

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2020-263-HCM
ENV-2020-264-CE**

HEARING DATE: February 6, 2020
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 145 North Adelaide Drive
Council District: 11 – Bonin
Community Plan Area: Brentwood – Pacific Palisades
Area Planning Commission: West Los Angeles
Neighborhood Council: None
Legal Description: Tract 7433, Lots 30-32

PROJECT: Historic-Cultural Monument Application for the
ISHERWOOD BACHARDY RESIDENCE AND STUDIO

REQUEST: Declare the property an Historic-Cultural Monument

OWNER: Donald J. Bachardy, Trustee
Bachardy Trust
145 Adelaide Drive
Santa Monica, CA 90402

APPLICANT: Katherine Bucknell
The Christopher Isherwood Foundation
145 Adelaide Drive
Los Angeles, CA 90402

PREPARER: Robert Chattel
Chattel, Inc.
13417 Ventura Boulevard
Los Angeles, CA 91423

RECOMMENDATION **That the Cultural Heritage Commission:**

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

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planning Associate
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The Isherwood Bachardy Residence and Studio is a one-story single-family residence with a detached studio and carport located on the north side of Adelaide Drive in the Pacific Palisades neighborhood of Los Angeles. Developed by builder C.L. Bundy in 1926, the single-family dwelling was designed in the Spanish Colonial Revival architectural style. The studio was designed by architect Carl Day. English author Christopher Isherwood (1904-1986) and artist Donald (Don) Bachardy (1934-) purchased the property in 1959. Isherwood resided at the property with Bachardy until his death in 1986; Bachardy continues to live and work at the residence.

The residence, studio, and carport are located at different elevations, all below street level, and connected by a series of stairs and decks. Rectangular in plan, the main residence is of wood-frame construction with stucco cladding and has a cross-gabled clay tile roof. The primary entrance is located in a small projection on the west elevation. There is a large wood deck supported by posts on the north elevation, which is covered by a wooden shade structure. Fenestration consists of wood casement windows, single-lite French doors, and aluminum slider windows. The studio is two-stories in height, has a rectangular plan, and is clad with stucco and horizontal wood siding. The north-facing elevation of the studio features single-lite French doors, and a deck with a canopy. Located at the bottom of the driveway, the carport has a low sloping shed roof and a roll-down garage door on the east-facing elevation.

Christopher Isherwood was born 1904 in Cheshire, England. Prior to immigrating to the United States in 1939, he garnered acclaim as a writer throughout Europe. In 1929, Isherwood moved to Berlin, German, where he resided until 1933, when he fled the country due to Nazi persecution. Throughout his career, Isherwood authored various works that consisted of fiction, nonfiction, poetry, screenplays, stage plays, and articles. However, he is best known for the musical *Cabaret* (1966; later a film in 1972), which was adapted from a short story titled "Sally Bowles" that was published in his *Goodbye to Berlin* (1939), a collection of short, semiautobiographical stories. Other works by Isherwood include his first novel, *All the Conspirators* (1928), *Prater Violet* (1945), and *A Single Man* (1964). In 1951, Isherwood first met Don Bachardy and they began a relationship two years later. Isherwood passed away at his home on Adelaide Drive in 1986.

Born in Los Angeles, California in 1934, Donald (Don) Bachardy is an acclaimed American portrait artist. Bachardy studied at the University of California, Los Angeles, the Chouinard Art Institute in Los Angeles, and the Slade School of Art in London. Among Bachardy's first important drawings were of Isherwood and his friends in the Los Angeles, and his first solo exhibition was in 1961 at the Redfern Gallery in London. Bachardy is recognized for his portraits of well-known figures and celebrities, including movie actors, writers, and political figures such as Warren Beatty, Richard Deacon, Natalie Wood, Jane Fonda, Katherine Hepburn, Joan Crawford, and Elton John. One of his most notable works, the *Gubernatorial Portrait of Jerry Brown* (1984), hangs in the California State Capitol Museum. In addition, Bachardy's works are in permanent collections of museums around the world, including the Metropolitan Museum of Art in New York, the M.H. de Young Memorial Museum of Art in San Francisco, Henry E. Huntington Library and Art Gallery in San Marino, California, the Norton Simon Museum in Pasadena, California, and the National Portrait Gallery in London, England.

The subject property has experienced minor alterations that include the addition of a deck on the north elevation, conversion of windows to doors to access the deck, construction of a carport, and the conversion of the garage into an artist studio in 1962; the addition of a second floor and wood deck to the artist studio in 1976; and the replacement of some windows at an unknown date.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of particular historic or cultural significance to the City of Los Angeles if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

FINDINGS

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: Isherwood Bachardy Residence and Studio		Select source of proposed name	
Other Associated Names: Christopher Isherwood Residence, Don Bachardy Residence/Studio			
Street Address: 145 Adelaide Drive		Zip: 90402	Council District: 11
Range of Addresses on Property: N/A		Community Name: Brentwood - Pac. Pal.	
Assessor Parcel Number: 4410003033	Tract: TR 7433	Block: None	Lot: 32
Identification cont'd: N/A			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
		<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature
Describe any additional resources located on the property to be included in the nomination, here: Don Bachardy Studio, concrete walkway and steps			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1926	<input type="radio"/> Factual	<input checked="" type="radio"/> Estimated	Threatened? None
Architect/Designer: Unknown	Contractor: Unknown		
Original Use: Residence	Present Use: Residence and artist studio		
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes	<input type="radio"/> No (explain in section 7)	<input type="radio"/> Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style: Spanish Colonial Revival		Stories: 1	Plan Shape: Rectangular
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Unknown	Type: Select	
CLADDING	Material: Stucco, smooth	Material: Select	
ROOF	Type: Gable	Type: Select	
	Material: Clay tile, rounded	Material: Select	
WINDOWS	Type: Casement	Type:	
	Material: Wood	Material: Select	
ENTRY	Style: Off-center	Style:	
DOOR	Type: Paneled, unglazed	Type: Select	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.	
1962	Deck added to north elevation; windows converted into doors to allow access to deck.
1962	Constructed carport; convert existing garage into artist studio
1976	Constructed addition onto existing artist studio

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

<input type="checkbox"/>	Listed in the National Register of Historic Places	
<input type="checkbox"/>	Listed in the California Register of Historical Resources	
<input type="checkbox"/>	Formally determined eligible for the National and/or California Registers	
<input type="checkbox"/>	Located in an Historic Preservation Overlay Zone (HPOZ)	<input type="radio"/> Contributing feature <input type="radio"/> Non-contributing feature
<input checked="" type="checkbox"/>	Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s): SurveyLA
Other historical or cultural resource designations:		

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):	
<input type="checkbox"/>	1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.
<input checked="" type="checkbox"/>	2. Is associated with the lives of historic personages important to national, state, city, or local history.
<input type="checkbox"/>	3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attach them to this form.

A. Proposed Monument Description - Describe the proposed monument's physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument's current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

B. Statement of Significance - Address the proposed monument's historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

8. CONTACT INFORMATION

Applicant

Name: Katherine Bucknell		Company: The Christopher Isherwood Foundation	
Street Address: 145 Adelaide Drive		City: Los Angeles	State: CA
Zip: 90402	Phone Number:	Email:	

Property Owner

Is the owner in support of the nomination? Yes No Unknown

Name: Don Bachardy		Company: Bachardy Trust	
Street Address: 145 Adelaide Drive		City: Los Angeles	State: CA
Zip: 90402	Phone Number:	Email:	

Nomination Preparer/Applicant's Representative

Name: Robert Chattel		Company: Chattel, Inc.	
Street Address: 13417 Ventura Blvd.		City: Los Angeles	State: CA
Zip: 91423	Phone Number: 818-788-7954	Email: robert@chattel.us	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

- | | |
|--|---|
| <p>1. <input checked="" type="checkbox"/> Nomination Form</p> <p>2. <input checked="" type="checkbox"/> Written Statements A and B</p> <p>3. <input checked="" type="checkbox"/> Bibliography</p> <p>4. <input checked="" type="checkbox"/> Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digital copy of the main photo to: planning.ohr@lacity.org)</p> | <p>5. <input checked="" type="checkbox"/> Copies of Primary/Secondary Documentation</p> <p>6. <input checked="" type="checkbox"/> Copies of Building Permits for Major Alterations (include first construction permits)</p> <p>7. <input checked="" type="checkbox"/> Additional, Contemporary Photos</p> <p>8. <input checked="" type="checkbox"/> Historical Photos</p> <p>9. <input checked="" type="checkbox"/> Zimas Parcel Report for all Nominated Parcels (including map)</p> |
|--|---|

10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.	
<input checked="" type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input checked="" type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input checked="" type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Name: DON BACHARDY Date: 27 May 2019 Signature: Don Bachardy

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources
 Department of City Planning
 221 N. Figueroa St., Ste. 1350
 Los Angeles, CA 90012

Phone: 213-874-3679
 Website: preservation.lacity.org

Written Statement A. Proposed Monument Description

145 Adelaide Drive (Assessor's Parcel No. 4410-003-033, property) is located in Santa Monica Canyon near the western limits of the City of Los Angeles (City), in the Pacific Palisades neighborhood and Brentwood-Pacific Palisades Community Plan Area. The triangular property is located on the north side of Adelaide, bounded on the west and north by Ocean Avenue, and on the east by a nearly identical residence at 147 Adelaide. As the property slopes steeply from Adelaide down towards Ocean, the three structures are placed below street level to comply with development restrictions that protect views from properties on the south side of Adelaide. Adelaide the street is wholly within the City of Santa Monica and all property to the north of Adelaide is within the City. The three structures include the residence, studio and carport. They are located at different elevations connected by a series of stairs and decks. There are very tall reinforced concrete retaining walls located below Adelaide allowing for the residence to be placed entirely free standing on a flat pad. The studio and carport are placed immediately adjacent to a retaining wall.

Two entrances provide access to the property, both from Adelaide. The first is a pedestrian entrance to the west and the second is a vehicular entrance to the east. The pedestrian entrance is a remnant of a public stair and walkway that ran through the property from Adelaide to Ocean, and was abandoned by the City and incorporated into the property after 1959. There are two gates associated with this entrance: a post-and-rail fence with gate at the street and a wood-clad wall with a gate just beyond to the north. The west entrance leads down to a deck level with access to the studio. The deck is built over the abandoned stair and walkway, and thus blocks access to the lower portion, extant below. The east entrance is a driveway that leads down to the carport at a slightly higher elevation than the first floor of the studio. The driveway shares a curb cut with the adjacent property to the east. Access to the residence is to the east below both the studio and the carport. The structures are sited to take advantage of expansive Canyon, beach and ocean views, and were specifically restricted from not extending above the curb at Adelaide.

The original wood frame residence is single story and was constructed in 1926 in a simple Spanish Colonial Revival style. The basic form of the residence is rectangular with stucco clad walls and a Mission clay tile clad cross gable roof. Entrance to the residence is located in a small projection on the west elevation to the south of a paired wood casement window. The floor plan is organized with large windows to the north and smaller windows on other elevations. A large wood deck supported on posts was added to the north elevation and some original windows were changed to doors to allow access to the deck; windows were converted to segmental arched single light French doors to the west and an aluminum slider to the east. The deck is covered by wooden shade structure that projects from the north elevation and consists of wood joists capped by a series of wood slats that allow sunlight to pass through. A portion of the tall basement crawl space on the down slope was converted into a bedroom and bathroom with only outside access after 1959.

The original garage was converted into an artist studio and a carport was added in 1962. In 1976, the studio was expanded to add a second floor and wood deck. In order to construct the second floor studio, there was a lengthy public process to allow the low sloping shed roof to minimally exceed curb height. The studio is rectangular in shape and clad with stucco and horizontal wood siding. The north elevation of the studio features a pair of single light French doors accessing the first floor. The second floor is accessed by an interior stair and features an open plan with perimeter windows and a pair of single light French doors accessing a deck on the north elevation. Both the deck and a canopy above are cantilevered from the north elevation.

At the bottom of the driveway is a carport that has a low sloping shed roof and a roll-down garage door on the east elevation. The south elevation is a retaining wall, the west elevation is a shared wall

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
Historic-Cultural Monument Nomination

with the studio, and the north elevation is open with posts supporting the roof. With the garage door closed, the carport has the appearance of an enclosed garage from the driveway.

Written Statement B. Statement of Significance

Statement of Significance

The Isherwood Bachardy Residence and Studio located at 145 Adelaide Drive, Los Angeles, California (property) is eligible for designation as a City of Los Angeles (City) Historic-Cultural Monument (HCM) under Criterion 2 for its association with long-term owners writer Christopher Isherwood and artist Don Bachardy. This nomination includes historic contexts for Isherwood and Bachardy, as well as supporting contexts for artist David Hockney, builder C.L. Bundy, and the development of Santa Monica Canyon (Canyon) as an artistic enclave. The property was identified in SurveyLA as eligible for designation for its association with Isherwood as his residence and for its association with the Gay Liberation Movement.¹ The property does not appear to have been previously identified for its association with Bachardy.² Isherwood lived at the property with Bachardy until his death in 1986; Bachardy continues to live and work there. The property is significant for its association with Isherwood and Bachardy, because they resided and produced notable works there, and no other existing location better represents their accomplishments.

Bachardy has preserved collections of books, art and furniture *in situ* or in place that he and Isherwood acquired together. The residence and studio are remarkably intact from the period of significance, 1959 when they first bought the property, to 1990 with the publication of *Last Drawings of Christopher Isherwood*. This publication was significant, because it represents the final work of collaboration by Isherwood and Bachardy that was created at the property. Originally constructed in 1926, the residence and garage were altered with additions of the studio, carport, and decks, and limited alteration to windows. These alterations, all of which are associated with Isherwood and Bachardy, have taken on significance over time.

Located in the Pacific Palisades neighborhood, the Canyon was first developed in the late 19th century, and became a residential enclave that supported a small commercial district along Coast Highway 1 (Pacific Coast Highway) and West Channel Drive. European émigré artists and exiles began moving to the Canyon and surrounding areas during World War I and World War II to flee persecution in their home countries. Canyon and nearby resident artists such as Berthold and Salka Viertel, Lion Feuchtwanger, Aldous Huxley, Gerald Heard, Arnold Schoenberg, Thomas Mann, Heinrich Mann, Bertold Brecht, Helene Weigel, and Isherwood were the nucleus of this community of writers, artists, musicians, film makers and intellectuals, who stimulated creativity amongst themselves and paved the way for more artists to find refuge and inspiration in Los Angeles.

Although Isherwood was considered a great literary figure before purchasing the property, he moved to the Canyon in 1939 and completed some of his most important work after 1959. Many of Isherwood's voluminous diary entries, interviews and biographical works document his daily life at the property, and all of them indicate he wrote such literary achievements as *A Single Man* while there. The entirety of Bachardy's important work occurred at the property. During the period of significance, Bachardy produced most of his portrait drawings and paintings, collaborated with Isherwood, and participated in the Canyon community of artists and intellectuals. Moreover, Isherwood and Bachardy lived at the property longer than any other location and drew upon their Canyon home for inspiration, demonstrating their love for and allure of their home and the neighborhood where they lived.

¹ City of Los Angeles. "Brentwood-Pacific Palisades Report, Individual Resources – 11/26/13", SurveyLA, November 2013, p. 1

² While SurveyLA identifies a "Don Bachardy Residence/Studio" resource in the LGBT Historic Context Statement, the location or address of this resource is not identified.

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
Historic-Cultural Monument Nomination

SurveyLA identified Isherwood under the Gays and Lesbians in the Los Angeles Literary Scene theme and Bachardy under the Queer Art theme,³ in the LGBT Historic Context Statement. Isherwood was included as a significant writer in Los Angeles, not only for his talent and success in writing, but for addressing LGBT culture in his works. LGBT characters and themes in literature have historically been rejected by popular culture and banned from most classrooms. The portrayal of the world in solely heterosexual terms has contributed to the marginalization of the LGBT community.⁴ Bachardy was included as “arguably L.A.’s most celebrated portrait painter” and recognized for his quasi-abstract paintings of Isherwood and gay rights leaders.⁵

Both Isherwood and Bachardy are significant within their respective professional fields of literature and art, and for their importance in portraying lesbian, gay, bisexual, transgender, and queer themes in their work. Their works influenced their contemporaries and popular culture generally and continue to this day to have an important role. The property also inspired the work of their contemporaries such as artist David Hockney, a close friend. Hockney depicted Isherwood, Bachardy, and the property in multiple works of art including some his most famous and influential.

Isherwood and Bachardy improved the property in order to better suit their respective professions while living and working there. The residence deck was added and a separate studio was converted from the garage in 1962, and the studio was enlarged in 1976. Isherwood wrote mainly in the residence master bedroom, and Bachardy painted in the studio, where his subjects would sit for him.

The property does not appear eligible under Criterion 1 for its association with important events of national, state, or local history; nor does it exemplify significant contributions to the broad cultural, economic, or social history of the nation, state, city or community. While the property was identified eligible for designation for its association with Isherwood and the Gay Liberation Movement, it does not rise to the level of individual significance for its association with the Gay Liberation Movement.

The property does not appear eligible under Criterion 3 for embodying the distinguishing characteristics of a style, type, period, or method of construction; nor does it represent a notable work of a master designer, builder, or architect whose individual genius influenced his or her age. The residence was constructed in 1926, during the period of significance of Spanish Colonial Revival style (1915-1942); however, it lacks many of the distinguishing character-defining features associated with this style and the residence has undergone alterations through time. The alterations by Isherwood and Bachardy have taken on significance for their association with them, but not for their architecture and design. While the residence was developed by C.L. Bundy, who may be considered a builder who influenced his age, the residence is not a notable example of his work. The studio is a contemporary design that is simple and utilitarian. It was designed by architect Carl Day and engineer Gary Meyers for the purpose of creating and archiving art. Both the architect and engineer of record of the studio do not appear to rise to the level of masters in their respective fields.

