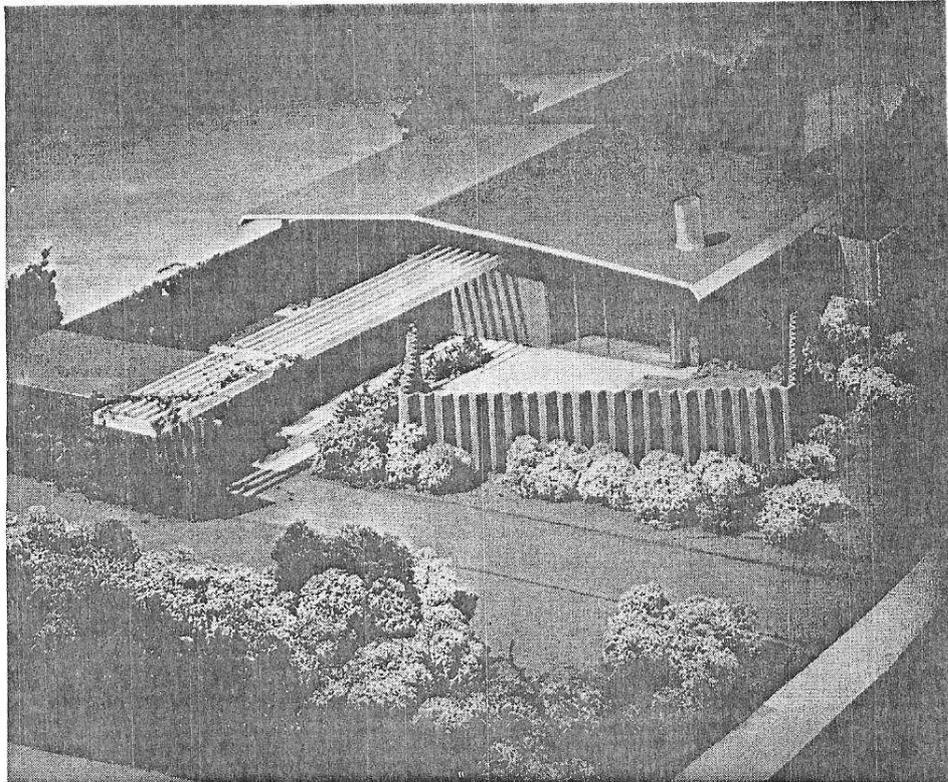
Here is an architect's solution to a builder's problem which proves that top-flight modern design can offer more for the money in the most competitive building field—the \$10,000 house market. Because he felt that no one in the San Diego area had cashed in on the appeal of “a good contemporary low cost house,” Builder H. C. Hvistendahl asked Architect A. Quincy Jones to design a 2-bedroom, 1,000 sq. ft. model that would 1) sell to lot owners who had not built because of high contract costs; 2) serve as a pilot model for a future large scale subdivision. The architect's solution not only met these requirements; it won the AIA's 1950 Honor Award and *House Beautiful's* recognition as the “First House of the Year.”

In a minimum 25 x 40 ft. rectangle, the illusion of a much larger house has been created by an open plan and walls which are 65 per cent glass. Foyer, kitchen, living and dining areas are clearly defined, yet merged in a single continuous space. Through floor-to-ceiling glass, each of the main rooms is extended into an outdoor garden room, enclosed by fences which assure complete privacy, even on a 50 x 125 ft. lot. The solid end walls of the house are topped by a 16 in. high band of glass with sliding panels which provide added ventilation. As a result the roof seems to float lightly over the house, minimizing the possibility of any boxed-in feeling.

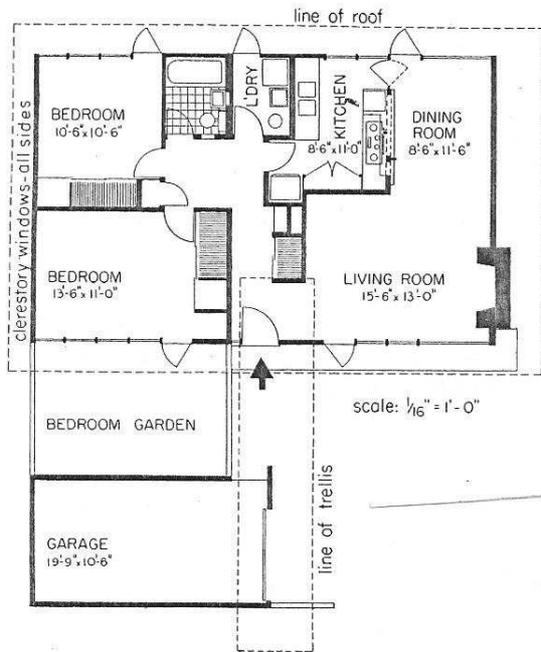
Usable space is gained not only by open planning, but by a maximum number of built-in features, including drawers and shoe-racks in closets, dressing table, phone table, desk and kitchen serving counter. The house has over twice the required FHA storage and wardrobe space, more than three times the minimum kitchen cabinet space. Other bonuses included in the purchase price: cork floor in kitchen and bath, a portion of the garden fences, garage, brick fireplace, garbage disposal unit, dish washer, and an optional glass kitchen closure.

These custom dividends were possible partly because of a highly economical structure. The roof (2 x 6 in. tongue and groove fir, stained and exposed on the interior) is carried on four rigid ribs of paired 2 x 12's, supported by built-up posts of 2 x 6's flanked by 2 x 4's. The exterior walls are merely a nonstructural skin of redwood siding, plywood and glass on a 7 ft. 6 in. module.

Though the house has yet to be mass-produced for subdivisions, 28 have been built for individuals, four with FHA mortgages. Even on this basis, it sells for only \$10,000 to \$10,500—about \$10 a sq. ft. at post-Korea prices.