Relevant Historic Contexts

Christopher Isherwood (1904-1986)

Born in Cheshire, England in 1904, Christopher Isherwood was a writer of fiction, nonfiction, poetry, screen plays, stage plays and articles. Before he emigrated to the United States in 1939, he already garnered acclaim as a writer throughout Europe. Isherwood is best known for the musical *Cabaret* (1966; later a film in 1972), which was adapted from a short story titled “Sally Bowles” that was published in *Goodbye to Berlin* (1939), a collection of short, semiautobiographical stories written by

³ City of Los Angeles. “LGBT Historic Context Statement”, SurveyLA, September 2004.

⁴ Ibid, p. 84.

⁵ Ibid, p. 95.

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
Historic-Cultural Monument Nomination

Isherwood about his life in Berlin between 1930 to 1933. He created many other works which achieved success and acclaim, in particular *Prater Violet* (1945), which was a fictional first-person account of film-making, and *A Single Man* (1964), which was one of the first novels in popular culture to exhibit homosexuality as an endearing and humanistic trait. Not only was he lauded for what he published during his lifetime, but also for works that were published posthumously. Isherwood was an avid diarist and wrote in his diary several times a week almost continuously for about 60 years, from the early 1920s until July 1983, a month before his 79th birthday.⁶ His diaries were published in multiple volumes between 1997 and 2012.

Isherwood's works published between 1928 and 1938 made him famous in England. He cut short his studies at Cambridge University prior to obtaining a degree, and briefly studied medicine at King's College, London. He moved to Berlin, Germany in 1929, embracing a bohemian lifestyle and continuing the writing career he had begun with publication of his first novel, *All the Conspirators* (1928). Isherwood developed a personal style of writing based on observation of what was going on around him. In 1933, he fled Berlin with his partner, Heinz Neddermeyer, due to persecution from Nazis. In 1937, Neddermeyer was arrested by the Nazis and brought back to Germany to serve time in prison and complete compulsory military service.⁷ It was at this time that Isherwood's close friend, W.H. Auden, invited Isherwood on a journey to China. This trip produced *Journey to a War* (1939), written by Auden and Isherwood, which recounted the experience of both men when they traveled through China during the Second Sino-Japanese War.

In 1939, Isherwood moved to Los Angeles to write for the movies. As a pacifist, he sought advice from fellow expatriates Gerald Heard and Aldous Huxley; Heard introduced Isherwood to their guru at the Vedanta Center in Hollywood. Isherwood was drawn to the Canyon due to the artistic community there and proximity to the beach. From 1939 to 1945, Isherwood was devoted to his study of Vedanta and collaborated with his guru, Swami Prabhavananda, on a translation of the *Bhagavad Gita*.⁸

In 1951, Isherwood met Don Bachardy on the beach at the mouth of the Canyon. They were introduced by Bachardy's brother, Ted Bachardy, when Bachardy was 16 and Isherwood was 46. Isherwood and Bachardy were acquaintances for two years before meeting properly and starting a relationship in 1953.⁹ At the time, Isherwood was residing at a guest house on the property of his close friend, Evelyn Hooker. As Isherwood and Bachardy became more committed to each other, they moved in together and traveled extensively.

In 1952, *Harper's Bazaar* published an essay by Isherwood entitled "The Shore" (published as "California Story" in 1952; later collected in *Exhumations* in 1966):

The place in the United States I think of as home- and I feel very homesick for it as I write these words - is the stretch of ocean front running five or six miles south from Santa Monica Canyon to Venice, partly inside, partly outside the city limits of Los Angeles.

Santa Monica Canyon - known always simply as 'The Canyon' to its dwellers - lies just north of the city of Santa Monica. It is a shallow flat-bottomed little valley, crowded with cottages of self-consciously rustic design, where cranky, kindly people live and tolerate each other's mild and often charming eccentricities. The Canyon is our western Greenwich Village, overrun

⁶ Bucknell, Katherine. "Who is Christopher Isherwood?" *The Isherwood Century*. Ed. James J. Berg and Chris Freeman. Madison: The University of Wisconsin Press, 2000. p. 15

⁷ Fryer, Jonathan. *Isherwood: A Biography*. Garden City, NY: Doubleday & Company, 1977. p. 168

⁸ "Christopher Isherwood 1904–1986; Vedantist Writer/Seeker, An Inner Man of Wit, Warmth and Depth". *Hinduism Today*. Himalayan Academy. Retrieved March 13, 2019.

⁹ *Chris & Don: A Love Story*. DVD. Directed by Guido Santi and Tina Mascara. Zeitgeist Films, 2009. 27:10.

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
Historic-Cultural Monument Nomination

now by various types of outsiders, but still maintaining an atmosphere of Bohemianism and unpretentious artiness.¹⁰

Isherwood and Bachardy resided at a few different locations in and around the Canyon before purchasing the property at 145 Adelaide Drive in 1959.

Throughout their relationship, Bachardy played an active role in producing or influencing Isherwood's literary works. As they were beginning their relationship, Isherwood finished—and Bachardy typed—a novel on which he worked for some years, *The World in the Evening* (1954). The premise of *A Single Man* (1964), in which an Anglo-American professor in Los Angeles mourns the sudden death of his long-term partner, was based on tumultuous events that made them question their commitment to their relationship. They also collaborated to create original works, such as *Frankenstein: The True Story* (1973).

During the period of significance, Isherwood wrote the following selected works at the property:

Novels

- *Down There on a Visit* (1962)
- *An Approach to Vedanta* (1963)
- *A Single Man* (1964)
- *Ramakrishna and His Disciples* (1965)
- *A Meeting by the River* (1967)
- *Essentials of Vedanta* (1969)
- *Kathleen and Frank* (1971)
- *Christopher and His Kind* (1976)
- *October* (1980, with Don Bachardy)
- *My Guru and His Disciple* (1980)

Screenplays

- *The Loved One* (1965)
- *The Sailor from Gibraltar* (1967)
- *Frankenstein: The True Story* (1973, with Don Bachardy)

In 1959, the pair moved to the property and they were together until Isherwood's death in 1986. He died at the property from complications due to stomach cancer. Bachardy still resides and works at the property.

Don Bachardy (b. 1934)

Born in Los Angeles, California in 1934, Donald (Don) Bachardy is an acclaimed American portrait artist. At an early age, Bachardy took an interest in drawing people and movie actors.¹¹ Bachardy studied at the University of California, Los Angeles (UCLA), the Chouinard Art Institute in Los Angeles, and the Slade School of Art in London. Although Bachardy was always talented and interested in drawing portraits, Isherwood encouraged him to pursue an education in art. Bachardy's first important drawings were of Isherwood and his friends in the Canyon.¹²

¹⁰ Isherwood, Christopher. "The Shore." *Exhumations: Stories Article Verses*. London: Methuen, 1984.

¹¹ Harry Ransom Humanities Research Center. "Don Bachardy: An Inventory of His Collection in the Art Collection at the Harry Ransom Center: Biographical Sketch." University of Texas. <https://legacy.lib.utexas.edu/taro/uthrc/00505/hrc-00505.html>

¹² Cheim & Read. "Don Bachardy: Portraits From a Canyon: Los Angeles in the 60s and 70s Selected by Jack Pierson." 2013. New York. https://www.cheimread.com/exhibitions/don-bachardy_1

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
Historic-Cultural Monument Nomination

In 1961, Bachardy had his first solo exhibition at the Redfern Gallery in London, which Bachardy describes as his official introduction to his life as an artist.¹³ Following the exhibition, from the 1960s through the 1970s, Bachardy solidified his unique approach as a portrait artist, “capturing the essence of his subjects, [conveying] the spirit of the time and place in which they were made.”¹⁴ Bachardy is particularly recognized for his portraits of well-known figures and celebrities, including movie actors, writers, and political figures such as Warren Beatty and Richard Deacon, Natalie Wood, Jane Fonda, Katherine Hepburn, Joan Crawford and Elton John, artist Ed Ruscha and writers Joan Didion, Anais Nin, and James Baldwin.¹⁵ Moreover, Bachardy’s portraits captured a sense of intimacy and familiarity with his subjects. In a press release of an exhibition titled “Portraits from a Canyon: Los Angeles in the 60s and 70s,” Bachardy’s approach was described:

However famous his subject, Bachardy was, and remains, egalitarian in his approach. He did not seek out celebrities, but rather drew those who were disciplined enough to sit, virtually unmoving, for several hours. Modesty dictated a common approach: all sat in the same place in his studio, with a view of the Pacific. Bachardy completes his portraits in one sitting, thus retaining the immediacy of his approach; he works quietly and precisely, rendering little extraneous information.¹⁶

In 1984, Bachardy completed one of his most notable works, *Gubernatorial Portrait of Jerry Brown* (1984), painted in an expressionist style with bold colors, which drew both publicity and controversy at the time.¹⁷ This commission was intended to be hung on the first floor of the California State Capitol Building, but following controversy was hung at a secondary location on the third-floor stairwell.¹⁸ Today, the portrait hangs in the California State Capitol Museum. This portrait was painted in the studio at the property.

Bachardy’s work is held in permanent collections of museums around the world, including the Metropolitan Museum of Art in New York, the M.H. de Young Memorial Museum of Art in San Francisco, the University of Texas, Henry E. Huntington Library and Art Gallery, San Marino, California, the University of California, Los Angeles, the Norton Simon Museum, Pasadena, California, the Fogg Art Museum of Harvard University, Princeton University, the Smithsonian Institution, and the National Portrait Gallery, London. Seven books of his work have been published, including *Frankenstein: The True Story* (1973), which he and Isherwood collaborated to create; *Last Drawings of Christopher Isherwood* (1990); *Stars in My Eyes* (2000); *Hollywood* (2014) and *Nudes* (2017). A portrait of Isherwood drawn by Bachardy is featured in a number of Isherwood’s novels.

David Hockney (b. 1937)

Internationally acclaimed as one of England’s most influential living artists, David Hockney is a painter of many trades, including printmaker, stage designer, photographer, and draftsman. His abstract, naturalistic, vivid, and intimate paintings have earned him a reputation as an important contributor to the pop art movement of the 1960s. Born in 1937 to an unconventional working-class family in Bradford, England, Hockney became interested in art and observation at an early age. Hockney attended the Bradford School of Art from 1953 to 1957 for traditional training before attending London’s Royal College of Art in 1959 where he further developed drawing as a process and tool for observation, awarding him early commercial success.

¹³ *Chris & Don: A Love Story*. DVD. Directed by Guido Santi and Tina Mascara. Zeitgeist Films, 2009. 57:15.

¹⁴ Cheim & Read, 2013.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Harry Ransom Humanities Research Center.

¹⁸ Kasindorf, Jeanie. "Brushing off Jerry Brown". *New York Magazine*. April 2, 1984. p. 26.

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
Historic-Cultural Monument Nomination

In 1964, Hockney moved to Los Angeles and was immediately inspired by the light and color, palms and swimming pools, people and places of southern California, chronicling for the first time his attraction to a place through painting.¹⁹ In 1967, Hockney developed photographic studies and collage as a technical skill to guide his representations. A few of his most notable works at this time include *Peter Getting Out of Nick's Pool* (1966), *A Lawn Being Sprinkled* (1967), *A Bigger Splash* (1967),²⁰ and a series of large-scale double portraits depicting intimate relationships between close friends and lovers. Hockney asserts, "the portrait wasn't just in the faces, it was in the whole setting." The first of his double portraits, *Christopher Isherwood and Don Bachardy* (1968), initiated this series. While photographs aided in its large-scale composition, details of Isherwood and Bachardy and of still-life fruit and objects were painted directly from observation in the living room of the residence at the property.²¹ Other notable works within Hockney's double portrait series include *American Collectors (Fred and Marcia Weisman)* (1968), *Mr. and Mrs. Clark and Percy* (1971), and *Portrait of an Artist (Pool with Two Figures)* (1972).

Following his double portraits, Hockney sought to depict place and space through time and experience using multiple viewpoints, with works including *A Visit with Christopher and Don, Santa Monica Canyon* (1984), capturing the experience of moving through the property, as well as *A Bigger Grand Canyon* (1998) and *Bigger Trees Near Water* (2007), among others. Hockney has since developed a style influenced by abstraction, realism, new technologies, and the deconstruction of art orthodoxies, with a reputation reflecting "a message of tolerance...[with] profound implications in the political and social realm."²² Hockney has received a multitude of awards and honors recognizing his achievements, including the Gold Medal Award from London's Royal College of Art (1962), John Moores Painting Prize (1967), and the Lorenzo de Medici Lifetime Career Award of the Florence Biennale (2003), to name a few, as well as nine honorary degrees from institutions worldwide, including an Honorary Doctorate from Otis College of Art and Design (1985). In 1997, Hockney was made a Companion of Honour by Queen Elizabeth II, and in 2012, appointed to the Order of Merit by Queen Elizabeth II, an honor restricted to 24 Britons for high achievements in the arts and sciences.²³

Development of Santa Monica Canyon as an Artistic Enclave

With the construction of its first hotel in 1872, the Santa Monica Canyon (Canyon) began to acquire a reputation as a small resort town. Beachside attractions included sailing, surf bathing, and having picnics alongside the Pacific Ocean. As interest in the area grew, businessmen saw opportunities to purchase land both in the Canyon and by the beach. The first major subdivision of the lower Canyon occurred in 1912-1913, with a second subdivision in 1926-1927.²⁴

By the 1920s and 1930s, the lower Canyon gained the reputation as a haven for both eccentric and artistic individuals seeking a "West Coast Bohemia."²⁵ Santa Monica Canyon was relatively close to the entertainment industry of Hollywood yet secluded enough that artists could enjoy a refuge near the beach. Director Berthold Viertel and his wife, actress and screenwriter Salka Viertel, were two of the first Europeans who were attracted by this location, moving into the Canyon in 1928 and soon entertaining other artists and bohemians, such as Greta Garbo and Billy Wilder, at their home.

¹⁹ Livingstone, Marco. *David Hockney (World of Art)*. London: Thames & Hudson Ltd, 1981

²⁰ This painting was used for cover art on the paperback edition of Reynar Banham's seminal work about Los Angeles, *Los Angeles: The Architecture of Four Ecologies*.

²¹ Ibid.

²² The Art Story Foundation. "David Hockney: British-American Painter." The Art Story Foundation website. 2018. Accessed December 7, 2018. <https://www.theartstory.org/artist-hockney-david.htm>.

²³ Chu, Henry. "David Hockney brings color back home." Los Angeles Times. February 12, 2012. Accessed December 3, 2018. <http://articles.latimes.com/2012/feb/12/entertainment/la-ca-hockney-retrospective-20120212>.

²⁴ Young, Betty Lou and Randy Young. *Santa Monica Canyon: A Walk Through History*. Casa Vieja Press, 1997.

²⁵ Ibid.

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
Historic-Cultural Monument Nomination

In her research guide describing exiled German-speaking intellectuals in southern California, librarian Michaela Ullman at the University of Southern California (USC) wrote, "Some of these writers, artists, and intellectuals gathered in New York; however, [southern] California's warm, Mediterranean-like climate attracted many to live on the West Coast."²⁶ Germans who moved to the neighborhoods around the Santa Monica Bay after fleeing Nazi Germany include the Viertels, author Thomas Mann, and novelist Lion Feuchtwanger.

It was the Viertel's who partially influenced Isherwood, whom Berthold met while working at a motion picture studio in England, to go to California. Isherwood first moved to the Canyon in 1939 and was a frequent visitor to the Viertels' home, even once occupying their garage apartment.²⁷ Isherwood lived in several different locations in the Canyon until he finally settled at 145 Adelaide Drive. Based on his time living in the Canyon, Isherwood was inspired to write a short story called "The Shore," which was featured in *Harper's Bazaar* in 1952.²⁸ In his story, Isherwood described the Canyon as "our western Greenwich Village, overrun by various types of outsiders, but still retaining an atmosphere of Bohemianism and unpretentious artiness."²⁹

Other artists that moved into the region were painters Marian Gage and Richard Haines and sculptor Merrell Gage. They were followed by sculptors Holger and Helen Jensen, *Los Angeles Times* art critic Arthur Miller, photographer Edward Weston, and fashion photographers Peter Stackpole and Herbert Matter. Weston took what is regarded as one of his most iconic photographs, a nude of his muse and future wife Charis Wilson titled *Nude (Charis, Santa Monica)* (1936), in his home on Mesa Road in Santa Monica.³⁰ These artists made their houses both their home and studio, producing works of art from in the Canyon.

Charles LeRoy (C.L.) Bundy

Charles LeRoy Bundy (C.L. Bundy) was a land developer and lot subdivider who was born in Ames, Iowa in 1875.³¹ Bundy was the son of Nathan Pearl Bundy, an early settler of Santa Monica who was a prominent business owner of a dry goods store, and Harriet (Hattie) Smith Bundy.³² Part of a large family, Bundy also had five siblings: Francis Eugene (F.E.) Bundy, George Guy Bundy, Thomas Clark (T.C.) Bundy, Nathan Pearl Bundy Jr., and Sara (Sadie) Bundy.³³

In 1921, C.L. Bundy was profiled by John S. McGroarty in the book, *Los Angeles from the Mountains to the Sea: With Selected Biography of Actors and Witnesses to the Period of Growth and Achievement; Volume 2*.³⁴

²⁶ Ullman, Michaela. "Exiled German-speaking Intellectuals in Southern California", USC Libraries Research Guides. <libguides.usc.edu/c.php?g=235057&p=1560041> site accessed May 16, 2019.

²⁷ Young, Betty Lou. *Rustic Canyon and the Story of the Uplifters*. Casa Vieja Press, 1975.

²⁸ Young, Betty Lou and Randy Young. *Santa Monica Canyon: A Walk Through History*. Casa Vieja Press, 1997.

²⁹ Renaud, Linda, "Steps to the beach in Santa Monica Canyon", *Los Angeles Times*, February 23, 2003. <<http://articles.latimes.com/2003/feb/23/realestate/re-guide23>> site accessed November 29, 2018.

³⁰ Woodward, Daisy, "The Edward Weston Nude That Took Photography to New Heights." *AnOther Magazine*, August 30, 2017. <<http://www.anothermag.com/art-photography/10115/the-edward-weston-nude-that-took-photography-to-new-heights>> site accessed November 29, 2018.

³¹ Find A Grave. "Charles Leroy Bundy (1875-1953)". <findagrave.com/memorial/192939563/charles-leroy-bundy> site accessed May 10, 2019.

³² Loomis, Jan. *Westside Chronicles: Historic Stories of West Los Angeles*. The History Press, 2012.

³³ Ibid.

³⁴ McGroarty, John Steven. *Los Angeles from the Mountains to the Sea: With Selected Biography of Actors and Witnesses to the Period of Growth and Achievement; Volume 2*. The American Historical Society, 1921.

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
Historic-Cultural Monument Nomination

“Charles L. Bundy, whose offices are in the Investment Building at Los Angeles, is widely known for his operations in the real estate field, and has been especially identified with development work, banking and other enterprises at Santa Monica.

[...]

Charles L. Bundy was educated in the grammar and high schools of Santa Monica, and at the age of eighteen entered the Bank of Santa Monica as a bookkeeper. Eventually, he was promoted to the office of cashier, and after ten years of continuous service resigned to establish an office in Los Angeles and engage in the real estate business. Mr. Bundy has seldom if ever handled any property except his own, and his interests are sufficiently large to require all his time. He is vice-president and director of the Santa Monica Land and Water Company and vice-president and director of the Santa Monica Land Company. He is a member of the California Club, Brentwood Country Club and a republican in politics.”

Bundy was one of the executives of the Santa Monica Land and Water Company along with R.C. Gillis, Harry Gorham, Louis Evans, and Frank Lee.³⁵ While at the Santa Monica Land and Water Company, C.L. Bundy worked on the subdivisions for several different tracts and neighborhoods in the Westside area of Los Angeles, including Westgate, Brentwood, and Santa Monica.^{36,37} Two of C.L. Bundy’s siblings, F.E. Bundy and T.C. Bundy, also had experience in the real estate industry, developing lands in Santa Monica and Sherman Oaks, respectively.³⁸

On May 20, 1987, C.L. Bundy married Hallie Loomis, daughter of prominent Santa Monica developer Lawrence Duncan Loomis.³⁹ Together, they had two sons: Douglas Bundy in 1898 and Robert Bundy in 1901. C.L. Bundy died on December 30, 1953 and was survived by his wife and children.⁴⁰

Spanish Colonial Revival Architecture

Spanish Colonial Revival architecture was preceded by Mission Revival style. This earlier style, started in the late nineteenth century in California and the Southwest, drew inspiration from the modest, adobe dwellings Spanish settlers constructed in the area starting in the late eighteenth century.⁴¹ A. Page Brown’s California Building at the 1893 World’s Columbian Exposition in Chicago is credited as one of the earliest buildings of this style.⁴² The style remained popular during the early 20th century, and was profiled in several local periodicals including *The Western Architect*, *Sunset*, and *The Architect and Engineer*.⁴³ The style was also included in house plan books; Sears Roebuck and Co. sold plans for the “Mission type” house in the late 1910s.⁴⁴

As emerging architects of the 1910s and 1920s were increasingly educated not through apprenticeship, but through formal education, these graduates sought to develop a more learned version of the Mission Revival style based more on historical accuracy. In 1915, Bertram W. Goodhue and Carleton M. Winslow designed and constructed buildings for the 1915 Panama-

³⁵ Loomis, Jan. *Images of America: Brentwood*. Arcadia Publishing, 2008.

³⁶ Loomis, Jan. *Westside Chronicles: Historic Stories of West Los Angeles*. The History Press, 2012.

³⁷ Loomis, Jan. *Images of America: Brentwood*. Arcadia Publishing, 2008.

³⁸ Loomis, Jan. *Westside Chronicles: Historic Stories of West Los Angeles*. The History Press, 2012.

³⁹ McGroarty, John Steven. *Los Angeles from the Mountains to the Sea: With Selected Biography of Actors and Witnesses to the Period of Growth and Achievement; Volume 2*. The American Historical Society, 1921.

⁴⁰ Find A Grave. “Charles Leroy Bundy (1875-1953)”. <findagrave.com/memorial/192939563/charles-leroy-bundy> site accessed May 10, 2019.

⁴¹ Gebhard, David. *The Spanish Colonial Revival in Southern California (1895-1930)*, University of California, Santa Barbara, 131.

⁴² Ibid., 133.

⁴³ Ibid.

⁴⁴ McAlester, Virginia Salvage. *A Field Guide to American Houses*. 2nd ed. United States: Alfred A. Knopf. 2014, 512.

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
Historic-Cultural Monument Nomination

California Exposition in San Diego, California, in what became known as Spanish Colonial Revival, and more specifically, an elaborate form of this style known as Churrigueresque, which featured Spanish baroque-inspired ornamentation.⁴⁵ The designs they introduced were more accurately based on actual Spanish buildings.⁴⁶

Drawing from a broader spectrum of precedents than the earlier style, Spanish Colonial Revival was employed for nearly all types of buildings—single and multi-family residential, commercial, and institutional—and ranged in height from one to multiple stories. The popularity and growth of the style helped formulate a regional identity that became linked to a romanticized portrait of California's origins as New Spain. Most Spanish Colonial Revival buildings are asymmetrical, although a popular bungalow subtype (often labeled a "Mission Revival bungalow") was markedly symmetrical. Almost all Spanish Colonial Revival buildings are recognizable by stucco-covered exterior walls and red clay barrel tile roofs. Most roofs are gabled, or gabled and flat, although hipped roofs were also utilized.

According to SurveyLA, character-defining features of Spanish Colonial Revival include⁴⁷:

- Complex massing, resulting from turrets, towers, corbelled overhangs, multiple and often asymmetrically organized wings, exterior staircases
- Gable, hipped, and/or flat roof, typically with clay tile roof or roof trim;
- Individual unit entries open to courtyard (street-facing units of bungalow courts may open to street)
- May exhibit axial symmetry, or deliberate asymmetry suggesting a Mediterranean street or village in appearance;
- Patios, courtyards, loggias or covered porches and/or balconies
- Provision for automobiles, either in the rear (bungalow court) or possibly integrated into courtyard complex (courtyard apartment);
- Single and multi-paned windows, predominantly casement and double-hung sash
- Stuccoed exteriors; secondary materials may include wrought iron, wood, cast stone, terra cotta, and polychromatic tile
- Use of arches of a variety of shapes for windows, doors, niches, openings in wing walls, and other features
- Window grilles, rejas, pierced stucco screens, clay attic vents
- Wooden plank or carved doors with prominent hinges and hardware

Notable Spanish Colonial Revival style buildings in Los Angeles include the Villa Carlotta apartment house (HCM, 1926, Arthur E. Harvey), Andalusia apartment house (HCM, 1926, Arthur and Nina Zwebell), Bradbury House (National Register listed, 1923, John Byers), and Angelus Mesa Branch Library (National Register listed, 1929, Royal Dana).

⁴⁵ Gebhard, 136.

⁴⁶ McAlester, 522.

⁴⁷ SurveyLA includes character-defining features for single family residences, duplexes, apartments, and bungalow courts. The lists are generally the same, and this is the list for bungalow courts.

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
Historic-Cultural Monument Nomination

Bibliography

- Bachardy, Don. *Christopher Isherwood: Last Drawings*. Faber and Faber, 1990.
- Berg, James J. And Chris Freeman. *Conversations with Christopher Isherwood*. United States of America: University Press of Mississippi, 2001.
- Bucknell, Katherine. "Who is Christopher Isherwood?" *The Isherwood Century*. Ed. James J. Berg and Chris Freeman. Madison: The University of Wisconsin Press, 2000.
- Cheim & Read. "Don Bachardy: Portraits From a Canyon: Los Angeles in the 60s and 70s Selected by Jack Pierson." 2013. New York. https://www.cheimread.com/exhibitions/don-bachardy_1
- Chris & Don: A Love Story*. DVD. Directed by Guido Santi and Tina Mascara. Zeitgeist Films, 2009.
- City of Los Angeles. "Brentwood-Pacific Palisades Report, Individual Resources", SurveyLA, November 2013.
- City of Los Angeles. "LGBT Historic Context Statement", SurveyLA, September 2004.
- The David Hockney Foundation. "Chronology: 1968." The David Hockney Foundation website. Accessed December 7, 2018. <https://thedavidhockneyfoundation.org/chronology/1968>.
- Fryer, Jonathan. *Isherwood: A Biography*. Garden City, NY: Doubleday & Company, 1977.
- Gebhard, David. *The Spanish Colonial Revival in Southern California (1895-1930)*, University of California, Santa Barbara, 131.
- Harry Ransom Humanities Research Center. "Don Bachardy: An Inventory of His Collection in the Art Collection at the Harry Ransom Center: Biographical Sketch." University of Texas. <https://legacy.lib.utexas.edu/taro/uthrc/00505/hrc-00505.html>
- Isherwood, Christopher. "The Shore." *Exhumations: Stories Article Verses*. London: Methuen, 1984.
- Kasindorf, Jeanie. "Brushing off Jerry Brown". New York Magazine. April 2, 1984. p. 26.
- Livingstone, Marco. *David Hockney (World of Art)*. London: Thames & Hudson Ltd, 1981.
- McAlester, Virginia Salvage. *A Field Guide to American Houses*. 2nd ed. United States: Alfred A. Knope. 2014.
- Renaud, Linda, "Steps to the beach in Santa Monica Canyon", *Los Angeles Times*, February 23, 2003. <<http://articles.latimes.com/2003/feb/23/realestate/re-guide23>> site accessed November 29, 2018.
- Sykes, Christopher S. *David Hockney, The Biography, 1937-1975*. London: Century, 2011.
- Young, Betty Lou. *Rustic Canyon and the Story of the Uplifters*. Casa Vieja Press, 1975.
- Young, Betty Lou and Randy Young. *Santa Monica Canyon: A Walk Through History*. Casa Vieja Press, 1997.

ATTACHMENTS:

- ATTACHMENT A: TWO PRIMARY PHOTOS OF EXTERIOR/MAIN FACADE
- ATTACHMENT B: PRIMARY/SECONDARY DOCUMENTATION
- ATTACHMENT C: BUILDING PERMITS FOR MAJOR ALTERATIONS
- ATTACHMENT D: CONTEMPORARY PHOTOGRAPHS
- ATTACHMENT E: HISTORIC AERIALS
- ATTACHMENT F: HISTORIC PHOTOGRAPHS
- ATTACHMENT G: RELATED ART AND LITERARY WORKS
- ATTACHMENT H: EXCERPT FROM SURVEYLA BRENTWOOD-PACIFIC
PALISADES INDIVIDUAL RESOURCES DATA
- ATTACHMENT I: EXCERPT FROM SURVEYLA LGBT HISTORIC CONTEXT
STATEMENT
- ATTACHMENT J: ZIMAS PARCEL REPORT

**ISHERWOOD BACHARDY RESIDENCE AND STUDIO
145 ADELAIDE, LOS ANGELES, CALIFORNIA**

THIS PAGE INTENTIONALLY LEFT BLANK

ATTACHMENT A:
TWO PRIMARY PHOTOS OF EXTERIOR/MAIN FACADE

**ISHERWOOD BACHARDY RESIDENCE AND STUDIO
145 ADELAIDE, LOS ANGELES, CALIFORNIA**

THIS PAGE INTENTIONALLY LEFT BLANK



THIS PAGE INTENTIONALLY LEFT BLANK



THIS PAGE INTENTIONALLY LEFT BLANK

ATTACHMENT B:
PRIMARY/SECONDARY DOCUMENTATION

ISHERWOOD BACHARDY RESIDENCE AND STUDIO
145 ADELAIDE, LOS ANGELES, CALIFORNIA

THIS PAGE INTENTIONALLY LEFT BLANK

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: PRIMARY/SECONDARY DOCUMENTATION

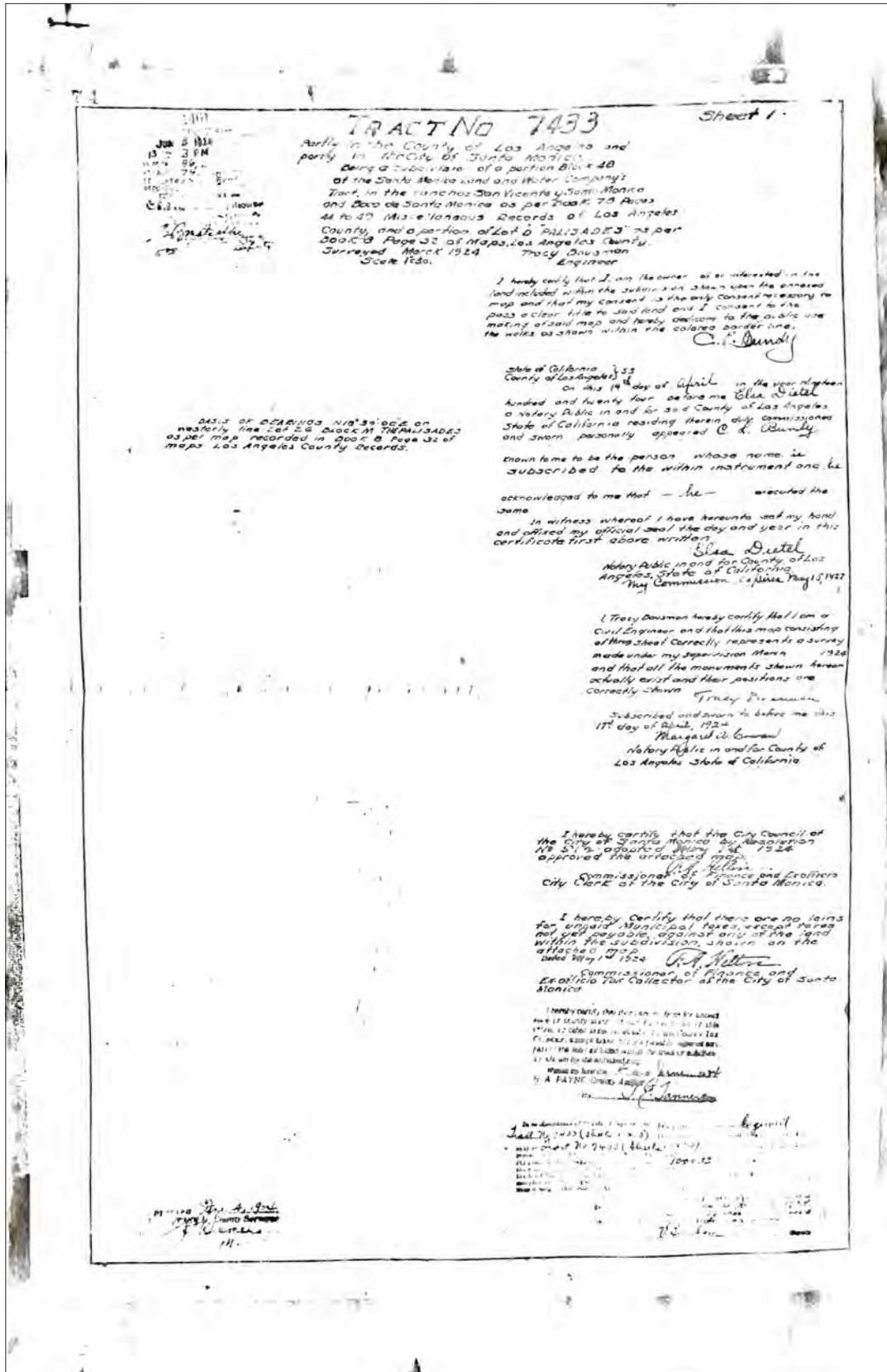


Image 1: Tract map no. 7433, page 1 of 2 (Isherwood Bachardy Archive, 1924)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
 ATTACHMENT B: PRIMARY/SECONDARY DOCUMENTATION

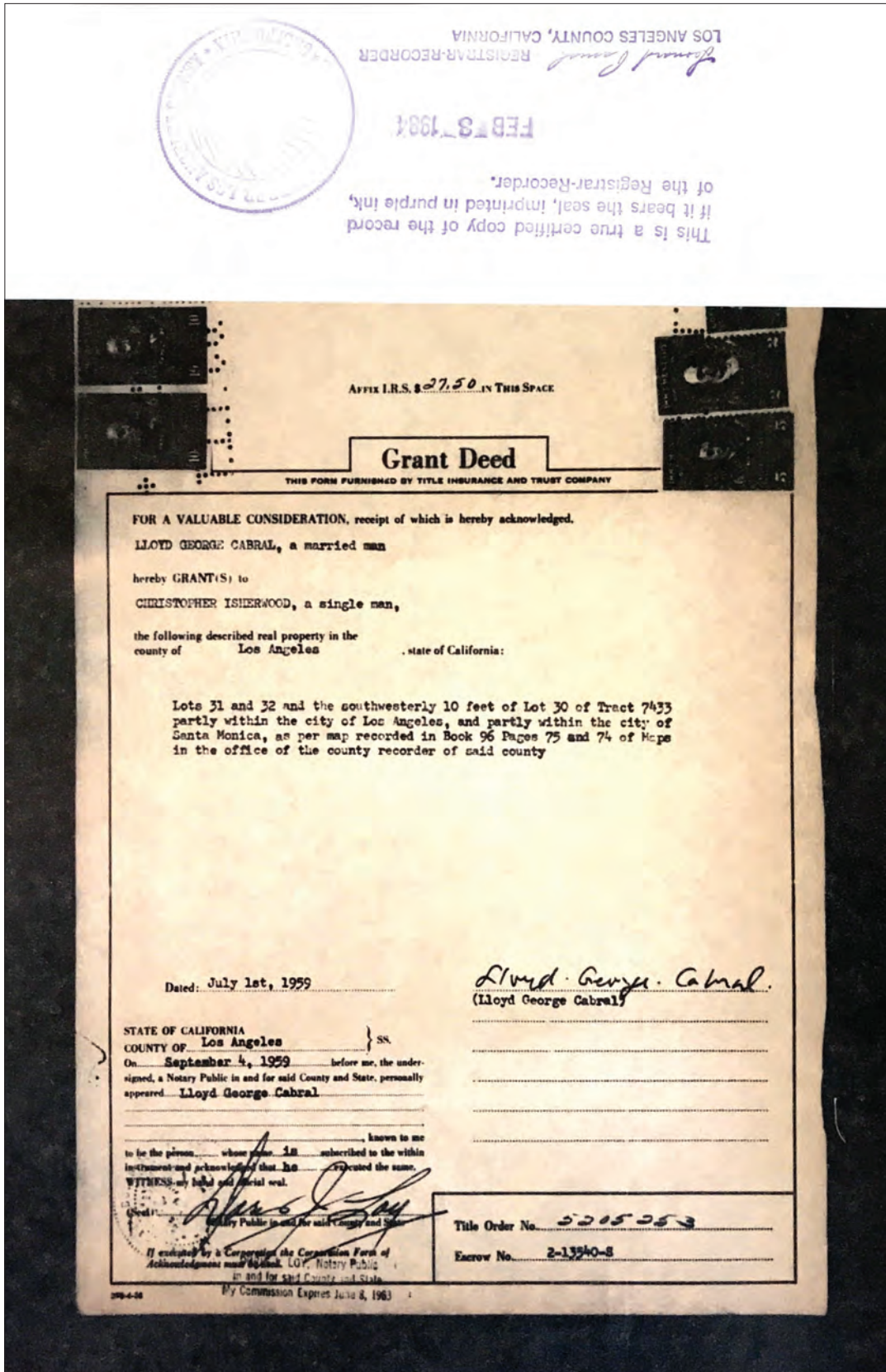


Image 3: Grant deed to Christopher Isherwood (Isherwood Bachardy Archive, 1959)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: PRIMARY/SECONDARY DOCUMENTATION