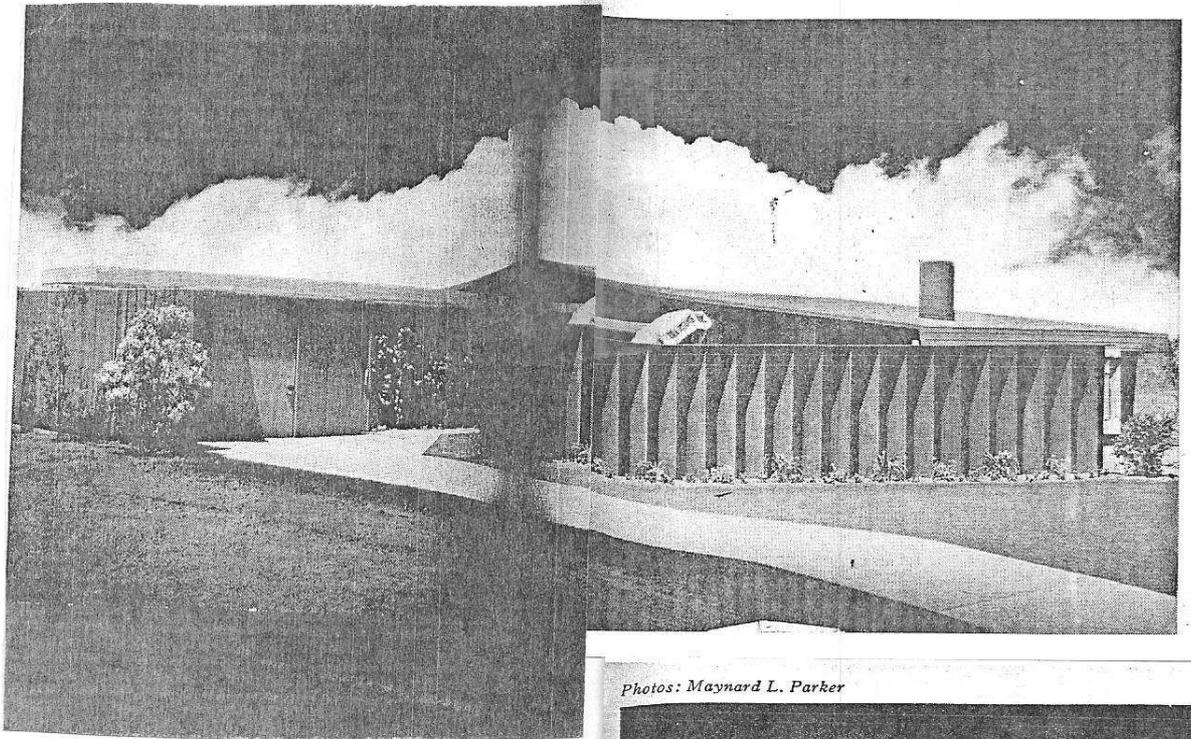


Robert C. Cleveland

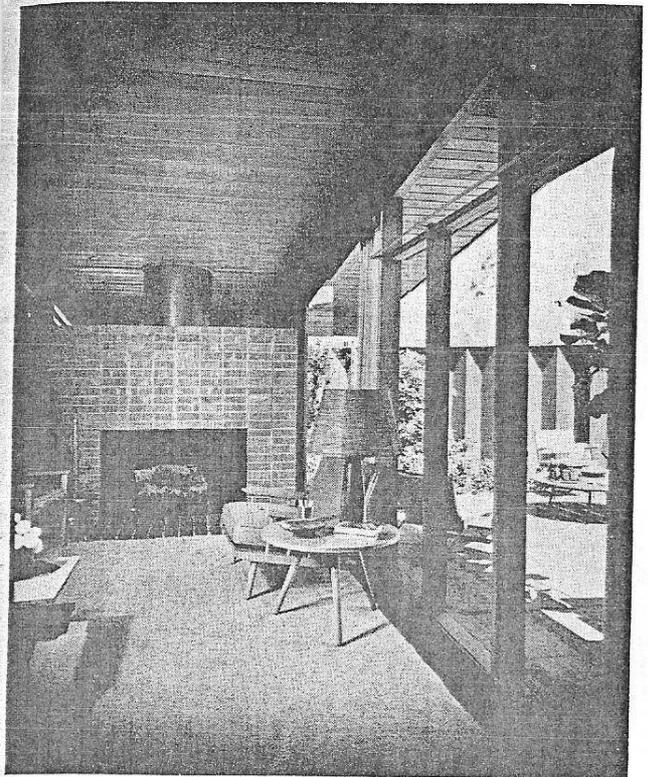


Model shows use of fences or vision screens which cost \$3.25-\$4 per lin. ft. Fencing for all main rooms would add about \$665 to purchase price.

*Main bedroom and living area of house pictured below face south on a 75 x 140 ft. corner plot—best orientation for this plan. Eight other plan variations make proper orientation possible on a number of different sites. Boldly sculptured fence is an extra; fences for bedroom garden are included in sales price.*

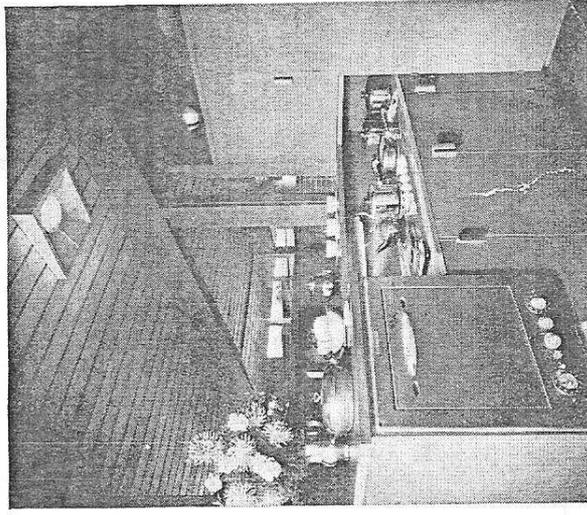


*Photos: Maynard L. Parker*



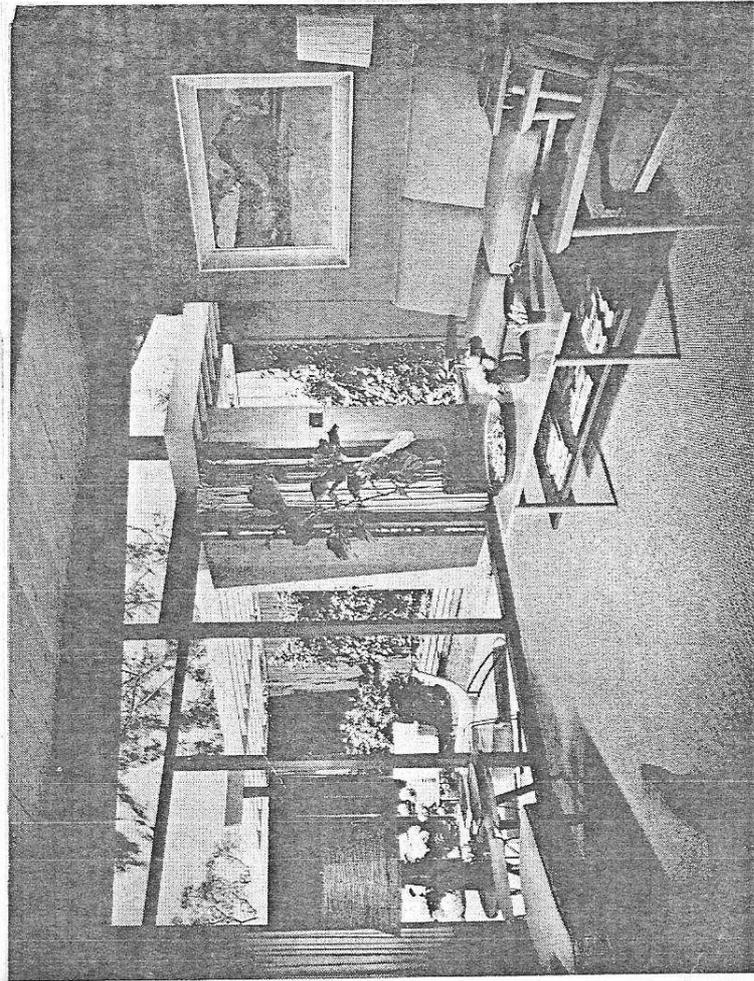
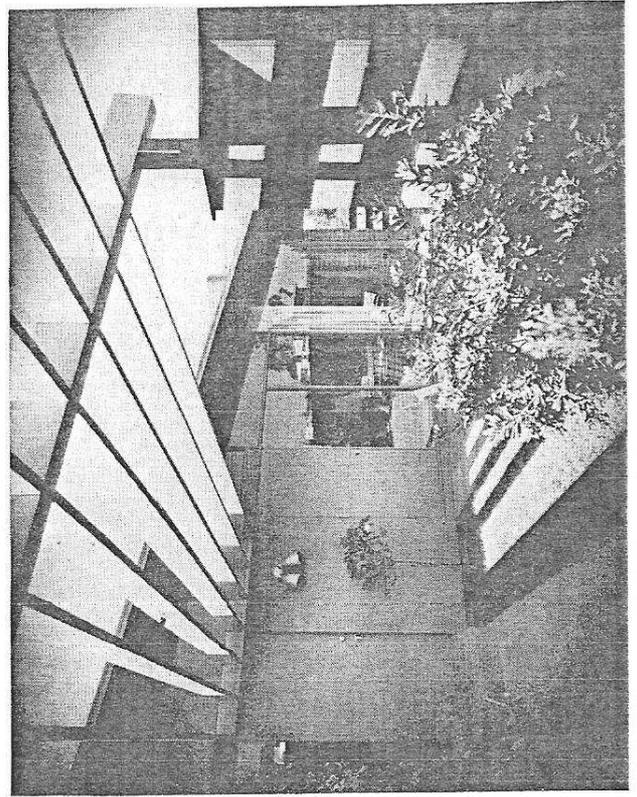
*Handsome brick fireplace is capped by a painted concrete sewer pipe chimney let into the glass-topped exterior wall. Fireplace is optional, may be eliminated for \$200 saving. Cost of fences used to provide privacy from neighbors for glass-walled rooms may be partly offset by omitting drapes.*

*Serving bar, storage cabinets, range and waist-high oven are combined in unit which separates kitchen from dining area.*



**CONSTRUCTION OUTLINE:** Exterior walls—redwood, studs and plywood inside. **ROOFING**—Pabco built-up, Paraffine Co.'s. **FIREPLACE:** Damper—Superior Fireplace Corp. **WINDOWS:** Glass—Libbey-Owens-Ford Glass Co. **FLOOR COVERINGS:** Kitchen and bathrooms—Kencork; David E. Kennedy, Inc. **PAINTS**—Samuel Cabot, Inc. **HARDWARE**—Schlage Lock Co. **ELECTRICAL INSTALLATION:** Switches—Bryant Electric Co. Fixtures—Century Lighting Co. **KITCHEN EQUIPMENT:** Range—Thermador Electric Mfg. Co. Fan—Pryne & Co. **LAUNDRY EQUIPMENT:** Sink—American Radiator-Standard Sanitary Corp. **BATHROOM EQUIPMENT**—Briggs Mfg. Co.