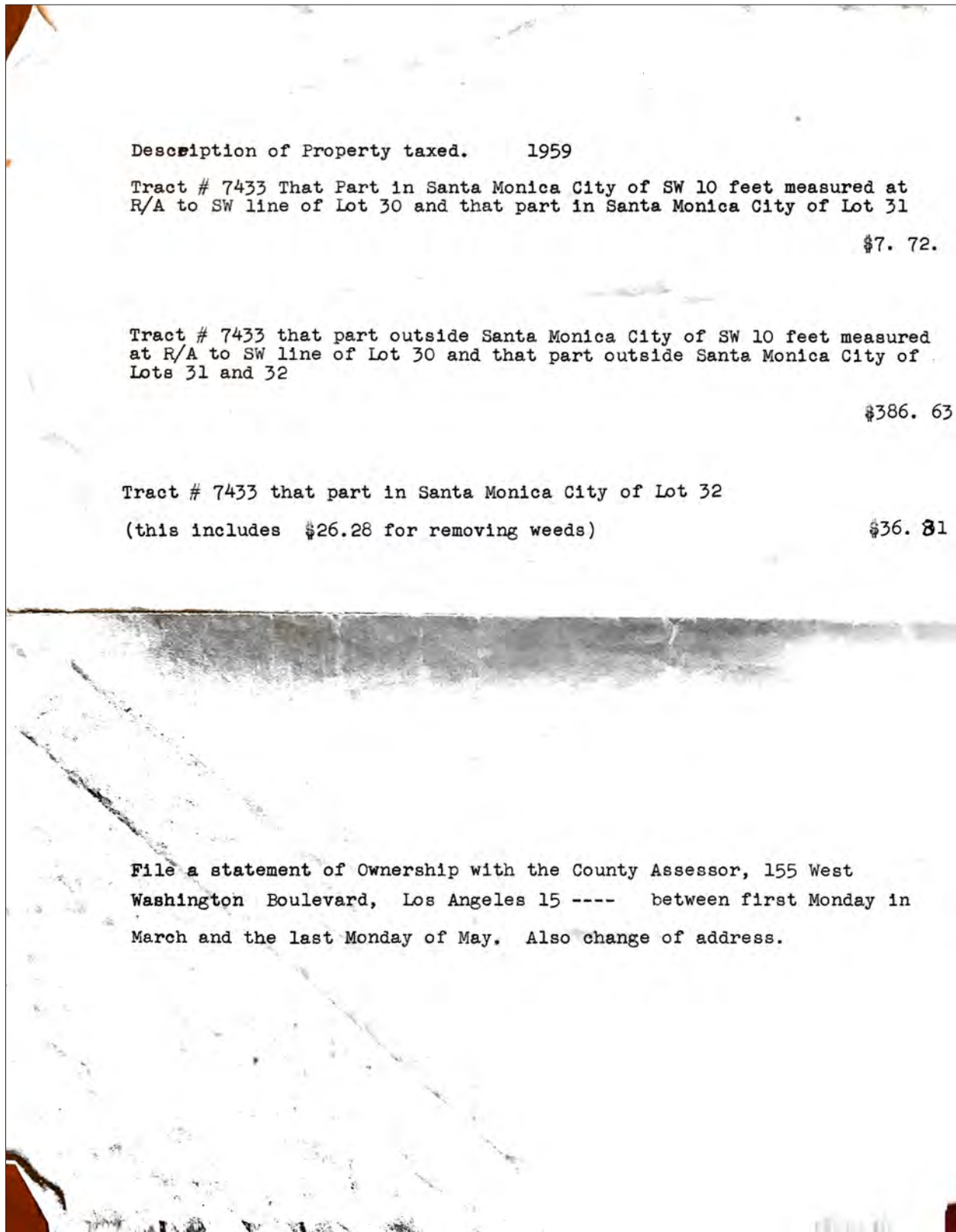


Image 4: Property tax bill for Tract no. 7433 (Isherwood Bachardy Archive, 1959)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: PRIMARY/SECONDARY DOCUMENTATION

STANDARD INSPECTION REPORT FORM

Structural Pest Control Board
1020 N Street
Sacramento 14, Calif.

This form is prescribed by the Structural Pest Control Board, with whom a copy must be filed, by licensee. THIS IS AN INSPECTION REPORT ONLY, NOT A NOTICE OF COMPLETION.

FIRM NAME AND ADDRESS
PINKERTON TERMITE AND PEST CONTROL
4068 W. CENTURY BLVD.
OR 8-3429 INGLEWOOD, CALIF. FR 2-5552

FIRM LICENSE NUMBER **3161** STAMP NUMBER **605491-a** DATE OF INSPECTION **4-8-63**

INDICATE INFESTATIONS AND CONDITIONS SHOWN IN BOX BELOW BY AN X IN THE
 S K F B FG EC Z
 CONSTRUCTION WOOD BRICK PLASTER OTHER

CODE FROM DIRECTORY **6797** CITY CODE **6797** ADDRESS OF PROPERTY INSPECTED **145 Adelaide Drive** CITY **Santa Monica**

Inspection Ordered By **OWNER**
 Report Sent To and Date **Christopher Isherwood, 145 Adelaide Dr., Santa Monica 4-9-63**

Owner's Name and Address **Christopher Isherwood, Three copies enclosed. GL 4-8225**
 Buyer's Name and Address **none involved.**

INSPECTED BY **John D. Morganrath** LICENSE NO. **2479** SIGNED BY _____

Is this a complete inspection report? Yes No If no explain below in accordance with Sec. 1994. Number of pages of this report **11**
 Will this report comply with Regulation 1991 if all recommended work is completed? Yes No If no, explain below.
 See reverse side for applicable sections of Structural Pest Control Act and Regulations.

LOCATIONS OF INFESTATIONS, INFESTIONS AND CONDUCIVE CONDITIONS ON DIAGRAM

EVIDENCE OF:	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
S-Subterranean Termites																		
K-Dry-wood Termites																		
Z-Dampwood Termites																		
F-Fungus or Dry Rot																		
B-Beetles-Other Wood Destroying Insects																		
FG-Faulty Grade Levels																		
EC-Earth-wood Contacts																		
CD-Cellulose Debris																		
EM-Excessive Moisture Conditions																		
IV-Insufficient Ventilation																		
SL-Shower Leaks																		
IA-Inaccessible Areas																		
D-Structural Damage																		
A-Artic																		

FI-Further Inspection Recommended

DIAGRAM AND EXPLANATION OF FINDINGS AND METHODS OF RECOMMENDED CORRECTIONS

NOTE: See Section 1990 Item J on reverse, areas recognized as inaccessible.

By Owner's request, this inspection-report is limited to Main House only. Studio and Garage Car Port excluded.

RECOMMENDATIONS:

- Due to the areas in which Kaloterms (drywood termite colonies) are located, we recommend fumigation with Methyl Bromide Gas of the entire structure as the only means of extermination. This requires a tenant vacancy period of approximately 48 hours for the preparation, fumigation and ventilation of the premises. Fumigation instruction sheet and guarantee enclosed.
- Remove mudsill damaged by Fungus, and raise foundation along area below Sun Deck.
- Drill and pressure treat slab floor areas of Storage Room using a State Registered Toxicant for control of Subterranean Termites.
- Install a permanent masonry separation between earth fill and adjacent wood members of Tile Floor area of Living Room adjacent to Dining Area, applying a State Registered Toxicant before final seal is made.
- We can, by Owner's request, perform a Sub-standard treatment in lieu of item #4 above. We can drill and pressure treat slab area with a State Registered Toxicant for control of Subterranean Termites. This procedure may not render complete control in this area.

For Items #1, #2, #3 & #5, excluding item #4, - - - \$412.00

Inspection-report fee - \$25.00
 Report registration - .50
 Total - - - \$25.50

Invoice enclosed.
 Where work done by us, this fee is waived, or, if paid, is deductible.
 Invoice payable: Cash on presentation, or
 Work payable: Cash on completion.
 Above work Authorized as set forth:
 SIGNED _____ DATE _____

Please sign and return one (1) copy to our office.

Image 5: Inspection report for termite and pest control (Isherwood Bachardy Archive, 1963)

description	quantity	unit	material		labor		total cost	
			unit	total	unit	total	unit	total
01 substructure								
3.05 concrete	4	c.y.				125/S.F.		500
SLAB	800	S.F.				1.00/S.F.		800
						subtotal		1300
02 superstructure								
3.05 concrete	-	c.y.						
4.22 masonry	-	s.f.						
5.10 metal framing	-							
6.10 rough carpentry		m.h.	1 MAN @ 12		1 MAN @ 8		13 DAYS	2080
6.11 framing materials		l.s.						2950
6.18 laminated beams	-	b.f.						
6.19 wood truss	-							
6.60 rough hardware		l.s.						150
DECK MAT	75	S.F.				2.00/S.F.		150
						subtotal		6530
03 exterior closure								
A. walls								
4.21 masonry	-	s.f.						
4.40 stone	-	s.f.						
6.21 siding or shingles	-	s.f.						
7.20 insulation	1700	s.f.				20/S.F.		340
7.90 sealant		l.s.						100
9.10 stucco	100	s.y.				10/S.Y.		1000
						subtotal		1440
B. fenestrations								
6.22 millwork								
8.10 metal doors & frames	-	ea.						
8.20 wood doors & jambs	1	ea.		60		40		100
8.30 garage doors	-	ea.						
8.50 metal windows	75	s.f.				6/		450
8.55 skylights	-	s.f.						
8.60 wood windows	-	a.f.						
8.73 weatherstripping		l.f.						50
8.80 glass and glazing	25	s.f.				5/		125
						subtotal		725

Image 6: Cost estimate for proposed studio addition, page 1 of 3 (Isherwood Bachardy Archive, 1975)

description		quantity	unit	material		labor		total cost	
				unit	total	unit	total	unit	total
cost analysis									
project		job no							
date		phase: schem		des dev		const doc			
						carl day a.i.a. architect 139 ocean ave. santa monica, calif. 90402 213 459-2565			
C. roofing 3.50 cementeous decks - s.f. 7.10 weather proofing 550 s.f. 30 145 7.20 insulation 650 s.f. 20 130 7.30 shingles or tiles - sq. 7.50 membrane roofing 9.5 sq. 50 475 7.60 flashing or sht metal l.f. 300 GUTTERS, DRAINS subtotal 1070									
04 interior construction A. partitions 8.10 metal doors & frames - ea. 8.30 wd doors & frames 1 ea. 60 60 8.70 finish hardware ALLOW l.s. 100 9.10 lath & plaster - s.y. 9.25 gypsum board 200 s.y. 5/S.Y. 1000 subtotal 1160									
B. finishes 4.21 brick - s.f. 4.40 stone - s.f. 6.20 finish carpentry DECK HANDRAILS l.s. 250 6.22 millwork TRIM, ETC. l.s. 200 6.24 laminated plastic - s.f. 6.42 paneling - s.f. 8.80 mirrors - s.f. 9.31 ceramic tile - s.f. 9.33 quarry tile - s.f. 9.44 terrazzo - s.f. 9.55 wood floor - s.f. 9.66 resilient floor - s.f. 9.90 painting & finish N.I.C. s.f. STORAGE RACKS N.I.C. subtotal 450									

Image 7: Cost estimate for proposed studio addition, page 2 of 3 (Isherwood Bachardy Archive, 1975)


cost analysis		 a.i.a. architect 139 ocean ave. santa monica, calif. 90402 213 459-2565						
project		job no						
date		phase: schem	des dev	const	doc			
description	quantity	unit	material		labor		total cost	
			unit	total	unit	total	unit	total
C. other interior								
5.52 iron rail & hand	-	l.f.						
6.40 cabinet work	-	l.f.						
6.43 wd stairs & hndrls	1	ea.						900
								subtotal
								900
05 conveyor system								
14. conveyor system	-	l.s.						
								subtotal
06 plumbing								
15.30 sewer	-	l.s.						
15.40 interior plumbing	N.I.C.	fix unit						
								subtotal
07 heating, vent & air cond								
15.60 h,v,& ac	N.I.C.	l.s.						
								subtotal
08 electrical								
16.14 switches & recep	25	ea.						625
16.40 service & distri								200
16.51 fixtures		ea.						250
2 - 30' TRACKS, 1-10'								
3 - MISC.								
								subtotal
								1075
09 equipment								
A. appliances	N.I.C.							
								subtotal
B. furnishings								
12.50 window treatment	-	ea.						
12.67 carpets	-	s.y.						
								subtotal

Image 8: Cost estimate for proposed studio addition, page 3 of 3 (Isherwood Bachardy Archive, 1975)

ATTACHMENT C:
BUILDING PERMITS FOR MAJOR ALTERATIONS

**ISHERWOOD BACHARDY RESIDENCE AND STUDIO
145 ADELAIDE, LOS ANGELES, CALIFORNIA**

THIS PAGE INTENTIONALLY LEFT BLANK

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
 ATTACHMENT C: BUILDING PERMITS FOR MAJOR ALTERATIONS

3 APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY										Form B-3
CITY OF LOS ANGELES					DEPT. OF BUILDING AND SAFETY					
INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.										
1. LEGAL DESCR.	LOT 31, 32, pt. 30	BLK.	TRACT 7433		ADDRESS APPROVED					
2. BUILDING ADDRESS	145 Adelaide Dr.				DIST. MAP 7218					
3. BETWEEN CROSS STREETS	4th AND Ocean Ave.				ZONE R-1-1					
4. PRESENT USE OF BUILDING	Dwelling		NEW USE OF BUILDING Same		FIRE DIST.					
5. OWNER'S NAME	Christopher Isherwood			PHONE	GL 48225			INSIDE KEY		
6. OWNER'S ADDRESS	145 Adelaide Dr.		P.O.	Santa Monica		ZONE		COR. LOT		
7. CERT. ANCH.	none		STATE LICENSE	PHONE		REV. COR.		thru		
8. LIC. ENGR.	none		STATE LICENSE	PHONE		LOT SIZE		Irreg.		
9. CONTRACTOR	Kimball Haslam		STATE LICENSE	PHONE 199369 TH 66306		Incomplete Legal		REAR ALLEY		
10. CONTRACTOR'S ADDRESS			P.O.	ZONE		SIDE ALLEY		BLDG. LINE		
11. SIZE OF EXISTING BLDG.	STORIES 2	HEIGHT 10'	NO. OF EXISTING BUILDINGS ON LOT AND USE Dwell. & garage		BLDG. AREA 290 sq. ft.		DISTRICT OFFICE WLA			
12. MATERIAL	<input type="checkbox"/> WOOD <input checked="" type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK		ROOF	<input type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> OTHER		SPRINKLERS REQ'D. SPECIFIED		CRITICAL SOIL		
EXT. WALLS:	<input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE		CONST.	<input type="checkbox"/> CONC. <input type="checkbox"/> OTHER		AFFIDAVITS		Grad.		
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ 750.		VALUATION APPROVED		TERUYA					
14. SIZE OF ADDITION	892 sq. ft. / 2x26		STORIES	HEIGHT		APPLICATION CHECKED				
15. NEW WORK: (Describe)	EXT. WALLS		ROOFING		PLANS CHECKED		DWELL. UNITS		NC	
proposed wood balcony deck and install sl. gl. unit.					CORRECTIONS VERIFIED		SPACES PARKING		NC	
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.					PLANS APPROVED		GUEST ROOMS			
Signed C. Isherwood					APPLICATION APPROVED		FILE WITH			
This Form When Properly Validated is a Permit to Do the Work Described.					INSPECTOR		CONT. INSP.			
TYPE	GROUP	MAX. OCC.	P.C.	S.P.C.	G.P.L.	B.P.	I.F.	O.S.	C/O	
V	R	-	250		500	500				
CARRIER'S USE ONLY										
WLA PC 34010 5-7-62 2.50										
S.P.O. 28.32 5-11-62 - 5.60										
B.P. 40854 - 5-11-62 - 5.60										
P.C. No. GRADING CRIT. SOIL CONS.										

Image 1: 1962 Building permit for proposed wood balcony deck and installation of single glass window unit, page 1 of 2 (City of Los Angeles Department of Building and Safety (DBS), 1962)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT C: BUILDING PERMITS FOR MAJOR ALTERATIONS

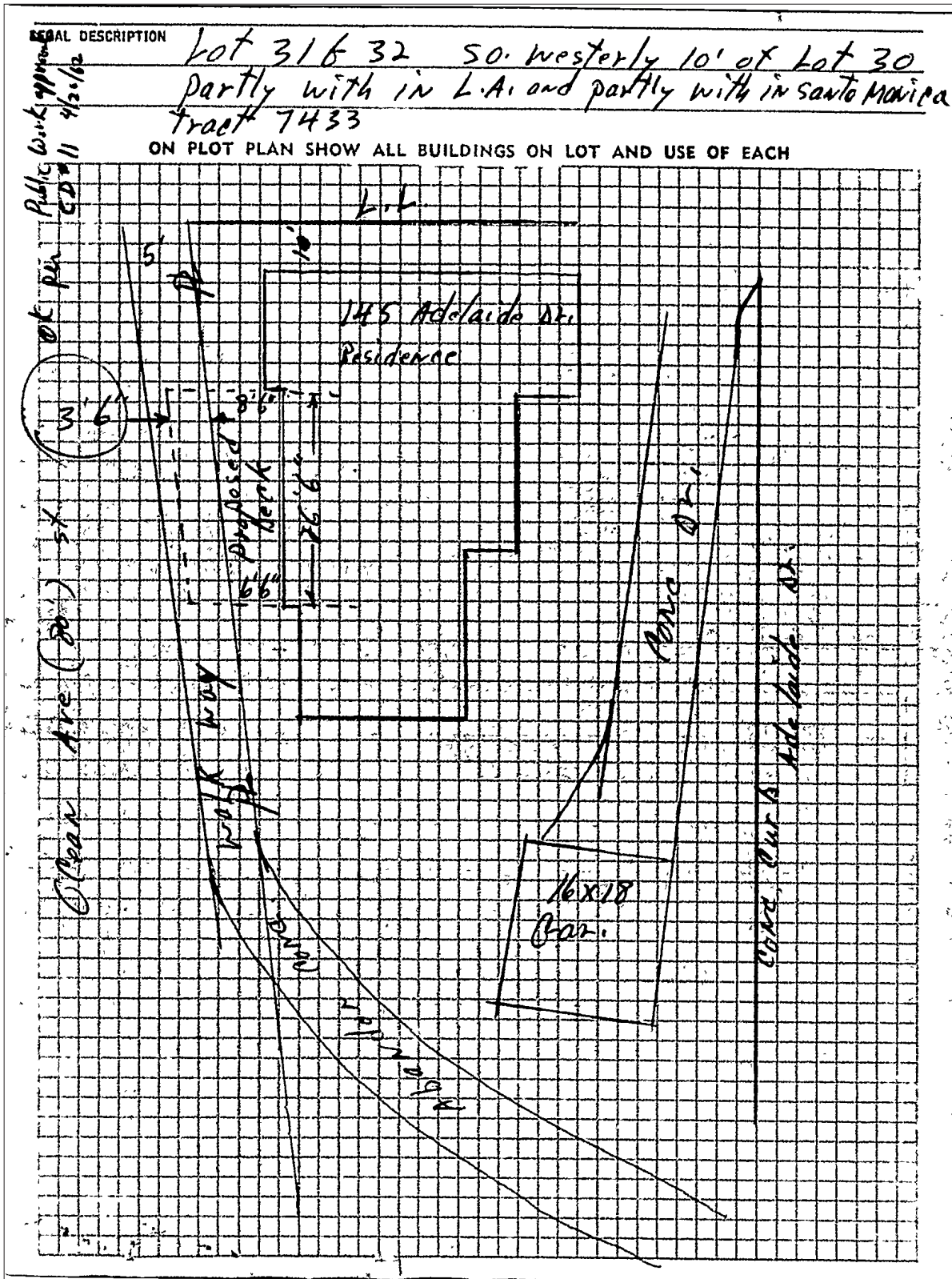


Image 2: 1962 Building permit for wood balcony deck and installation of single glass window unit, page 2 of 2 (DBS, 1962)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT C: BUILDING PERMITS FOR MAJOR ALTERATIONS

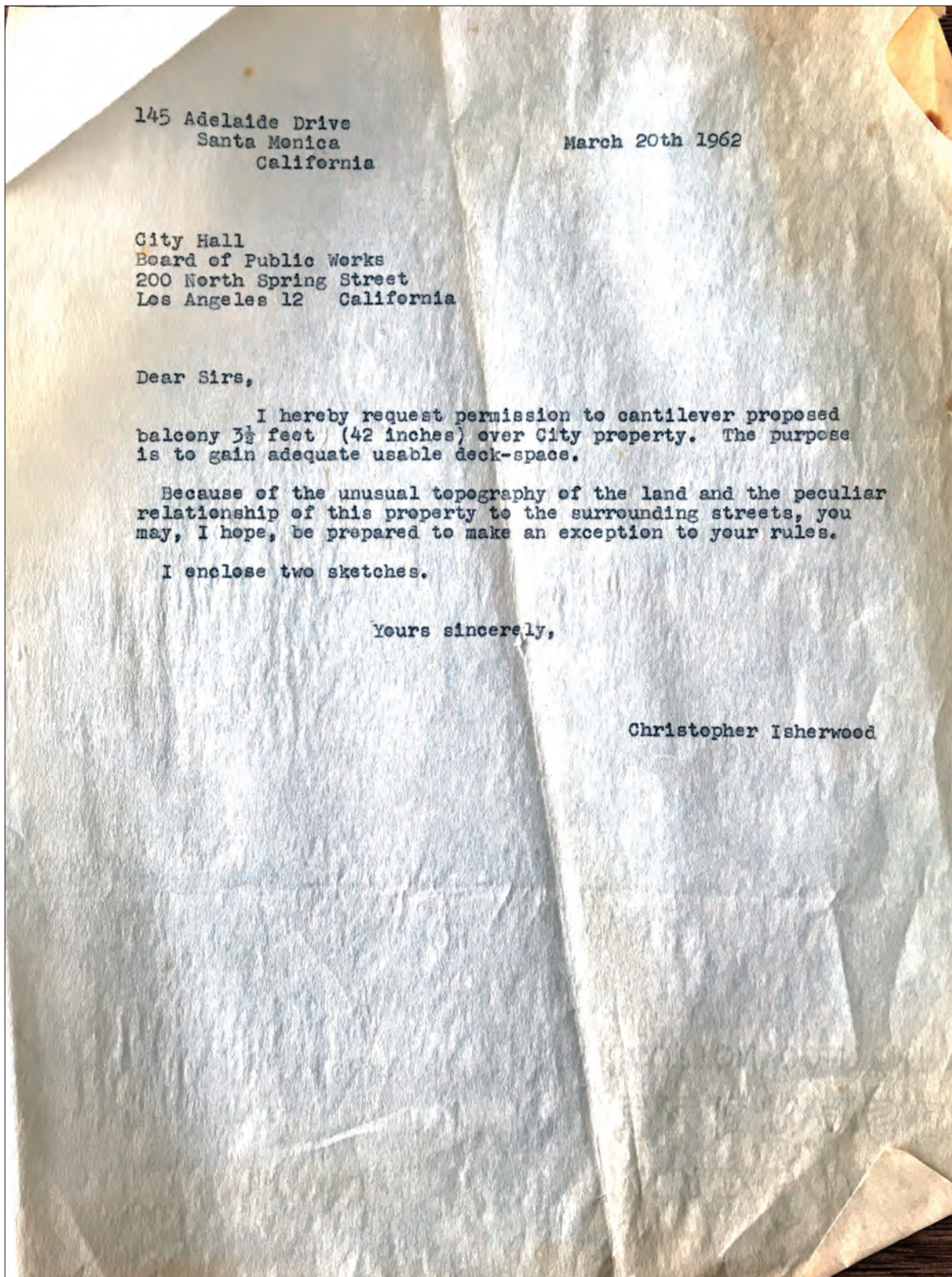


Image 3: Letter and drawing from Christopher Isherwood to City of Los Angeles Board of Public Works regarding deck construction, page 1 of 2 (Isherwood Bachardy Archive, 1962)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT C: BUILDING PERMITS FOR MAJOR ALTERATIONS

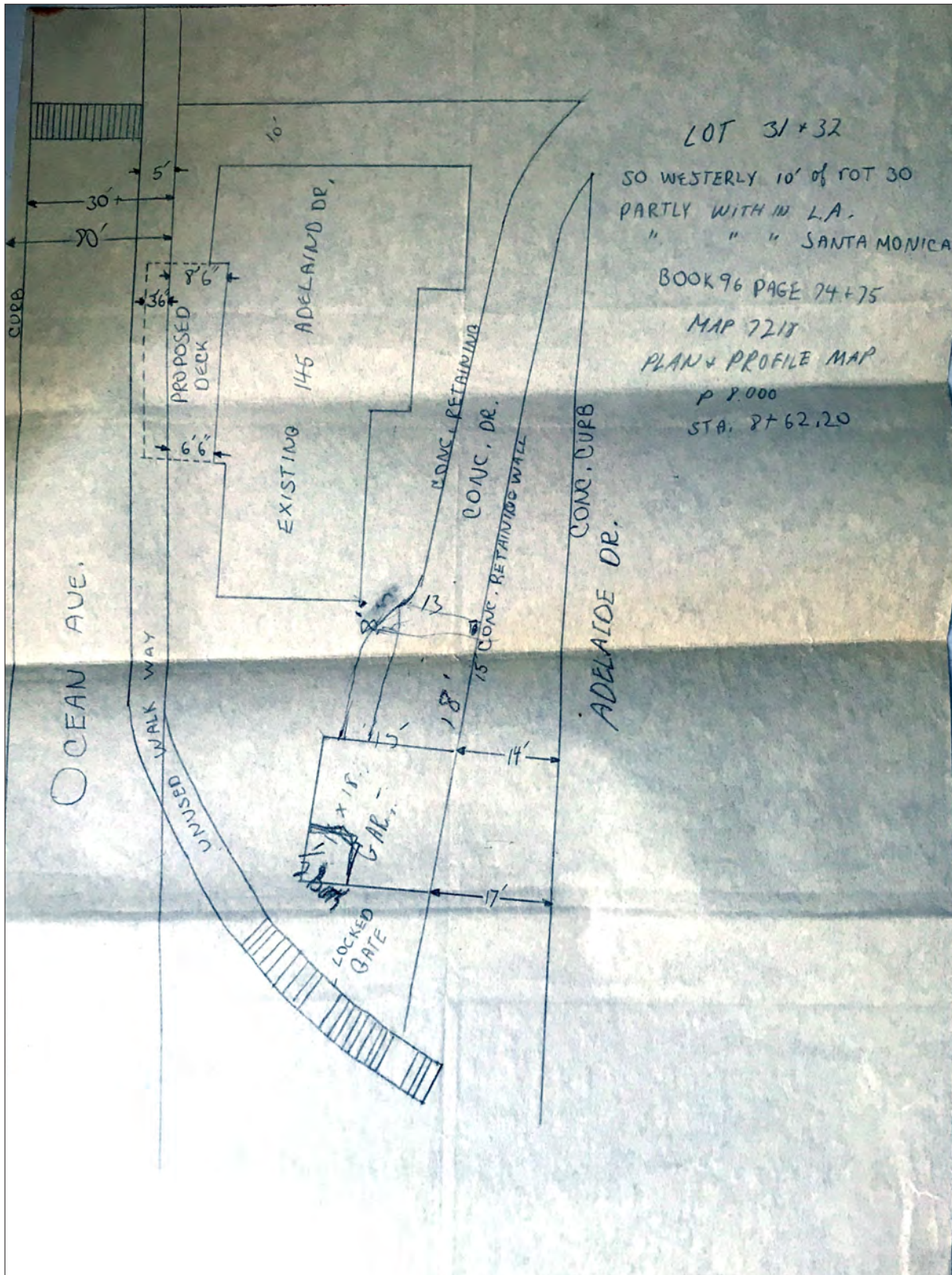


Image 4: Letter and plan drawing from Christopher Isherwood to City of Los Angeles Board of Public Works regarding deck construction, page 2 of 2 (Isherwood Bachardy Archive, 1962)

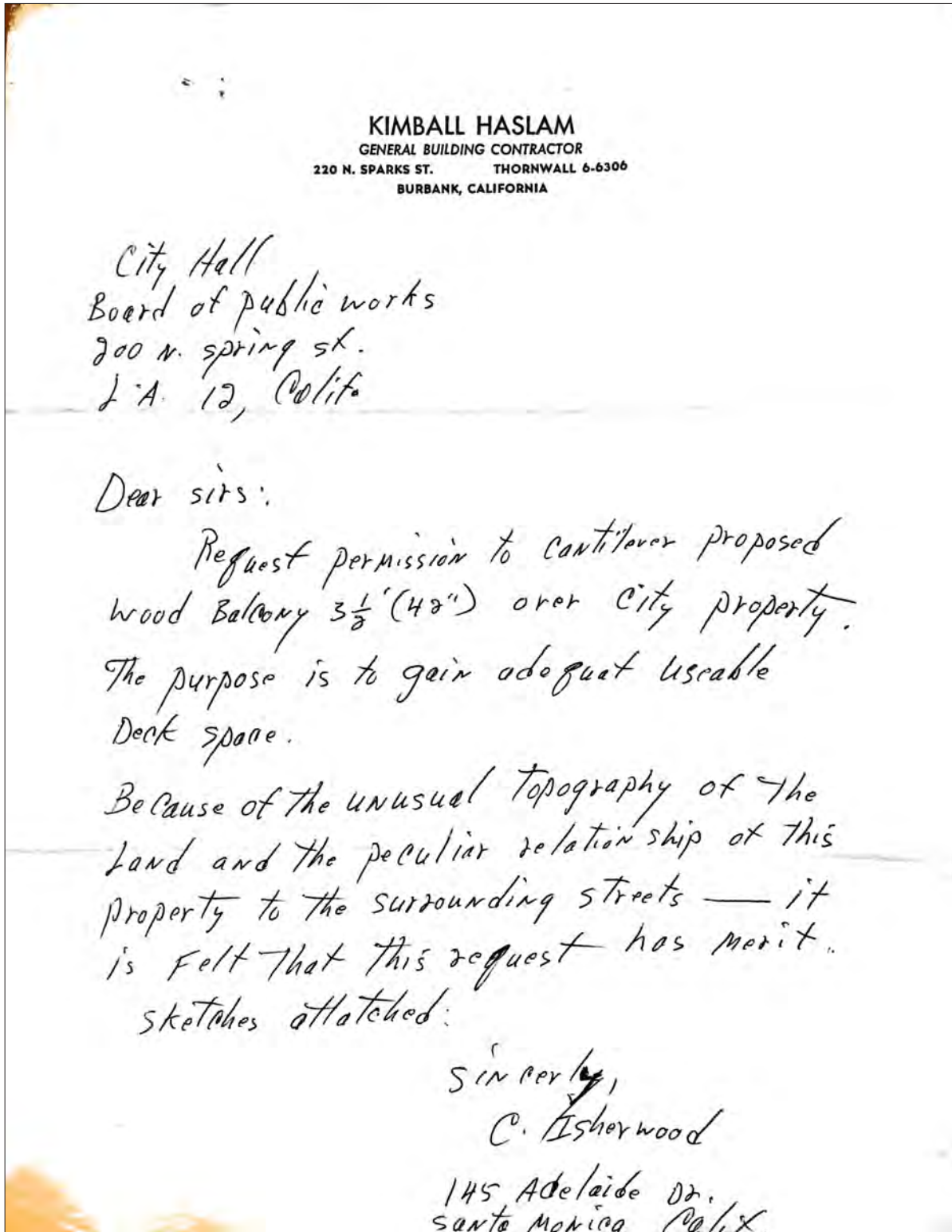


Image 5: Letter from Christopher Isherwood to City of Los Angeles Board of Public Works regarding deck construction (Isherwood Bachardy Archive, 1962)

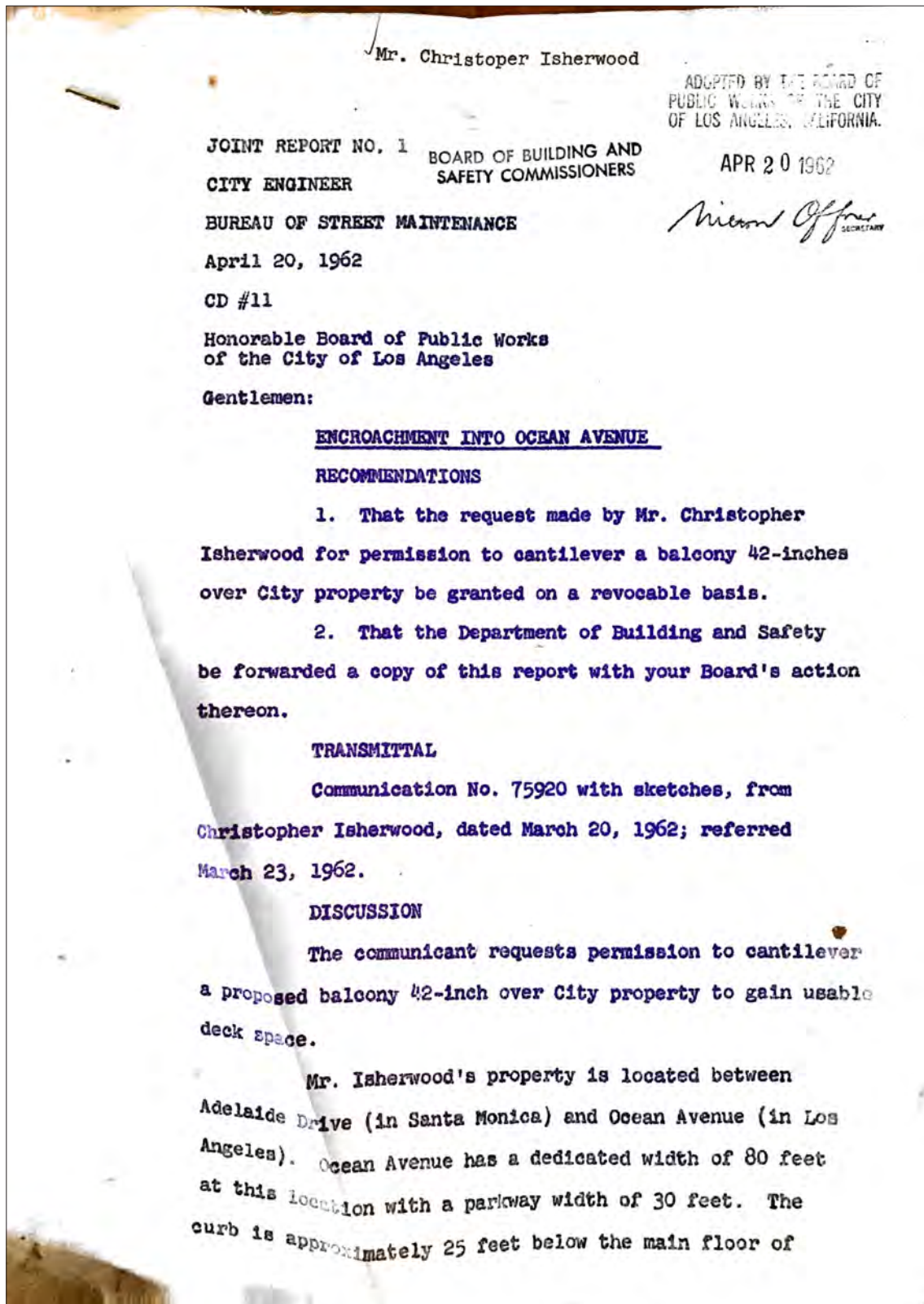


Image 7: City of Los Angeles Bureau of Street Maintenance staff report for deck construction and doorway to house, page 1 of 2 (Isherwood Bachardy Archive, 1962)