*Living area overlooks a fenced patio and the trellis-covered approach from garage to main entrance. Trellis carries into foyer, merging indoors and out.*



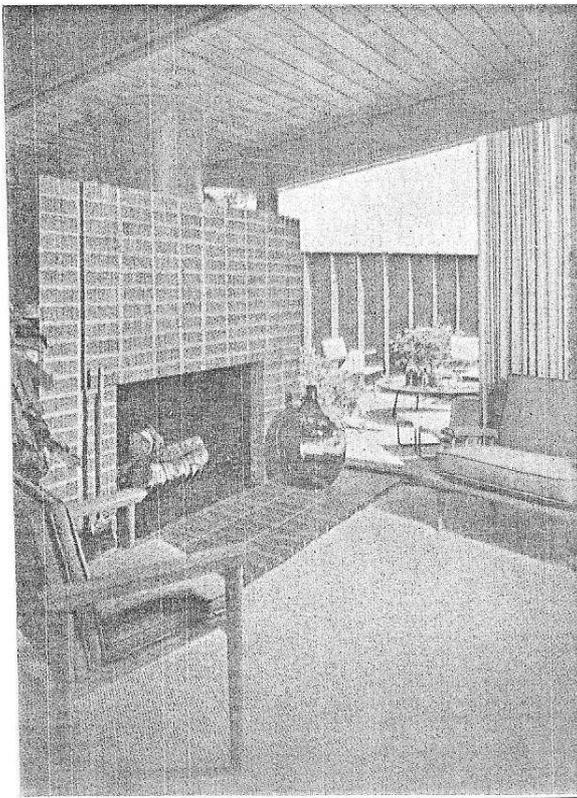
*Given First Honor Award for 1950*

*by the American Institute of Architects*

*in its annual Honor Awards Competition*

by Mary Roche

# FIRST house of the year



## **This house won top honors because:**

It shows that a good house can be built for less than \$10,000.

It has complete privacy, even though 75% of the walls are glass, and even when built on a 50' x 100' lot—thanks to the proper use of fences.

It uses "optical illusion" to make 1,000 square feet look and feel like 1,500 or more.

It proves that even a small house can use Climate Control principles.

It has an indigenous American look.

Architect: **A. Quincy Jones, Jr.**

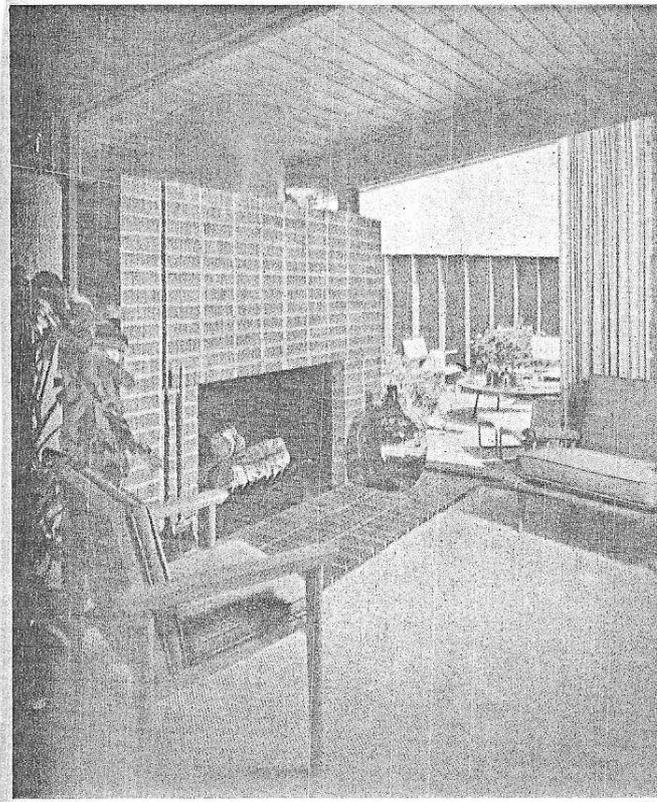
Landscaping: **Sessions Nursery Co.**

Furnished especially for House Beautiful

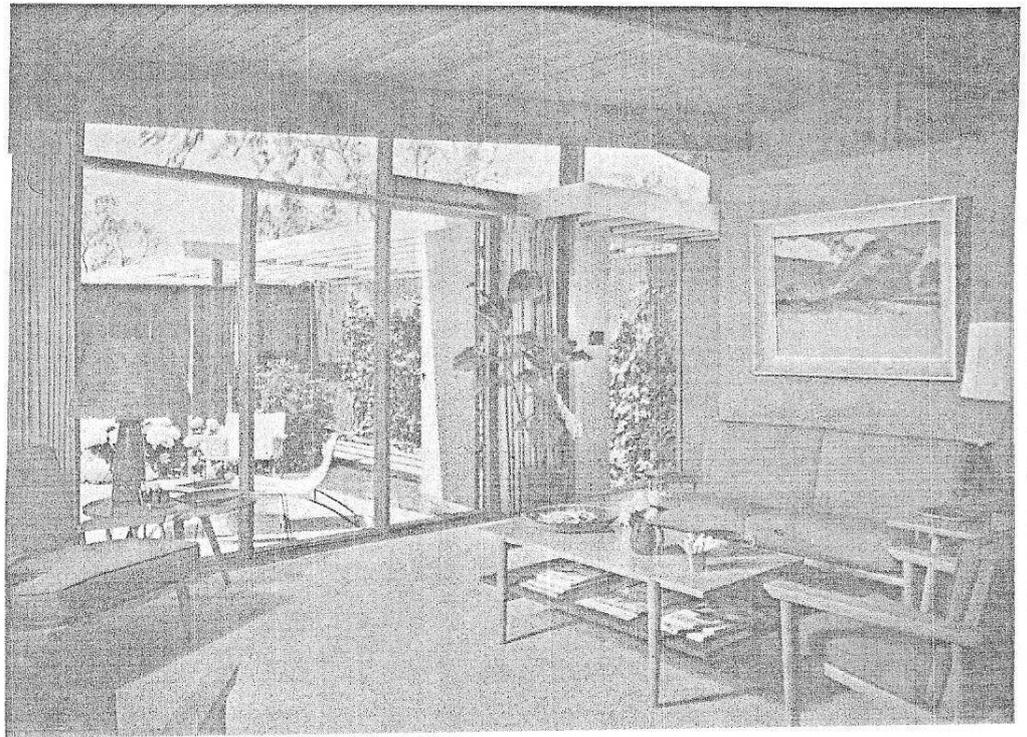
by the **Burnett Furniture Company, San Diego.**

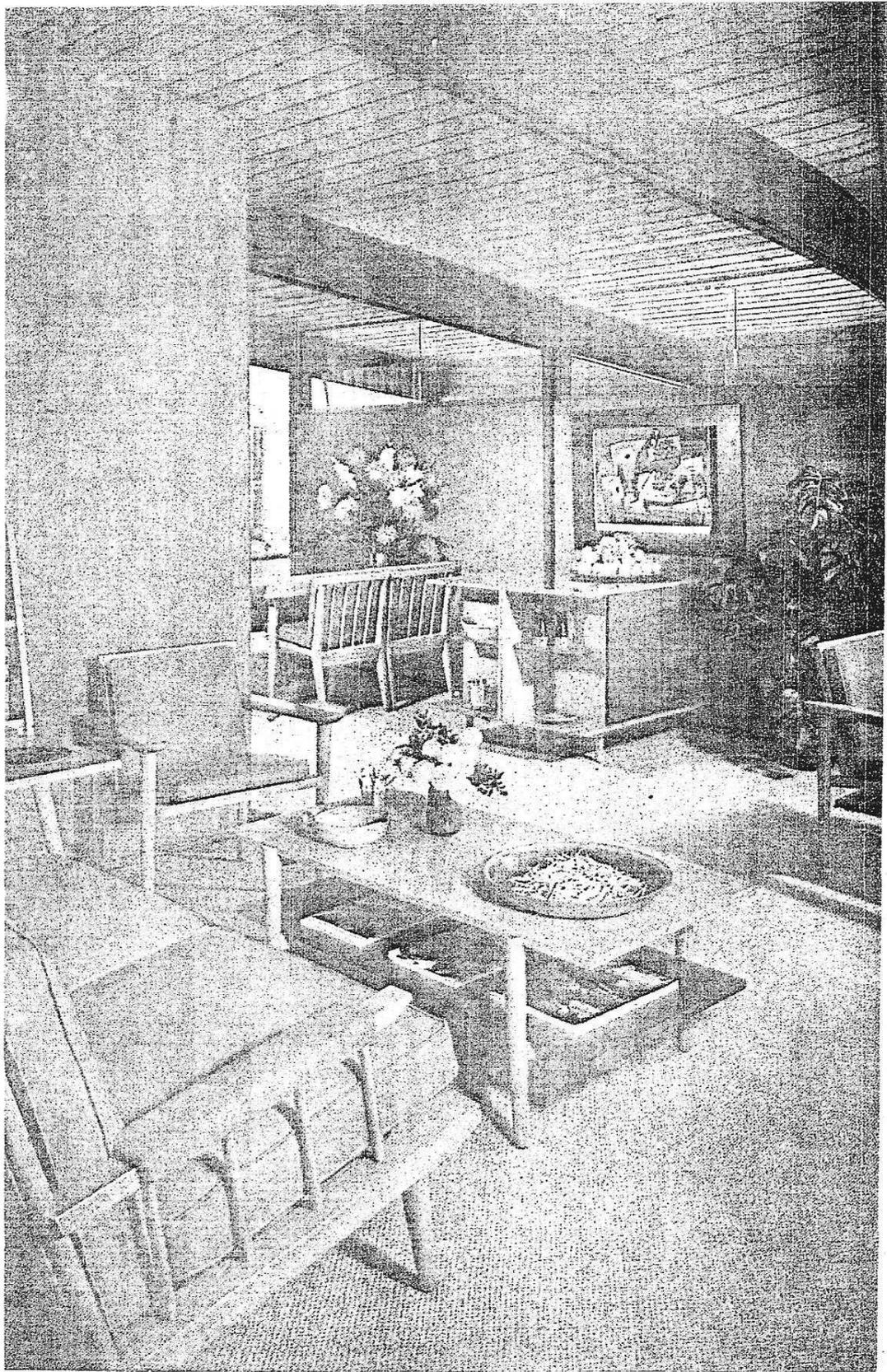
House Beautiful  
October 1950 p. 146+

continued...



Optical illusions created by intelligent design give this small house a feeling of space far in excess of its actual dimensions. See how the living room seems to extend through glass wall to fence beyond terrace. Other side of room (see opposite page) opens into dining area which is *visually* a part of living room, but so neatly defined you feel you are eating in a separate room. Fireplace wall adds to feeling of space by use of glass above brick.



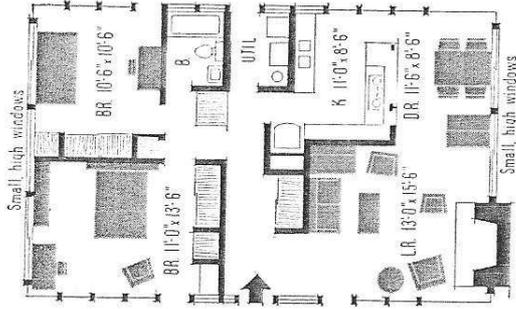


It was the American Institute of Architects, not HOUSE BEAUTIFUL, that singled out this house for top honors. But we couldn't be in more whole-hearted agreement. For it proves that the ideas we constantly crusade for—privacy, Climate Control, and the warm, welcoming look of the American Style—are not matters of money, but of sound planning and sensitive design.

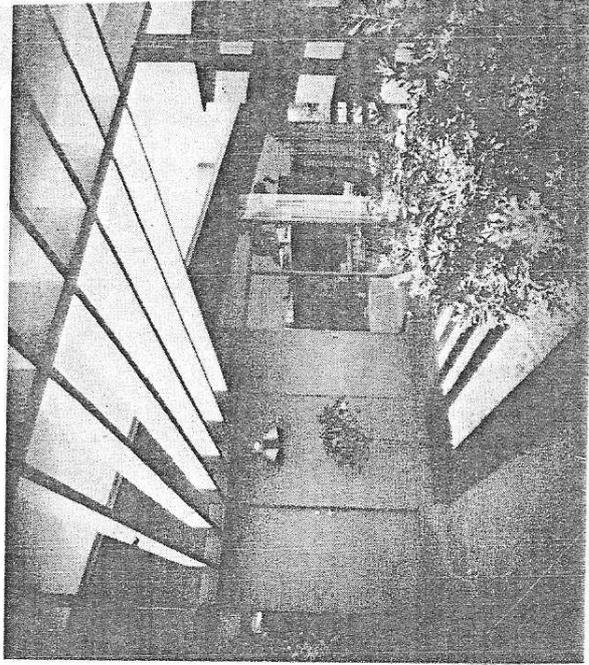
The architect's aim was to plan a house which a contractor could build for people who already owned a lot, but who could not afford the higher costs of a house designed especially for them. The one you see in the photographs is a model house built by Vistendahl, Inc. at 2543 El Cajon Boulevard, San Diego. It can be duplicated on any lot in San Diego County for \$9,450, plus the cost of the fences which would vary according to the site. The plans have been approved by the San Diego office of the F.H.A. and also by mortgage companies for conventional loans.

Another demonstration model of the house is now being built by Associated Building Contractors of Southern California, Inc. in the Los Angeles area, where it is expected that the price will be about \$300 higher.

In other localities, of course, the cost would vary. In colder climates you would want to use insulating glass in the large window areas, plus more insulation (*Continued on next page*)



When you walk through the house, it is difficult to realize that the enclosed space is based on a conventional rectangular plan, which is one secret of its low cost. To see how this plan may be adapted to other sites, turn to page 232.



This house has no fancy, stylized doorway to impress passers-by, but the graceful trellis plays a more important, dual role. It leads the way naturally from garage to house, and it also forms an attractive background for the living-room terrace at the right.

The master bedroom with its completely enclosed garden is a truly secluded retreat and seems larger than it is because south wall is entirely of glass. Notice small high windows on west wall for good ventilation. Bedspread is neither a quilt nor an imitation, but an inexpensive jacquard weave with quilt-type pattern which is copied in handmade felt "pincushion" on wall.

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A duplicate of this house is nearing completion at 268 Kenneth Road, Glendale, California. It will be open for inspection October 15. Interiors will also be reproduced at Jackson Furniture Co. in Oakland.

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PHOTOGRAPHS BY MAYNARD PARKER





and a more powerful heating system than the unit of 55,000 b.t.u. capacity which is sufficient for the balmy weather of San Diego. For the New York City area, for instance, we obtained an estimate of \$15,000 which would include radiant floor heating and insulating glass throughout. This estimate is based on the prices prevailing in June, 1950. For warm, humid climates, much of the fixed glass should be made as moving sash—which would again change costs.

But look what you get for your money: The floor space measures exactly 1,000 square feet, which means that the house would be acceptable in many restricted neighborhoods where smaller houses are taboo. There are 8,500 cubic feet of enclosed area. But wait! The happy combination of large glass areas (totaling approximately 75% of the exterior walls), with the carefully placed fences, more than double the living space that is actually usable in mild weather—even on a minimum lot of 50 by 100 feet. More important, the glass and the fences double the feeling of spaciousness *in all kinds of weather*, since the rooms *seem* to extend beyond the glass walls all the way to the fences.

Study the site plans on page 232, and you will see that, as far as privacy is concerned, the living-room can face the street or the side of the lot, so there would be no need to turn the house to a disadvantageous direction. It is the fences, again, and also the relationship of the garage to the house that made this plan adaptable to any but a north-front lot. Since orientation is the first fundamental of Climate Control, this house is qualified for many climates more difficult to cope with than that of Southern California. Since the roof has a wide overhang on all four sides, sun control is assured for climates where summer shading is needed. In addition, the high windows at each end of the

house could insure good ventilation in hot, muggy climates by providing an escape for the hot stagnant air near the ceiling.

When this house won the A.I.A. award, we made arrangements with Burnett's of San Diego to equip it with furnishings which would represent as good a value as the house itself. The cost of the furniture selected from Manuel Martin's "California House" group, for the three main rooms shown here, total less than \$1,000, excluding box spring and mattress. The wood is hardy Philippine mahogany in a light "wheat" finish. The upholstery is covered with cotton denim.