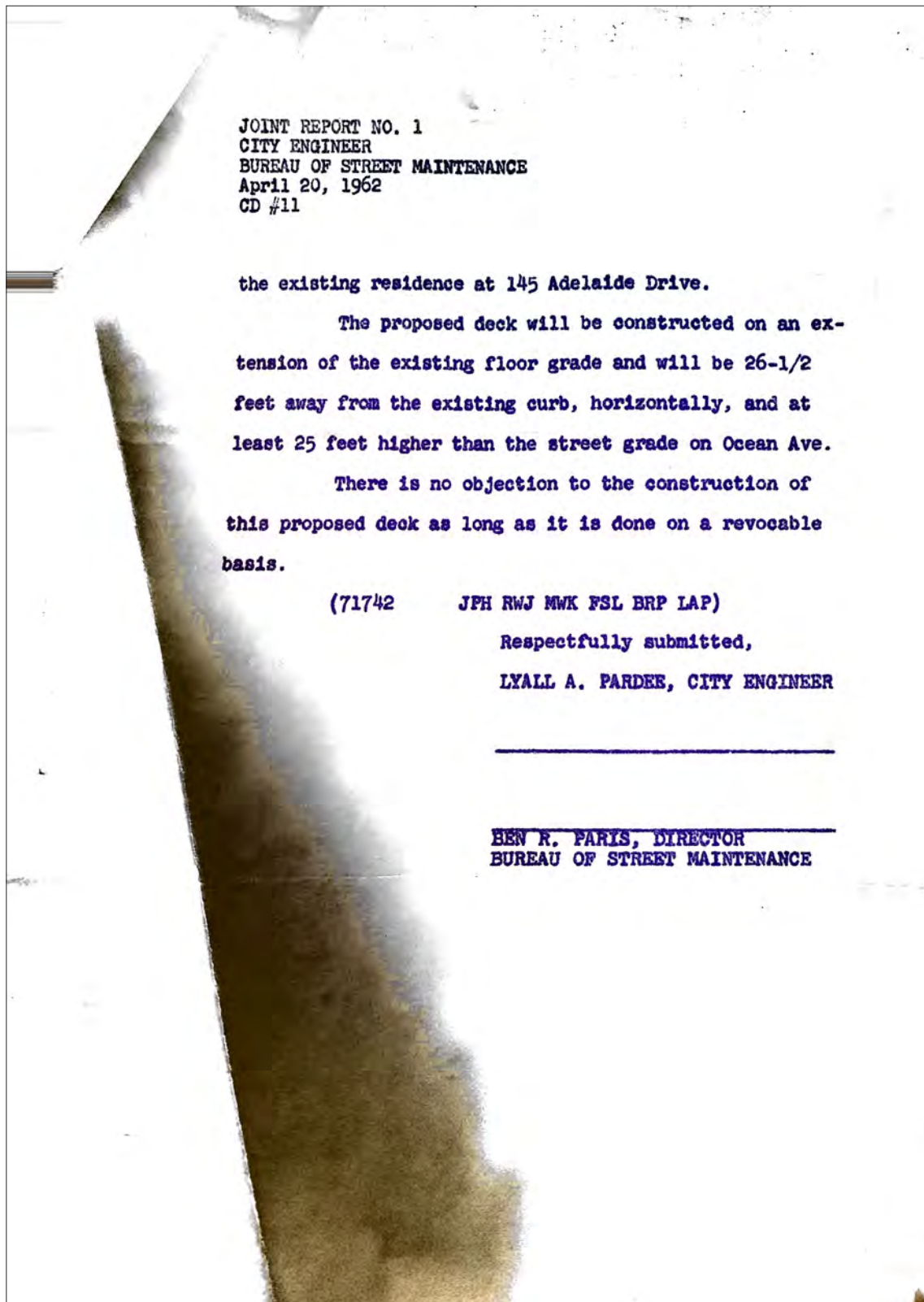


Image 8: City of Los Angeles Bureau of Street Maintenance staff report for deck construction and doorway to house, page 2 of 2 (Isherwood Bachardy Archive, 1962)

3 APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY										Form B-3	
CITY OF LOS ANGELES						DEPT. OF BUILDING AND SAFETY					
INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.											
1. LEGAL DESCR.	LOT	BLK.	TRACT	ADDRESS APPROVED							
see over											
2. BUILDING ADDRESS				DIST. MAP				SEWER (Available) (Not Available)			
145 Adelaide Dr				7218							
3. BETWEEN CROSS STREETS				ZONE							
4th Street AND Ocean Ave.				R-1-1							
4. PRESENT USE OF BUILDING				NEW USE OF BUILDING				FIRE DIST.			
Garage				Studio Workshop							
5. OWNER'S NAME				PHONE				INSIDE KEY			
Christopher Isherwood				GL48225							
6. OWNER'S ADDRESS				P.O.				COR. LOT THRU			
145 Adelaide Drive				Santa Monica				REV. COR. 80			
7. CERT. ARCH.				STATE LICENSE				PHONE			
None								LOT SIZE			
8. LIC. ENGR.				STATE LICENSE				PHONE			
None								irreg			
9. CONTRACTOR				STATE LICENSE				PHONE			
Kimball Haslam				199369				TH66306			
10. CONTRACTOR'S ADDRESS				P.O.				ZONE			
220 N. Sparks Street				Burbank				REAR ALLEY			
								SIDE ALLEY			
								BLDG. LINE			
								hillside			
								BLDG. AREA			
								DISTRICT OFFICE			
3 145 Adelaide Drive				1962							
12. MATERIAL				ROOF				SPRINKLERS			
<input checked="" type="checkbox"/> WOOD <input type="checkbox"/> METAL <input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> STUCCO <input type="checkbox"/> BRICK <input type="checkbox"/> CONCRETE				<input type="checkbox"/> WOOD <input type="checkbox"/> STEEL <input type="checkbox"/> CONC. <input type="checkbox"/> OTHER				REQ'D. SPECIFIED			
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.				VALUATION APPROVED				AFFIDAVITS			
\$ 2500.00				Calumet							
14. SIZE OF ADDITION				APPLICATION CHECKED							
15 x 18				Harness							
15. NEW WORK: (Describe)				PLANS CHECKED				DWELL. UNITS			
Convert existing garage to studio workshop & add carport				Calumet				NC			
				CORRECTIONS VERIFIED				SPACES PARKING			
				Calumet				1			
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.				PLANS APPROVED				GUEST ROOMS			
				Calumet				-			
Signed C. Isherwood				APPLICATION APPROVED				FILE WITH			
								-			
This Form When Properly Validated is a Permit to Do the Work Described.				INSPECTOR				CONT. INSP.			
TYPE	GROUP	MAX. OCC.	P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O		
R	R	-	60		none	1200					
CASHIER'S USE ONLY											
WHA											
PC 34484 - 6-8-62 - 6.00											
BP 41296 6-8-62 - 12.00											
P.C. No. GRADING YES CRIT. SOIL CONS.											

Image 9: 1962 Building permit for conversion of existing garage to studio workshop and additional carport, page 1 of 2 (DBS, 1962)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
 ATTACHMENT C: BUILDING PERMITS FOR MAJOR ALTERATIONS

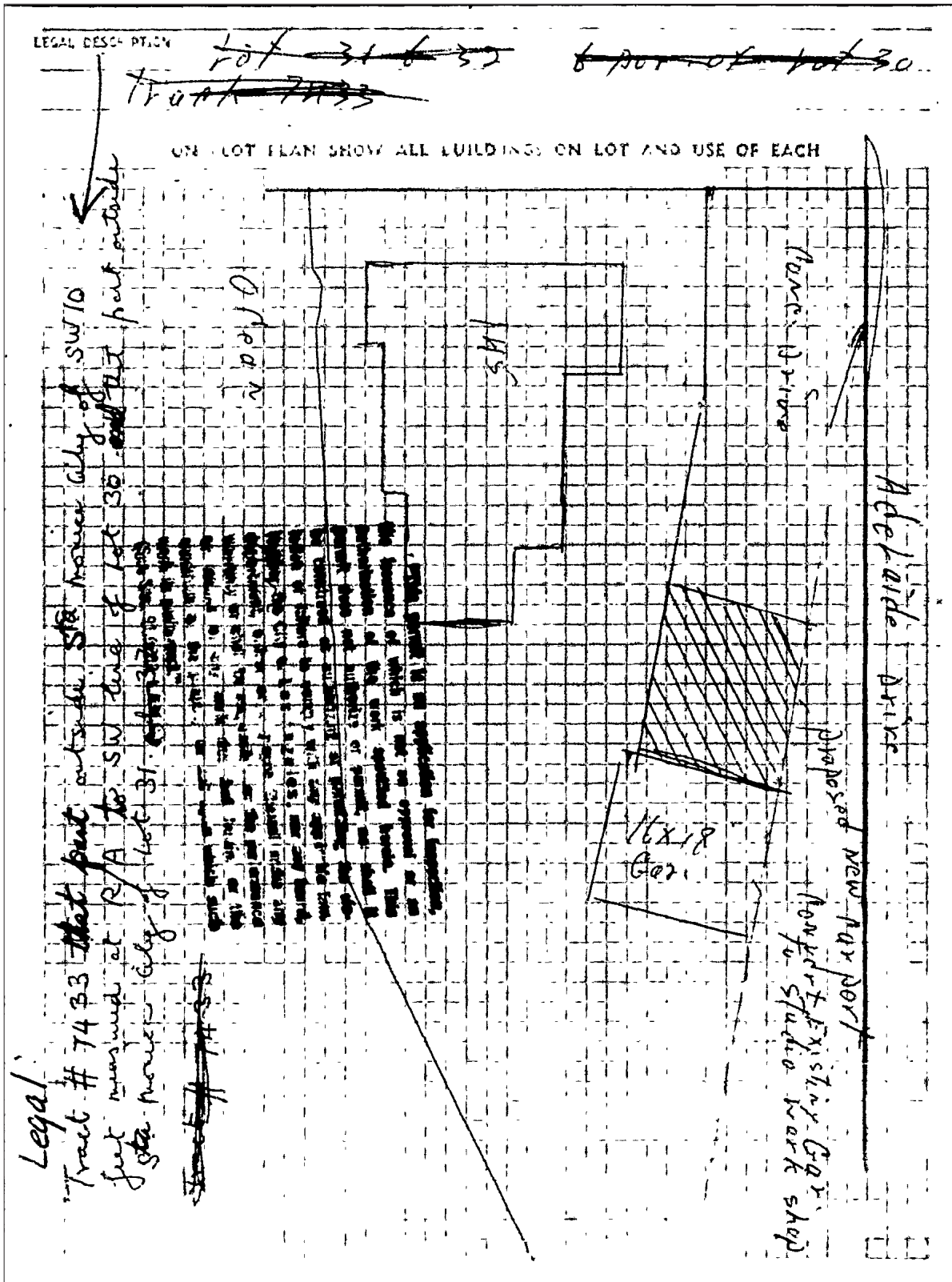



Image 10: 1962 Building permit for conversion of existing garage to studio workshop and additional carport, page 2 of 2 (DBS, 1962)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT C: BUILDING PERMITS FOR MAJOR ALTERATIONS

Address of Building **145 Adelaide Drive**

CITY OF LOS ANGELES
Certificate of Occupancy



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

Issued **11-14-62** Permit No. and Year **WLA 41296/62**

One story, type V, 15' x 18' carport addition to existing garage. Conversion of existing garage to studio workshop. R-1 Occupancy.

Owner **Christopher Isherwood**
Owner's Address **145 Adelaide Drive
Santa Monica, Calif.**


A. E. Hewitt
A. E. HEWITT:jb

B&S Form B-95a—4M Sheet Sets—3-62 (C-10) J. C. MONNING, Superintendent of Building—By _____

Image 12:
and garage conversion to studio workshop (Isherwood Bachardy Residence, 1962)

Address of Building **145 Adelaide Drive**

CITY OF LOS ANGELES
Certificate of Occupancy



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

Issued **11-19-62** Permit No. and Year **WLA 40854/62**

One story, type V, 12' x 26' wood deck addition to existing single family dwelling. R-1 Occupancy.

Owner **Christopher Isherwood**
Owner's Address **145 Adelaide Drive
Santa Monica, California**

A. E. Hewitt
A. E. HEWITT:jb

B&S Form B-95a—4M Sheet Sets—3-62 (C-10) J. C. MONNING, Superintendent of Building—By _____

Image 13:
dwelling (Isherwood Bachardy Archive, 1962)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
 ATTACHMENT C: BUILDING PERMITS FOR MAJOR ALTERATIONS

3 APPLICATION FOR INSPECTION — ADDITION-ALTER-REPAIR-DEMOLITION
 CITY OF LOS ANGELES AND FOR CERTIFICATE OF OCCUPANCY DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 31 & 32	BLK	TRACT 7433	DIST. MAP 7218
				CENSUS TR. 2028.00
2. PRESENT USE OF BUILDING	NEW USE OF BUILDING <i>Dwelling w/ carport</i>			ZONE R-1-1-C
3. JOB ADDRESS	<i>213 Ocean Ave. 145 Adelaide 12877</i>			FIRE DIST. FBZ
4. BETWEEN CROSS STREETS	AND 4th St.			LOT (TYPE) Corner-Thru
5. OWNER'S NAME	Christopher Isherwood			LOT SIZE Irreg.
6. OWNER'S ADDRESS	145 Adelaide Dr. Santa Monica 90402			
7. ENGINEER	Gary Myers			ALLEY /
8. ARCHITECT OR DESIGNER	Carl Day			BLDG. LINE Hillside
9. CONTRACTOR	Not Selected			AFFIDAVITS Port.in
10. BRANCH LENDER	none			Santa Monica
11. SIZE OF EXISTING BLDG.	WIDTH 18' LENGTH 131'	STORIES 1	HEIGHT 10'	NO. OF EXISTING BUILDINGS ON LOT AND USE <i>2.1 Bldg. & Acc. Bldg</i>
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS stucco	ROOF B	FLOOR slab	C/ECA
13. JOB ADDRESS	<i>213 Ocean Ave. 145 Adelaide 12877</i>			DIST. OFFICE WIA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 7,500. 15000			CRIT. SOIL yes
15. NEW WORK (Describe)	Enlarge accessory building and relocate carport. <i>CONNECT ALL BLDG. TO 1 Fam. Driv.</i>			GRADING yes
	NEW USE OF BUILDING <i>1 Fam. Dwelling w/ carport</i>			HIGHWAY DED. yes
	TYPE <i>N/C</i> GROUP OCC. <i>12 N/A</i>			FLOOD /
	BLDG. AREA MAX OCC. <i>1 Family N/C</i>			CONS. /
	DWELL. UNITS <i>N/C</i> GUEST ROOMS <i>0</i> PARKING <i>2-12 L</i>			ZONED BY Magnuson
	SPRINKLERS REQ'D SPECIFIED <i>No</i> CONT. INSP. <i>NOT REQUIRED</i>			FILE WITH
	P.C. <i>44</i> S.P.C. <i>35</i> B.R. <i>37</i> P.M. I.F. <i>20</i> C.R. <i>10</i> O.S. TYPIST			INSPECTOR <i>B</i>
P.C. PLAN CHECK EXPIRES SIX MONTHS AFTER FEE IS PAID. PERMIT EXPIRES ONE YEAR AFTER FEE IS PAID OR SIX MONTHS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.				
CASHIER'S USE ONLY				
NOV-13-75 08643 W : : M = 6 CK 44.20				
NOV-13-75 08644 W : : M = 9 CK 30.00				
MAY-10-76 19784 W : : K = 6 CK 38.25				
MAY-10-76 19785 W 07793 : : K = 2 CK 97.00				

STATEMENT OF RESPONSIBILITY
 I certify that in doing the work specified herein I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.
 "This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed: *James P. Stewart* (Owner or Agent having Property Owner's Consent)

Bureau of Engineering	ADDRESS APPROVED	Signature/Date
	SEWERS	W. Sweeney 11-13-75
	SEWERS AVAILABLE	
	NOT AVAILABLE	
	SFC PAID	NO SEWER/PLUMBING REQ'D.
	SFC DUE	SFC NOT APPLICABLE
	DRIVEWAY	
	HIGHWAY DEDICATION	REQUIRED
		COMPLETED
	FLOOD CLEARANCE	
Conservation	APPROVED FOR ISSUE <input type="checkbox"/>	NO FILE <input type="checkbox"/>
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)	
Housing	HOUSING AUTHORITY APPROVAL	
Planning	APPROVED UNDER CASE #	
	MOVED FOR	

Image 14: 1976 Building permit for studio addition and carport relocation, page 1 of 3 (DBS, 1976)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT C: BUILDING PERMITS FOR MAJOR ALTERATIONS