Fabrics and floor coverings are practical materials, too, and all at reasonable prices. Only the decorative accessories are outside of the low-cost range. Most of these are the work of contemporary American craftsmen and reflect the distinction which hand-crafted products lend to even the simplest, most practical interiors.

An architectural historian, surveying pre-Civil War American houses, has pointed out that there were in those days "big and small houses, yes; but rich and poor houses never." Because this house is a small house, with all the good-living advantages of a "rich" house, it is most expressive of the American tradition and the emerging American Style. For instance, what luxury to have every room in the house open onto its own private garden!

The arrangement of the kitchen is a pertinent example of the typically American concern for the welfare of those who do the work. Not only is it uncommonly light, airy, and convenient, but it allows whoever is cooking dinner to keep in close touch with the rest of the party. And eating outdoors is just as easy as eating in, since the stove is no farther from the terrace than it is from the dining room.

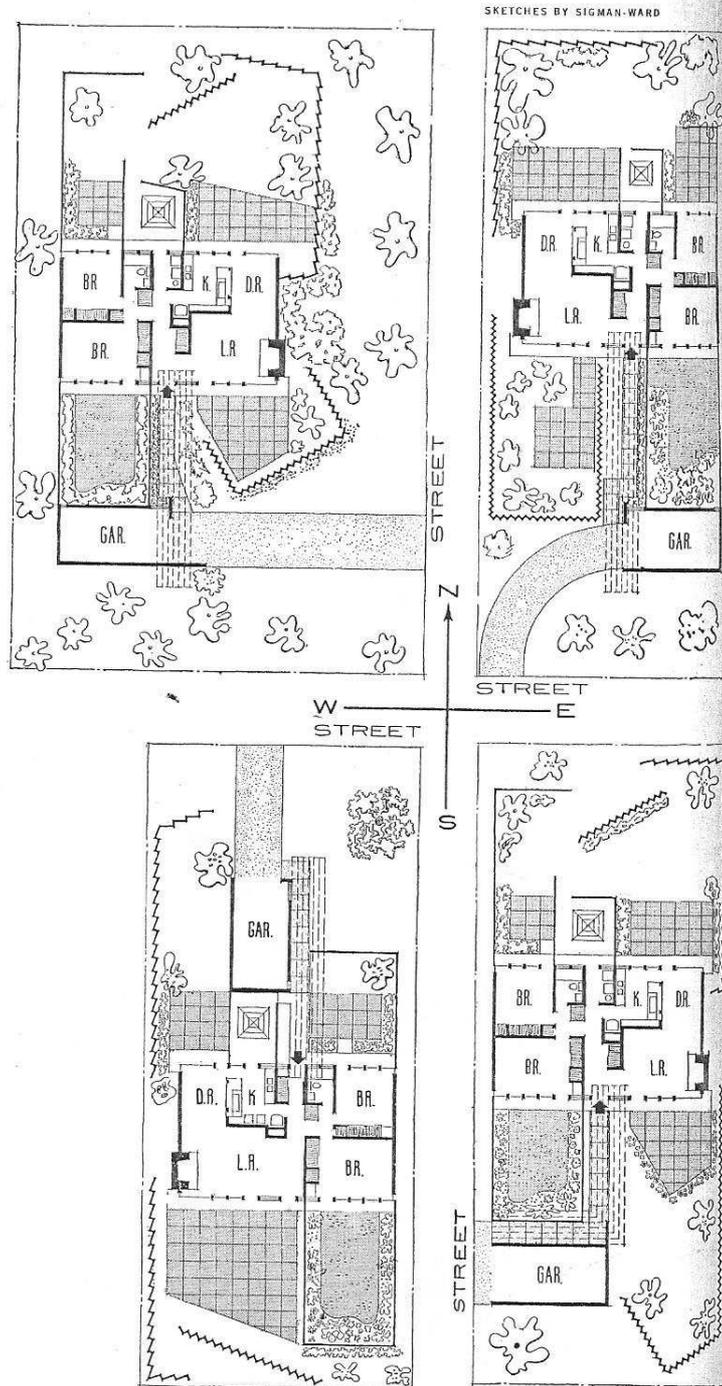
This is a house designed for (*Continued on page 230*)

family comfort, not for show. But it doesn't force people to revolutionize their living habits in order to save space or save work. The master bedroom, for instance, has as much privacy as if it were in a 20-room mansion.

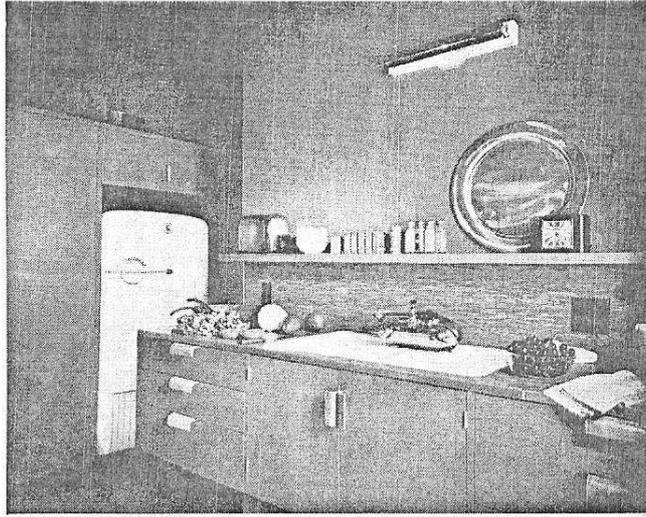
Nevertheless, it is a friendly

house for friendly people. If you were determined to be exclusive, you might find it somewhat difficult in a house of this size with no less than six outside doors. There are fences to stop the eyes of the curious, but no gates to bar the path.

(Continued on page 242)



If you study these four diagrams, you will see that this house plan is quite adaptable. Plot plan at upper left shows how it is oriented to the actual site in San Diego, with the driveway entering from east side of lot. It fits with equal ease on a south front (upper right) and west front (lower right) lot. However, the plan does not work so well on a north front lot. We show how it might be modified to keep same southern orientation for living room as in other lots (lower left). Note, however, that interior circulation suffers from this switch, and the hall to the bathroom loses privacy.



PHOTOGRAPHS BY MAYNARD PARKER

When kitchen walls and doors are finished to match the living room, you don't feel the need of hiding the kitchen from view. Here, plywood walls have same gray stain as living-dining area; counter tops and splash-back have terra cotta linoleum. Drawers and sink cabinets are raised fifteen inches from floor to eliminate stooping.

of guests. For all the privacy this little house affords, it never says: "Go away. We don't want you here."

It is a truly modern house, in plan, in construction, and in materials. But its designer did not disdain details of the traditional American idiom, such as the low, gabled roof and the generous fireplace that welcomes you as you walk into the living room. It solves many of the problems which have been of greatest concern to modern architects—such as the high cost of space, the necessity for ease of maintenance, the demands of servantless living. But they have been solved—not by bizarre innovations—but by typically American ingenuity coupled with common sense.

Below is a list of the ingredients that helped make this the FIRST house of 1950:

#### Furnishings

**All Furniture:** "California House" group, Manuel Martin, Los Angeles, Calif. Cylindrical lamps on headboard in bedroom, Manuel Martin, Los Angeles. All other lamps, America House, New York.

**Floor covering:** "Waitrend" carpet in living room, Waite Carpet Co., Oshkosh, Wisconsin.

**Fabric:** Bedspread, Fieldcrest Mills Division of Marshall Field & Co., New York, N. Y.

**Accessories:** Seth Thomas clock in bedroom, Seth Thomas Division of General Time Instrument Corp., Thomaston, Conn. All framed pictures, F. A. R. Gallery, New York. Wooden tray on buffet in living room, brass cigarette holder on coffee table, large Swiss water bottle on hearth, enamel ash tray and cigarette box on bedroom desk, and wooden box on headboard, all from Armin Richter, La Jolla, Calif. All other decorative accessories from America House, New York, N. Y.

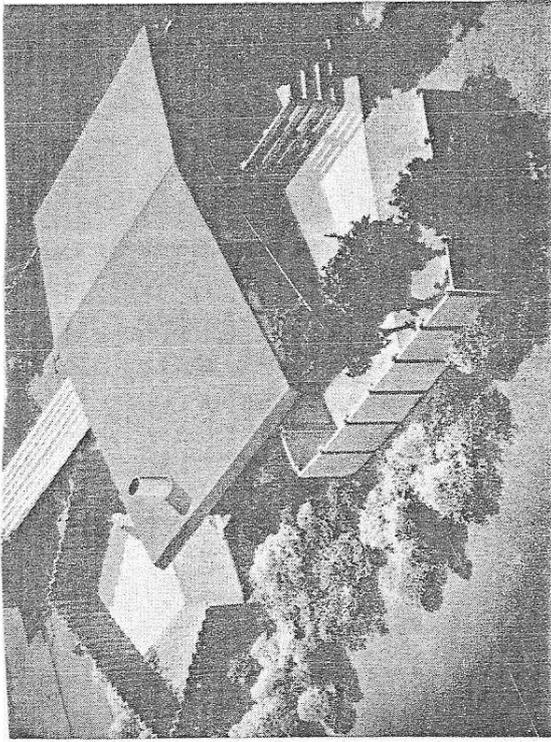
#### Terrace

Furniture on the front terrace, Van Keppel-Green, Beverly Hills, California.

#### Kitchen

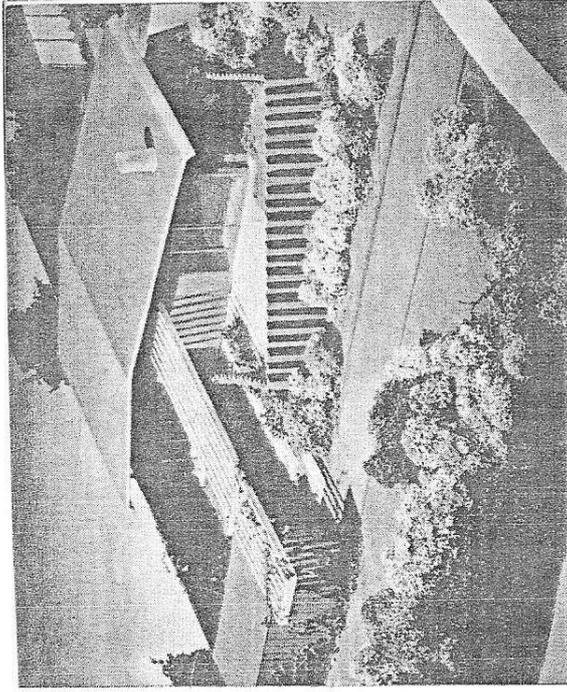
**Equipment:** Kelvinator refrigerator, Nash-Kelvinator Corp., Detroit, Mich. "Dishmaster" push-button dishwasher, Gerity-Mitchigan Corp., Toledo, O. Stove and ovens, Thermador Electrical Mfg. Co., Los Angeles 22, Calif. "Blow Fan" ventilating fan, Pryne & Co., Pomona, Calif. Garbage disposal, "Disposall," General Electric Co.

**Electric Housewares:** Sunbeam "Mixmaster" and "Coffeemaster," Sunbeam Corp., Chicago, Ill. "Toastmaster," Toastmaster Products Division, McGraw Electric Co., Elgin, Illinois.



TWO PHOTOGRAPHS BY ROBERT CLEVELAND

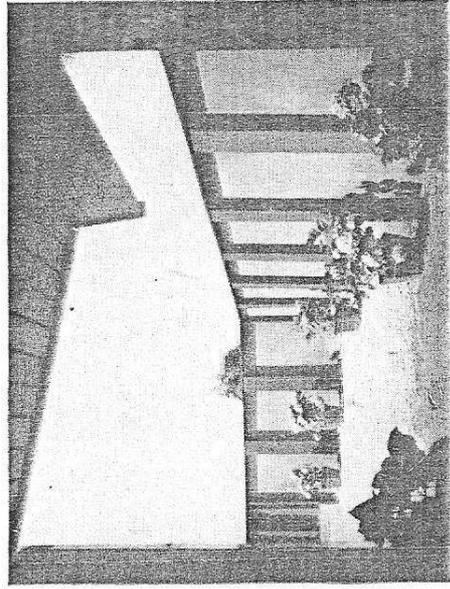
You can see from this small-scale model how living space seems to overflow the walls and spill out to terraces. Real boundary of each room is fence beyond glass wall. Terrace at lower right of photograph is at back of house.



This house has no "facade," since you can't get any view of front exterior that is not broken up by fences. More important is its integration with fences and site. See how garage and extensions of house walls create bedroom garden.

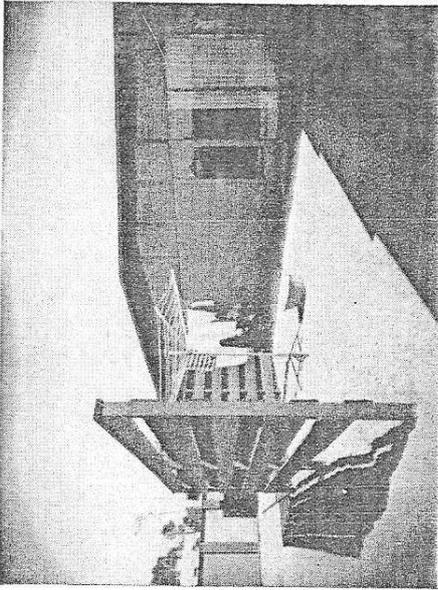
The fences  
are the key . . .

. . . to the privacy, the Climate Control,  
and the sense of spaciousness that make  
this small house rich in living value

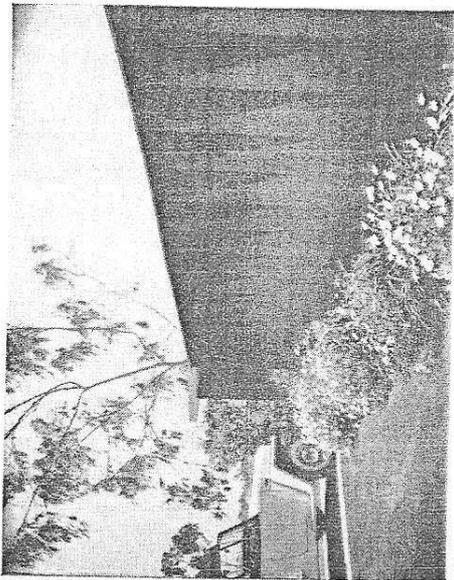


Demonstration house has three kinds of fences to show different types available. On a permanent site this one would make background for planting. Columns are open recesses on other side. (See top, right.) \$3.25, linear ft.

THREE PHOTOGRAPHS BY MAYNARD PARKER

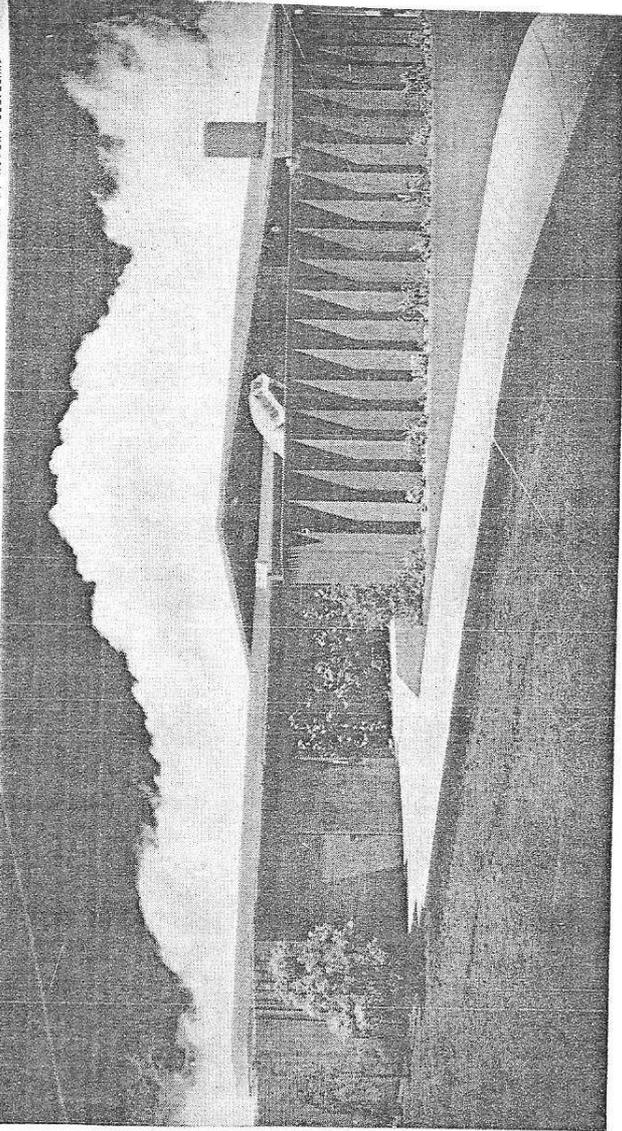


Drying yard is screened from dining terrace by open fence that stops the eye without seeming to wall you in. \$3.25, linear foot. This area has direct access to utility room, children's room; doubles as children's play yard.