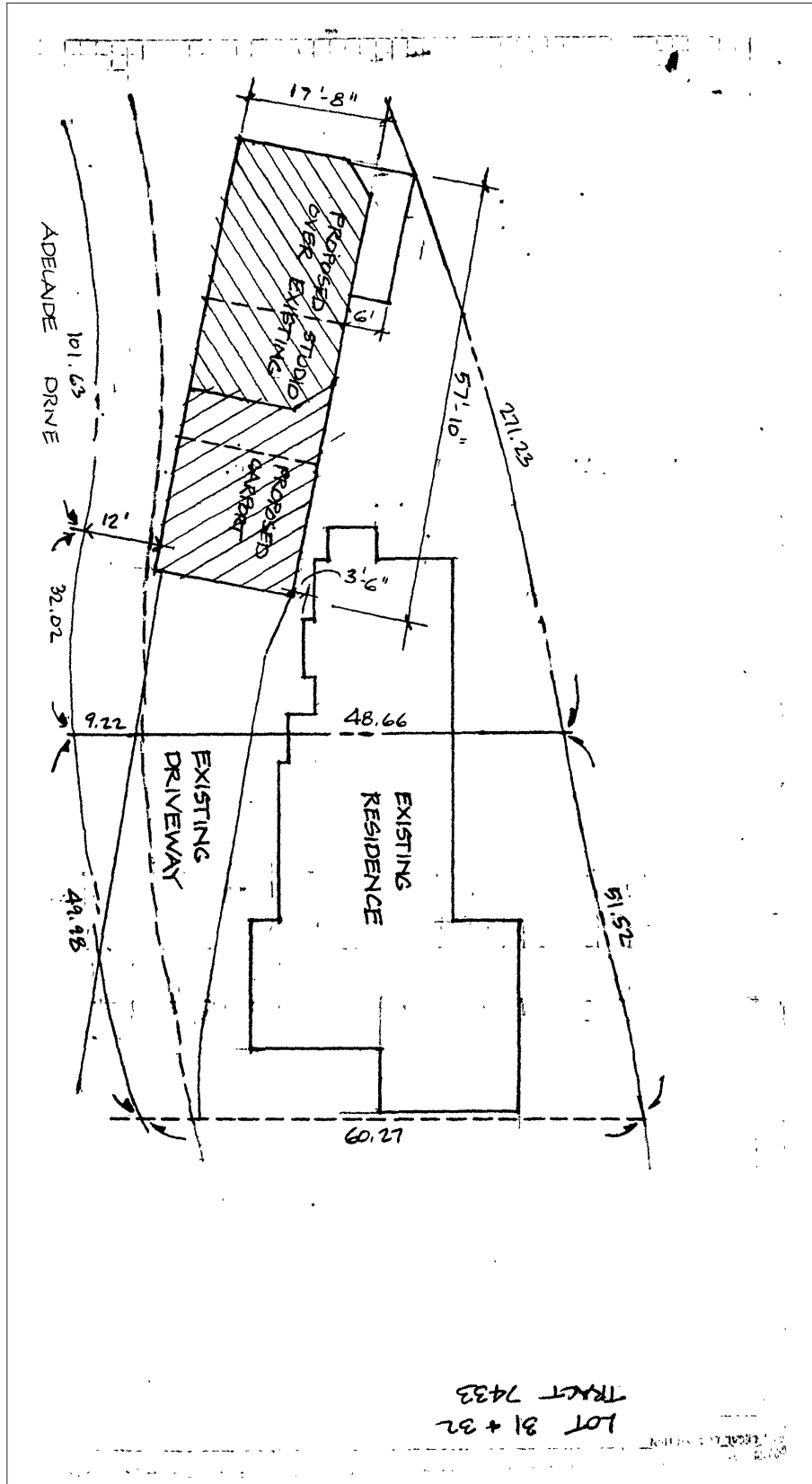


Image 15: 1976 Building permit for studio addition and carport relocation, page 2 of 3 (DBS, 1976)

REQUEST FOR CHANGE OF ADDRESS ON PERMIT

DATE OF REQUEST
1-28-77

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY

I hereby request a change of address on:

Building Permit No. **07793** Issued On **May 10, 1976**

From: **248 Ocean Ave.**

To: **145 Adelaide Dr.**

Signature: _____
Agent
Owner
City Employee

Reason for Request:

- Typing error on line _____
- Error on part of a City department
- Error on part of applicant
- Corner lot; change from one street to another
- Other _____

CORRECT ADDRESS
145 Adelaide Dr.

FOR CITY USE ONLY

- No change in legal description
- Change in legal description/new permit required

New permit number _____

LOT 31 & 32	BLOCK	DISTRICT MAP 7218
TRACT 7433		
BUREAU OF ENGINEERING APPROVAL <i>[Signature]</i>		DATE 1-28-77
DEPARTMENT OF BUILDING AND SAFETY APPROVAL <i>[Signature]</i>		DATE 1-28-77

Image 16: 1976 Building permit for studio addition and carport relocation, page 3 of 3 (DBS, 1976)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT C: BUILDING PERMITS FOR MAJOR ALTERATIONS

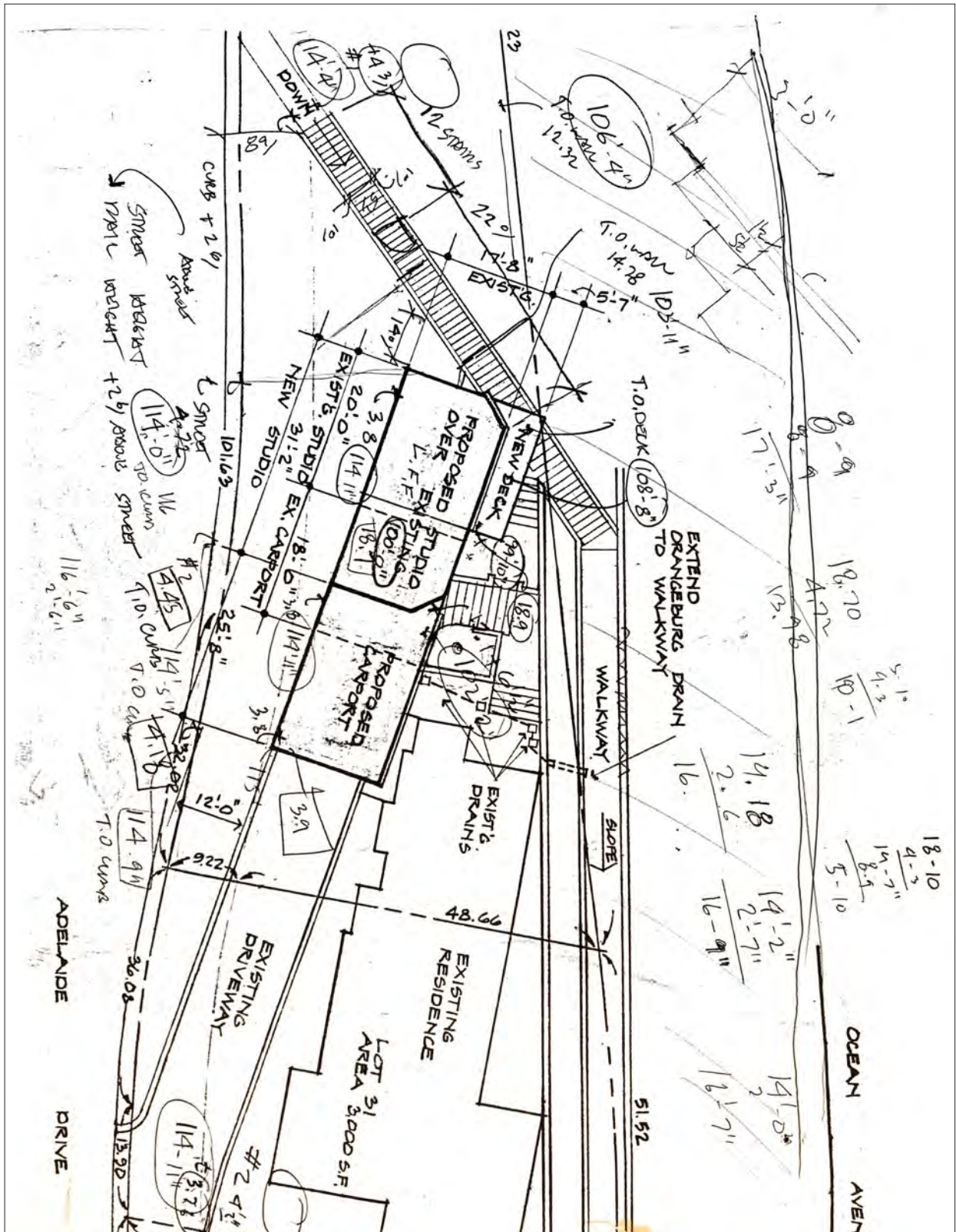


Image 17: Drawing for studio addition (Isherwood Bachardy Archive, 1976)

ATTACHMENT D:
CONTEMPORARY PHOTOGRAPHS

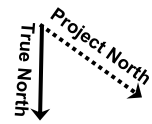
**ISHERWOOD BACHARDY RESIDENCE AND STUDIO
145 ADELAIDE, LOS ANGELES, CALIFORNIA**

THIS PAGE INTENTIONALLY LEFT BLANK

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT D: CONTEMPORARY PHOTOGRAPHS



Photo 1: Aerial image of 145 Adelaide Drive, view southwest (Google, 2018)



ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT D: CONTEMPORARY PHOTOGRAPHS



Photo 2: 145 Adelaide Drive, north elevations of the residence (left) and studio (right), view southeast. Subject property is within the yellow rectangle. (Chattel, 2018)



Photo 3: 145 Adelaide Drive, north elevations, view southeast. Note the residence (left) and studio (right) (Chattel, 2018)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT D: CONTEMPORARY PHOTOGRAPHS



Photo 4: 145 Adelaide Drive, hillside and north elevation of residence, view southwest. Note the remnant of a public stair and walkway (left), and wood-slat deck cover of the residence (center) (Chattel, 2018)

This space is intentionally left blank.

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT D: CONTEMPORARY PHOTOGRAPHS



Photo 5: 145 Adelaide Drive, north elevation of residence, view east. Note abandoned public stair and walkway (bottom left) (Chattel, 2018)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT D: CONTEMPORARY PHOTOGRAPHS



Photo 6: 145 Adelaide Drive, driveway and carport, view west (Chattel, 2018)



Photo 7: 145 Adelaide Drive, carport and stairway that leads to the residence and studio, view west (Chattel, 2018)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT D: CONTEMPORARY PHOTOGRAPHS



Photo 8: 145 Adelaide Drive, pedestrian entrance at street, view northeast (Chattel, 2018)



Photo 9: 145 Adelaide Drive, pedestrian entrance at property, view northeast (Chattel, 2018)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT D: CONTEMPORARY PHOTOGRAPHS



Photo 10: 145 Adelaide Drive, pedestrian entrance at property, view southwest (Chattel, 2018)

This space is intentionally left blank.

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT D: CONTEMPORARY PHOTOGRAPHS



Photo 11: 145 Adelaide Drive, west elevation of studio, view east (Chattel, 2018)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT D: CONTEMPORARY PHOTOGRAPHS



Photo 12: 145 Adelaide Drive, north elevation of studio, view west (Chattel, 2018)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT D: CONTEMPORARY PHOTOGRAPHS



Photo 13: 145 Adelaide Drive, west elevation of residence (left) and north elevation of studio (right), view east (Chattel, 2018)



Photo 14: 145 Adelaide Drive, north elevation of studio, view west (Chattel, 2018)



Photo 15: 145 Adelaide Drive, west elevation of residence, view north (Chattel, 2018)

This space is intentionally left blank.



Photo 16: 145 Adelaide Drive, west elevation of residence and carport above, view southeast (Chattel, 2018)



Photo 17: 145 Adelaide Drive, south elevation of residence, view west (Chattel, 2018)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT D: CONTEMPORARY PHOTOGRAPHS



Photo 18: 145 Adelaide Drive, south elevation of residence, view northeast (Chattel 2018)



Photo 19: 145 Adelaide Drive, north and east elevations of residence, view southwest. Note the outside access to altered bedroom and bathroom at the tall basement crawlspace (Chattel, 2018)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT D: CONTEMPORARY PHOTOGRAPHS



Photo 20: 145 Adelaide Drive, living room and dining room of residence, view east (Chattel, 2018)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT D: CONTEMPORARY PHOTOGRAPHS



Photo 21: 145 Adelaide Drive, living room of residence, view west (Chattel 2018)



Photo 22: 145 Adelaide Drive, dining room of residence, view northeast (Chattel, 2018)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT D: CONTEMPORARY PHOTOGRAPHS



Photo 23: 145 Adelaide Drive, hallway of residence, view east (Chattel, 2018)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT D: CONTEMPORARY PHOTOGRAPHS



Photo 24: 145 Adelaide Drive, bedroom of residence, view north (Chattel 2018)



Photo 25: 145 Adelaide Drive, kitchen of residence, view west (Chattel, 2018)



Photo 26: 145 Adelaide Drive, bathroom of residence, view northeast (Chattel, 2018)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT D: CONTEMPORARY PHOTOGRAPHS



Photo 27: 145 Adelaide Drive, master bedroom in residence, view northeast (Chattel 2018)



Photo 28: 145 Adelaide Drive, detail of dolphin clock on Don Bachardy's desk, master bedroom in residence (Chattel, 2018)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT D: CONTEMPORARY PHOTOGRAPHS



Photo 29: 145 Adelaide Drive, first floor, archive in studio, view northwest (Chattel, 2018)



Photo 30: 145 Adelaide Drive, second floor, stairway in studio, view northeast (Chattel, 2018)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT D: CONTEMPORARY PHOTOGRAPHS



Photo 31: 145 Adelaide Drive, second floor, workroom in studio, view northeast (Chattel, 2018)



Photo 32: 145 Adelaide Drive, second floor, north elevation of studio, view northwest (Chattel, 2018)

ATTACHMENT E:
HISTORIC AERIALS

**ISHERWOOD BACHARDY RESIDENCE AND STUDIO
145 ADELAIDE, LOS ANGELES, CALIFORNIA**

THIS PAGE INTENTIONALLY LEFT BLANK

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT E: HISTORIC AERIALS



Image 1: Santa Monica Canyon, view southeast, subject property location prior to construction outlined in red (USC Digital Library, c. 1906)

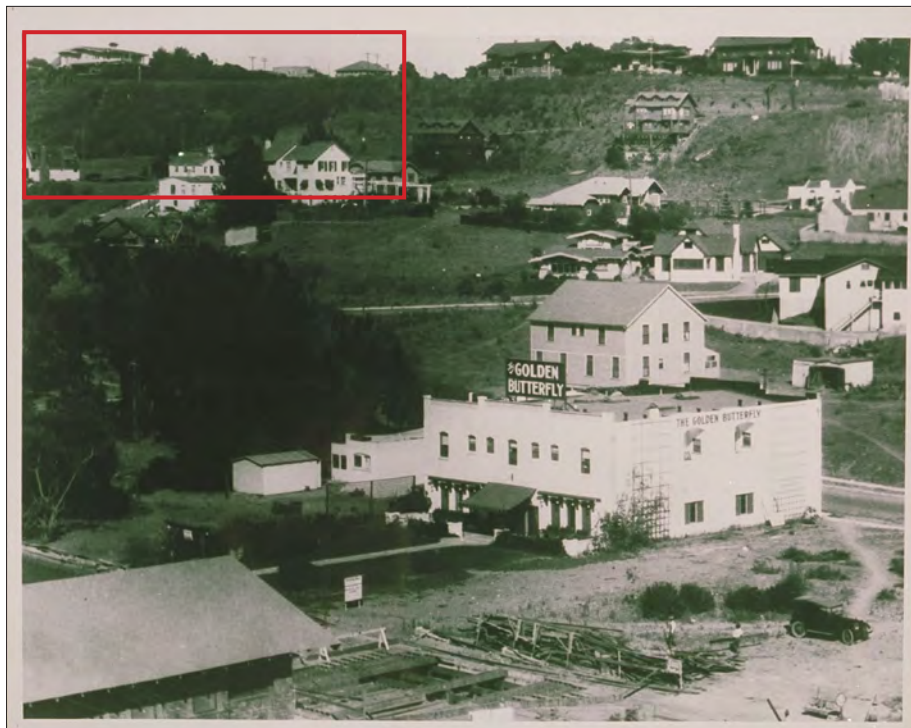


Image 2: Santa Monica Canyon, view east, subject property location prior to construction outlined in red (Santa Monica Public Library, 1916)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT E: HISTORIC AERIALS



Image 4: Aerial of Adelaide Drive, view northeast, subject property location prior to construction outlined in red (Water and Power Associates, 1924)