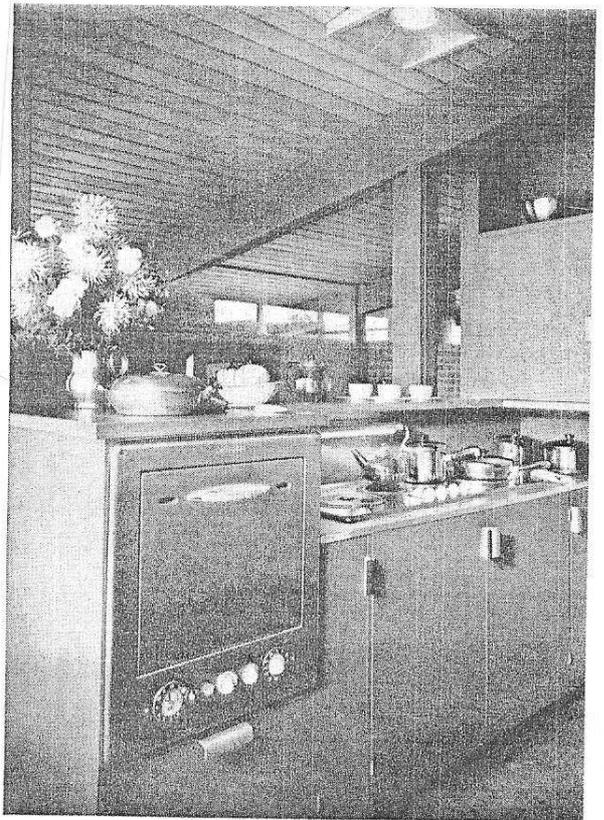
The three-dimensional quality of this closed-louver fence makes an enclosed area seem bigger than if it were fenced with flat boards. In a muggier climate louvers might be left open to admit breeze. \$3.50, linear foot.

PHOTOGRAPH BY ROBERT CLEVELAND

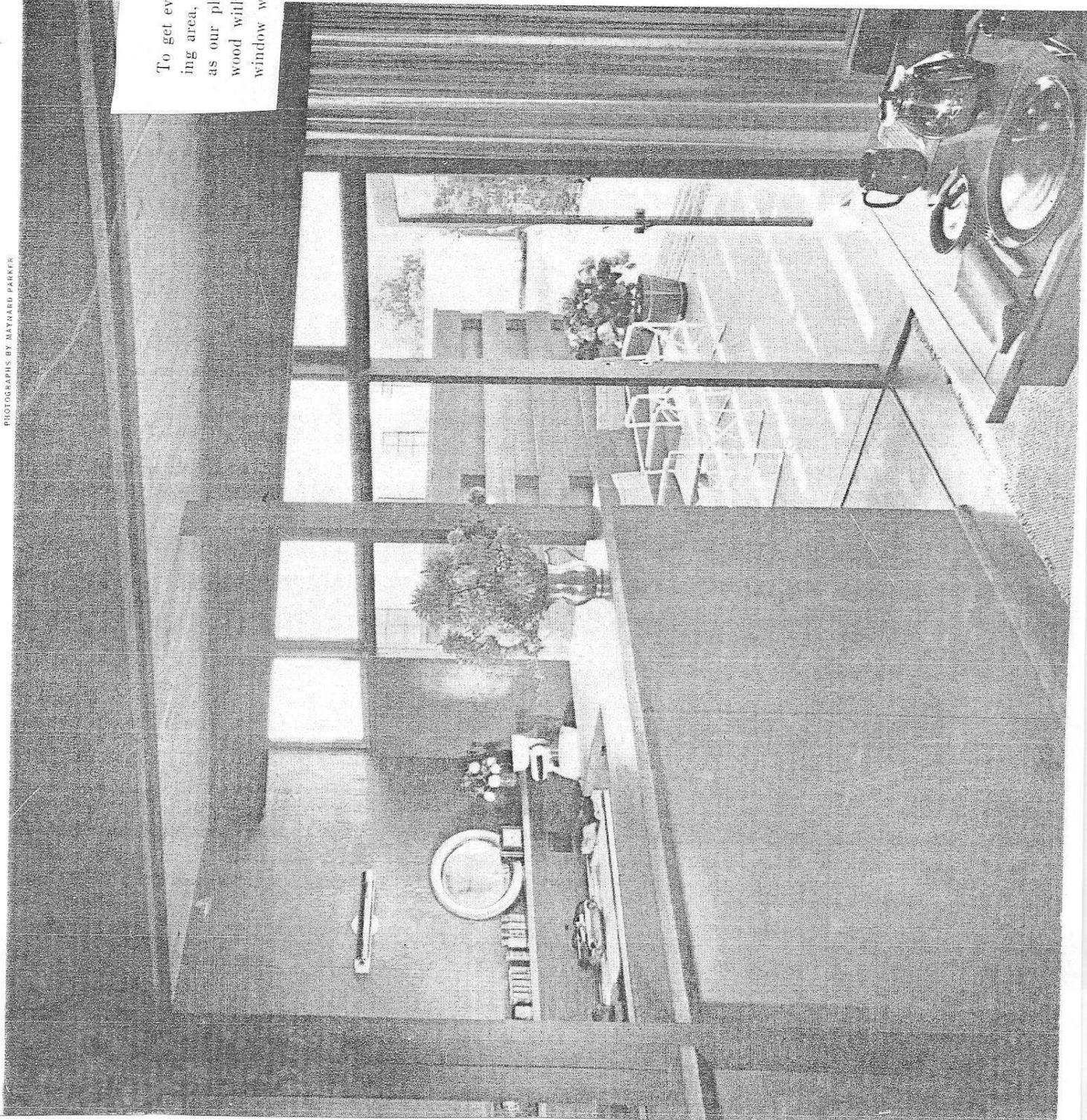


You can drive by this house, which is built on a corner lot in a closely built residential section, and not even notice it! It is neither the pretentious type that shouts: "Look at me," nor the bizarre type that sticks out on the landscape like the proverbial sore thumb.

Although the kitchen is open to the living-dining room, guests' view is cut off by high serving counter. Working at this Thermador stove, you are within conversational range of the party, but no one can see what you are doing. Ceiling ventilator carries off cooking odors.



To get even a glimpse of the kitchen sink from the dining area, you have to climb up above average eye level as our photographer did. Walls and doors are fir plywood with same finish as living room. Note luxury of window wall, practical only because of fences outside.





THE  
GLENDALE  
HISTORICAL  
SOCIETY  
PRESENTS

# MAD FOR MODERN

## HOME TOUR

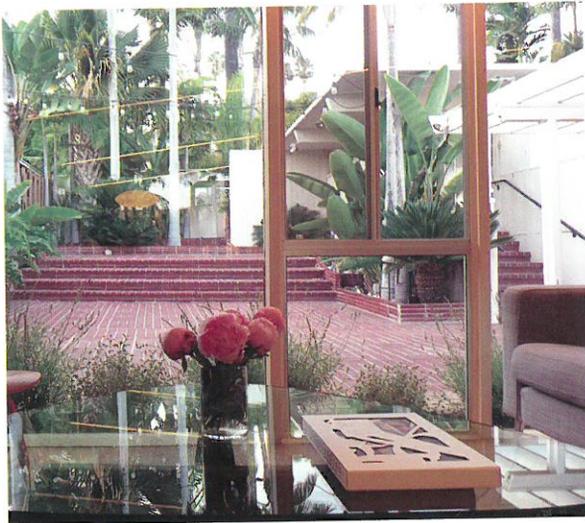


SUNDAY, SEPTEMBER 27, 2015  
10 AM - 4 PM

SPONSORED BY



WEBBER HOUSE 268 W KENNETH ROAD



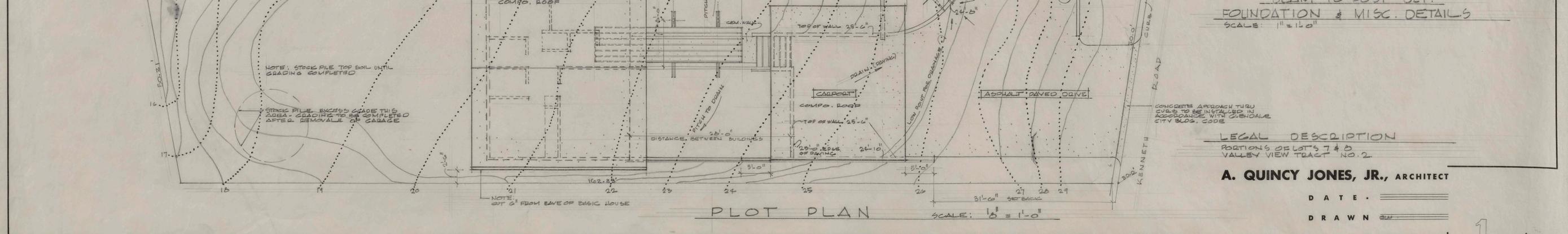
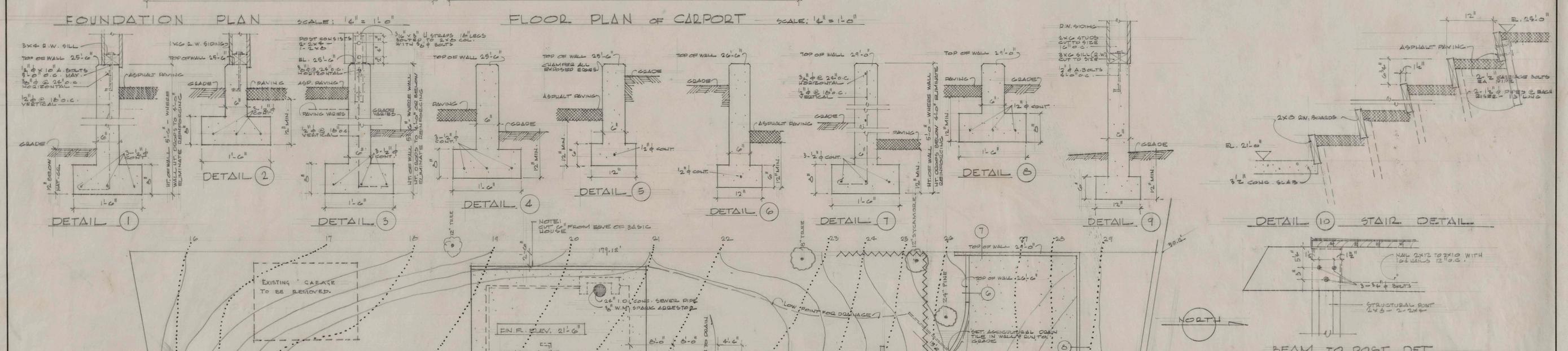
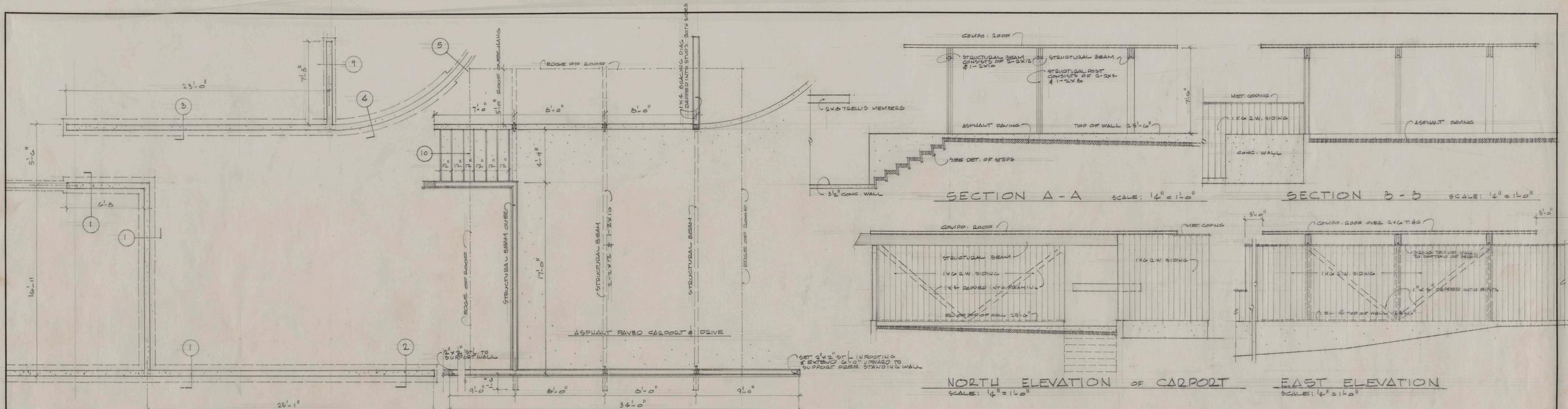
## BUILT 1950     A. Quincy Jones, AIA, Architect

This compact house is an example of the “Sun Villa” model home designed by prominent Los Angeles architect A. Quincy Jones, one of the titans of Modern architecture in Southern California during the second half of the 20th century. Over the course of his 33-year career, Jones developed a distinctly Californian expression of modernism characterized by simple post-and-beam construction, warm woods and other natural materials, integrated systems and inviting scale. Best known for his thoughtful design of thousands of houses, ranging from modest tract homes to lavish custom residences such as Sunnylands, the 32,000-square-foot estate of Ambassador and Mrs. Walter Annenberg in Rancho Mirage, Jones also designed prominent civic and institutional projects including master plans for the University of California San Diego and California State University Dominguez Hills and a number of buildings on the campuses of USC and UCLA. He was on the faculty of the USC School of Architecture and Fine Arts from 1952 to 1978, serving as the School’s Dean for three years before his retirement.

Jones designed the Sun Villa for San Diego developer H.C. Hvistendahl as a pilot model of “a good contemporary low-cost house” for people who owned a property but could not afford the expense of a custom-designed home, and that could also be mass-produced for tract development. Hvistendahl built the first Sun Villa model in San Diego in 1950; it won the American Institute of Architects’ National Honor Award and was dubbed “First House of the Year” by *House Beautiful* magazine. The Glendale model was built the same year by North Hollywood contractor Edwin D. Peters for Frank D. Webber, a Los Angeles public school teacher, and his wife, Mary.

The house is located in the middle of a deep, sloping lot on the south side of Kenneth Road and is all but hidden from view by its deep setback, the downward slope of the lot and the flat-roofed carport, connected to the house by a wood trellis. The one-story house is Mid-century Modern in style and is of wood post-and-beam construction on a concrete slab foundation. It has a rectangular plan and a low-pitched front gable roof with extremely wide overhanging eaves and rakes to shield the glass walls below. The front and back walls are almost completely composed of floor-to-ceiling glass with butt-glazed corners; to ensure privacy on the typically narrow suburban lot, the two side walls are solid save for continuous bands of clerestory windows under the eaves. The solid walls are clad in vertical tongue-and-groove redwood siding and the chimney is formed from a length of concrete sewer pipe. The primary entrance consists of a single flush wood door under the trellis, which continues into the house to define the foyer and, from inside, draws the eye back to the exterior.

The interior is organized around a central utility core containing the bathroom, laundry room and kitchen, flanked by the open living/dining area on one side and two bedrooms on the other. The living area is warmed by a massive fireplace of Roman brick. Interior walls are finished with plywood panels, originally stained, and ceilings are of exposed wood beams and tongue-and-groove sheathing. The four main rooms all open directly to outdoor patios. The house’s open plan, glass walls and connection to the outdoors give the illusion that it is more spacious than its modest 1,000 square feet.



**LEGAL DESCRIPTION**  
 PORTIONS OF LOTS 7 & 8  
 VALLEY VIEW TRACT NO. 2

**A. QUINCY JONES, JR., ARCHITECT**

DATE: \_\_\_\_\_

DRAWN: \_\_\_\_\_

SHEET: **1**

TITLE: **CARPORT & SITE PLAN**