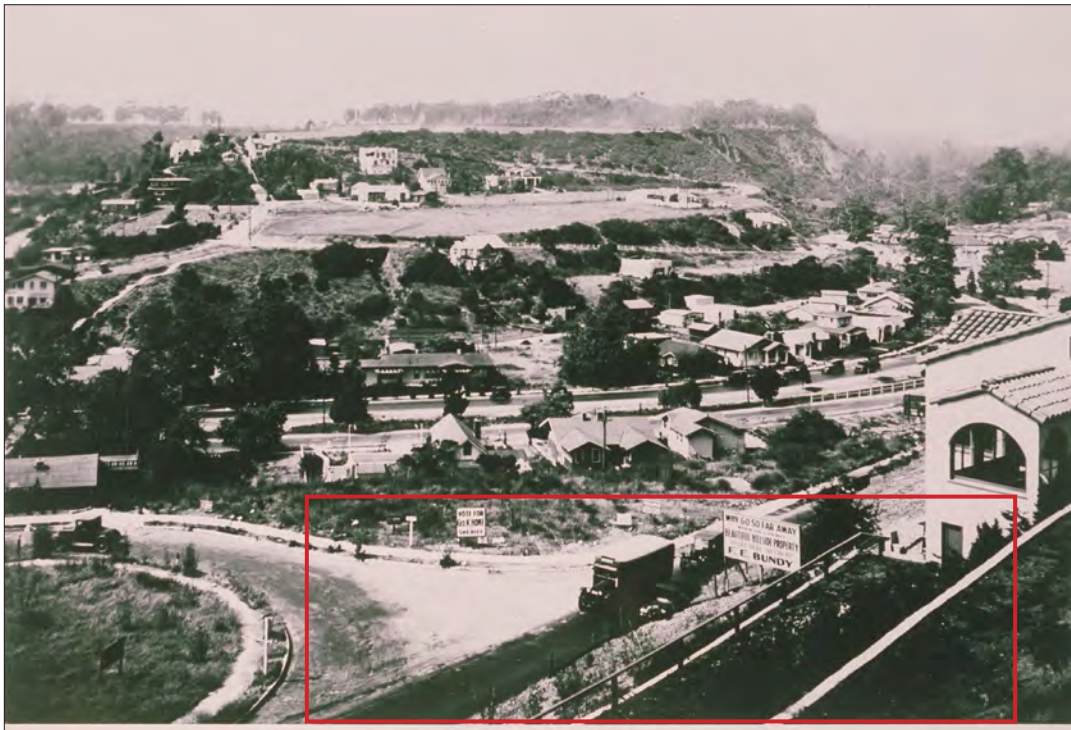


Image 3: Santa Monica Canyon from Adelaide Drive, view north, subject property location during tract development outlined in red, note developer F.E. Bundy advertisement (Santa Monica Public Library, c. 1926)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT E: HISTORIC AERIALS



Image 6: Santa Monica Canyon, view southwest, subject property outlined in red (Santa Monica Public Library, 1940)



Image 5: Detail of Santa Monica Canyon, view southwest, subject property outlined in red (Santa Monica Public Library, 1940)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT E: HISTORIC AERIALS

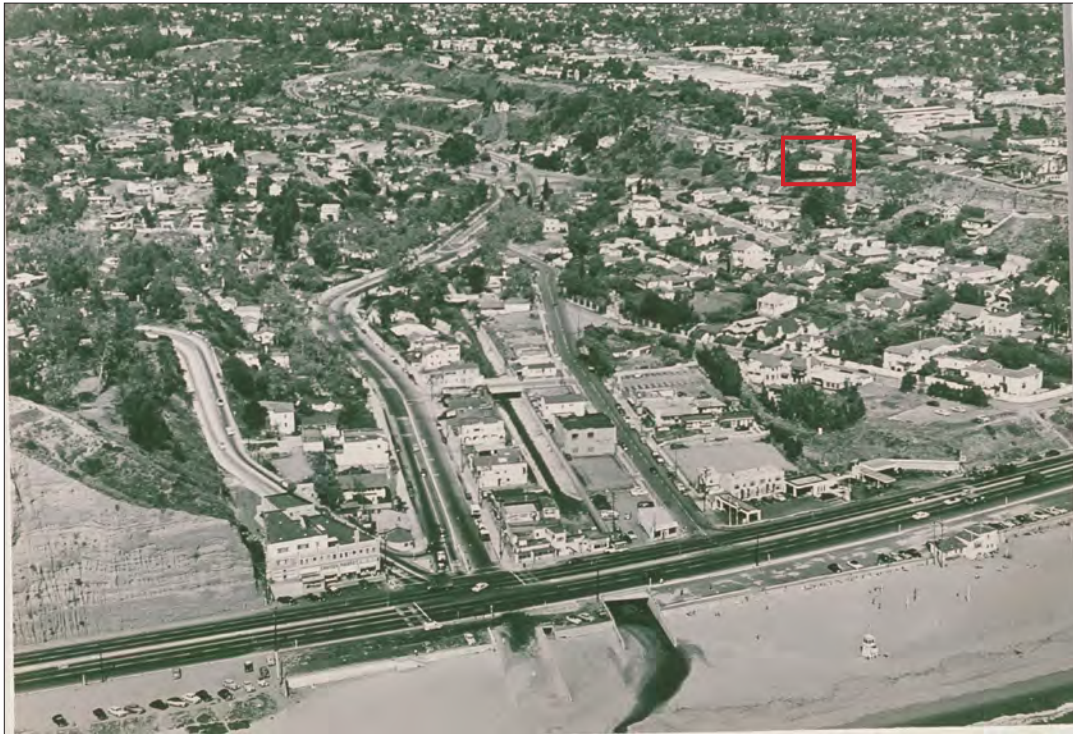


Image 8: , view northeast,
subject property outlined in red (Santa Monica Public Library, 1953)



Image 7: , view
northeast, subject property outlined in red (Santa Monica Public Library, 1953)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT E: HISTORIC AERIALS



Image 9:
red (Dick Whittington, USC Digital Library, 1964)



Image 10:
(Dick Whittington, USC Digital Library, 1964)

THIS PAGE INTENTIONALLY LEFT BLANK

ATTACHMENT F:
HISTORIC PHOTOGRAPHS*

**ISHERWOOD BACHARDY RESIDENCE AND STUDIO
145 ADELAIDE, LOS ANGELES, CALIFORNIA**

*Disclaimer: All photos owned by Don Bachardy, and retrieved from the Christopher Isherwood Papers in the Huntington Library, San Marino, California.

THIS PAGE INTENTIONALLY LEFT BLANK

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 1: 145 Adelaide Drive, residence, Christopher Isherwood and Don Bachardy (Huntington Library, 1959)



Image 2: 145 Adelaide Drive, residence, Christopher Isherwood (Huntington Library, 1959)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS

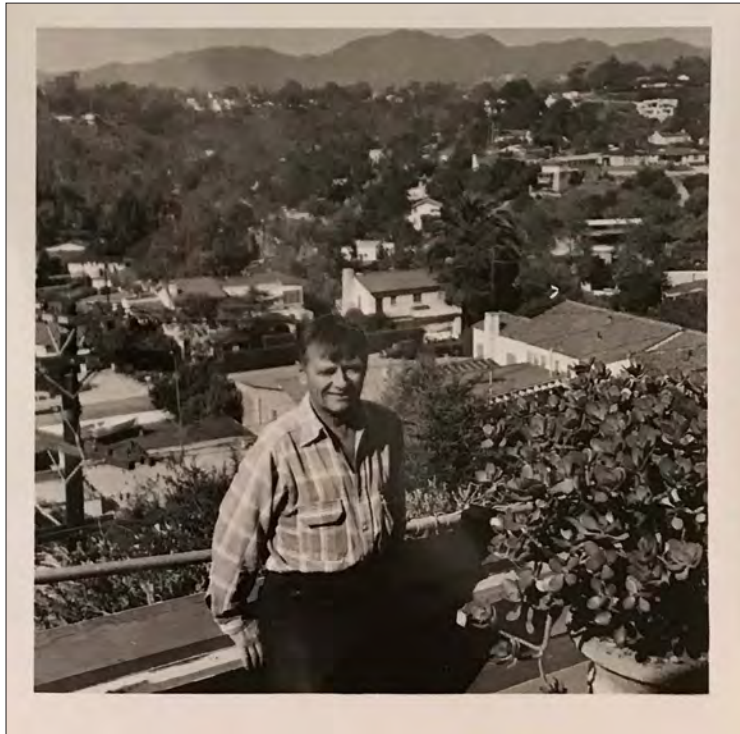


Image 3: 145 Adelaide Drive, Christopher Isherwood, view northwest toward Santa Monica Canyon (Huntington Library, 1959)



Image 4: 145 Adelaide Drive, residence, Don Bachardy (Huntington Library, 1960)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 5: 145 Adelaide Drive, residence, Don Bachardy (Huntington Library, 1962)



Image 6: 145 Adelaide Drive, residence, Don Bachardy, view west (Huntington Library, 1962)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 7: 145 Adelaide Drive, residence, Christopher Isherwood writing (Huntington Library, 1963)



Image 8: 145 Adelaide Drive, residence (Huntington Library, 1963)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 9: 145 Adelaide Drive,
residence (Huntington Library, 1963)

This space intentionally left blank.

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 10: 145 Adelaide Drive, residence, view of Santa Monica Canyon (Huntington Library, 1963)



Image 11: 145 Adelaide Drive, residence, view north of Santa Monica Canyon (Huntington Library, 1963)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 12: 145 Adelaide Drive, residence, view northeast (Huntington Library, 1963)



Image 13: 145 Adelaide Drive, residence, view south (Huntington Library, 1963)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 14: 145 Adelaide Drive, residence, southwest (Huntington Library, 1963)



Image 15: 145 Adelaide Drive, view northwest (Huntington Library, 1963)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 16: 145 Adelaide Drive, view north (Huntington Library, 1963)



Image 17: 145 Adelaide Drive, residence, Christopher Isherwood writing (Huntington Library, 1963)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 18: 145 Adelaide Drive, residence, Christopher Isherwood (Huntington Library, 1963)



Image 19: 145 Adelaide Drive, residence, Christopher Isherwood (Huntington Library, 1963)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 20: 145 Adelaide Drive, residence, Christopher Isherwood (Huntington Library, 1963)



Image 21: 145 Adelaide Drive, residence, Christopher Isherwood (Huntington Library, 1963)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 22: 145 Adelaide Drive, residence, Christopher Isherwood (Huntington Library, 1963)



Image 23: 145 Adelaide Drive, residence, Christopher Isherwood and Don Bachardy (Huntington Library, 1968)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 24: 145 Adelaide Drive; residence; David Hockney, Christopher Isherwood, and Don Bachardy (Huntington Library, 1968)



Image 25: 145 Adelaide Drive, residence, Christopher Isherwood (Huntington Library, 1968)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 26: 145 Adelaide Drive, residence, Don Bachardy and Christopher Isherwood (Huntington Library, 1968)



Image 27: 145 Adelaide Drive, residence, Don Bachardy and Christopher Isherwood (Huntington Library, 1968)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 28: 145 Adelaide Drive, Don Bachardy (Huntington Library, 1971)

This space intentionally left blank.

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS

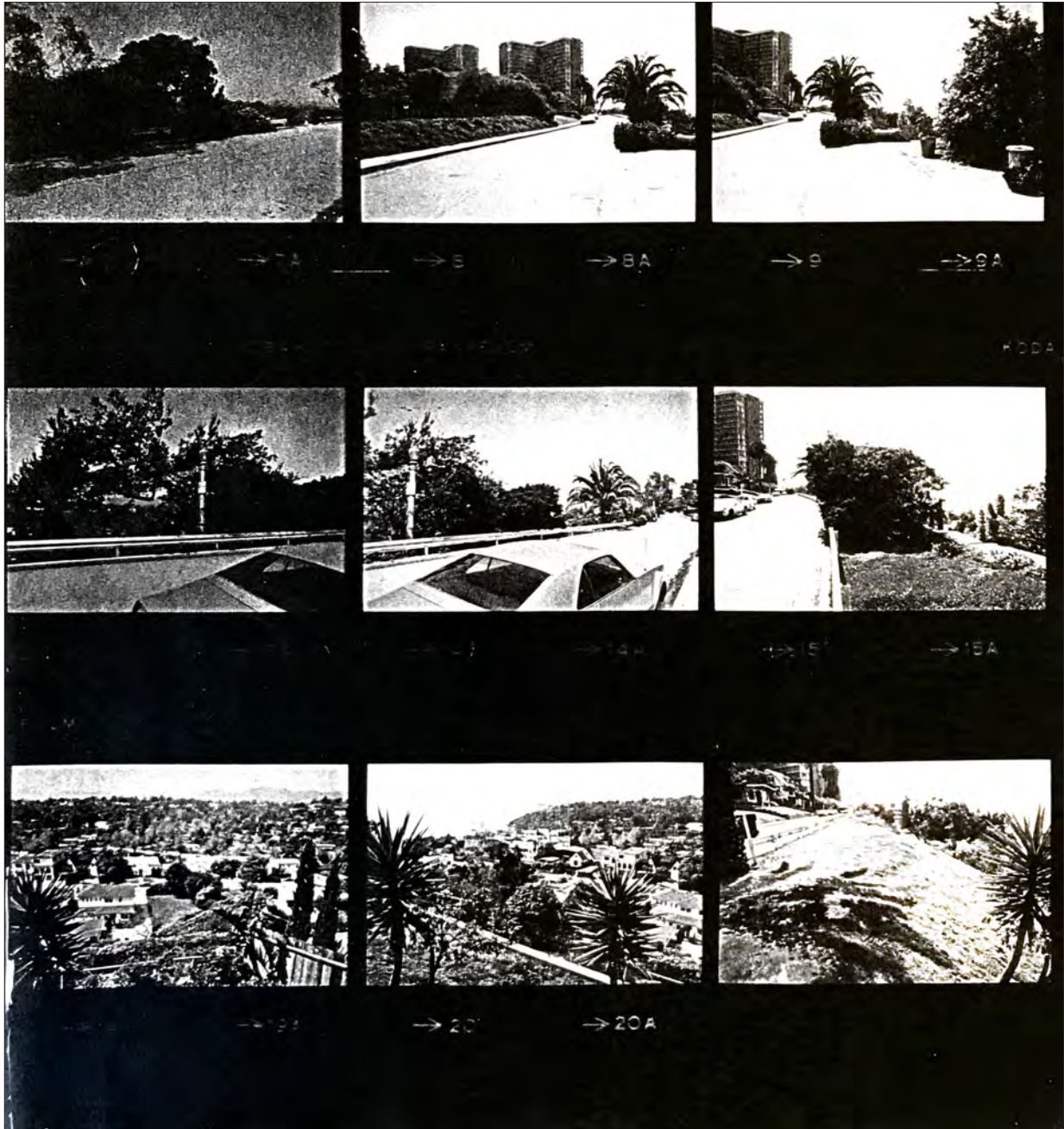


Image 29: Photos for proposed studio addition (Isherwood Bachardy Residence, 1975)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 30: 145 Adelaide Drive, construction of studio addition (Huntington Library, 1976)



Image 31: 145 Adelaide Drive, construction of studio addition (Huntington Library, 1976)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 32: 145 Adelaide Drive,
construction of studio addition (Huntington
Library, 1976)



Image 33: 145 Adelaide Drive,
construction of studio addition (Huntington
Library, 1976)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 34: 145 Adelaide Drive, construction of studio addition (Huntington Library, 1976)



Image 35: 145 Adelaide Drive, construction of studio addition (Huntington Library, 1976)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 36: 145 Adelaide Drive, studio, Don Bachardy (Huntington Library, 1977)



Image 37: 145 Adelaide Drive; studio; Joan Quinn, Christopher Isherwood, Don Bachardy, and David Hockney (Huntington Library, 1978)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 38: 145 Adelaide Drive; studio; Christopher Isherwood (center) and Divine (right) (Huntington Library, 1978)



Image 39: 145 Adelaide Drive; studio; David Hockney and Christopher Isherwood (Huntington Library, 1978)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 40: 145 Adelaide Drive, residence, Christopher Isherwood (Huntington Library, 1978)



Image 41: 145 Adelaide Drive, Christopher Isherwood (Huntington Library, 1978)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 42: 145 Adelaide Drive, Santa Monica Canyon, view northwest (Huntington Library, 1981)



Image 43: 145 Adelaide Drive, studio, Don Bachardy (Huntington Library, 1984)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: HISTORIC PHOTOGRAPHS



Image 44: 145 Adelaide Drive, studio, Christopher Isherwood and Don Bachardy (Huntington Library, 1984)



Image 45: 145 Adelaide Drive, residence, Don Bachardy and Christopher Isherwood (Huntington Library, 1985)

ATTACHMENT G:
RELATED ART AND LITERARY WORKS

**ISHERWOOD BACHARDY RESIDENCE AND STUDIO
145 ADELAIDE, LOS ANGELES, CALIFORNIA**

THIS PAGE INTENTIONALLY LEFT BLANK

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT G: RELATED ART AND LITERARY WORKS



Image 1: 'Christopher Isherwood and Don Bachardy,' acrylic on canvas, 83 1/2 x 119 1/2 inches (, 1968)



Image 2: Photo of 'Christopher Isherwood and Don Bachardy' painting in progress, note David Hockney below (Huntington Collection, 1968)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT G: RELATED ART AND LITERARY WORKS



Image 3: Study for 'Christopher Isherwood and Don Bachardy,' watercolor on paper, 19 x 23 3/4 inches (, 1968)



Image 4: Study I for 'Christopher Isherwood and Don Bachardy,' watercolor on paper, 12 x 16 inches (, 1968)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT G: RELATED ART AND LITERARY WORKS



Image 5: Study II for 'Christopher Isherwood and Don Bachardy,' charcoal, 17 x 14 inches (, 1968)

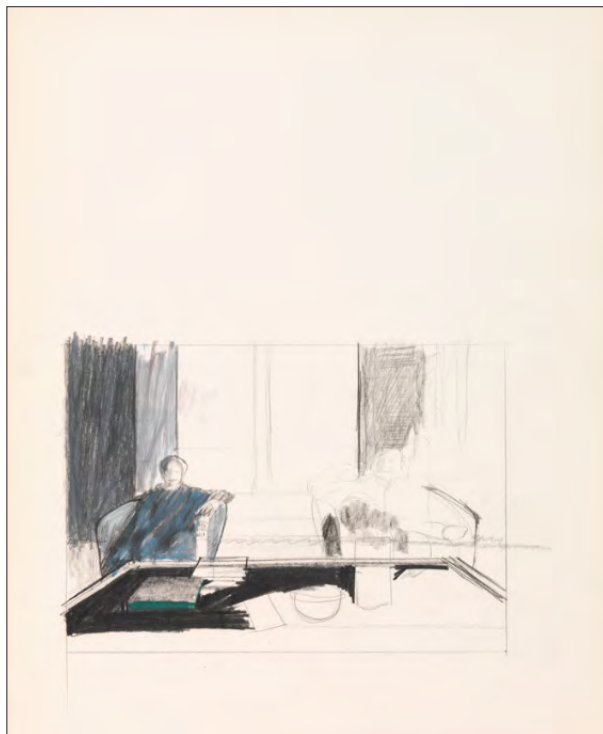


Image 6: Study III for 'Christopher Isherwood and Don Bachardy,' colored pencil on paper, 17 x 14 inches (David Hockney Foundation- , 1968)

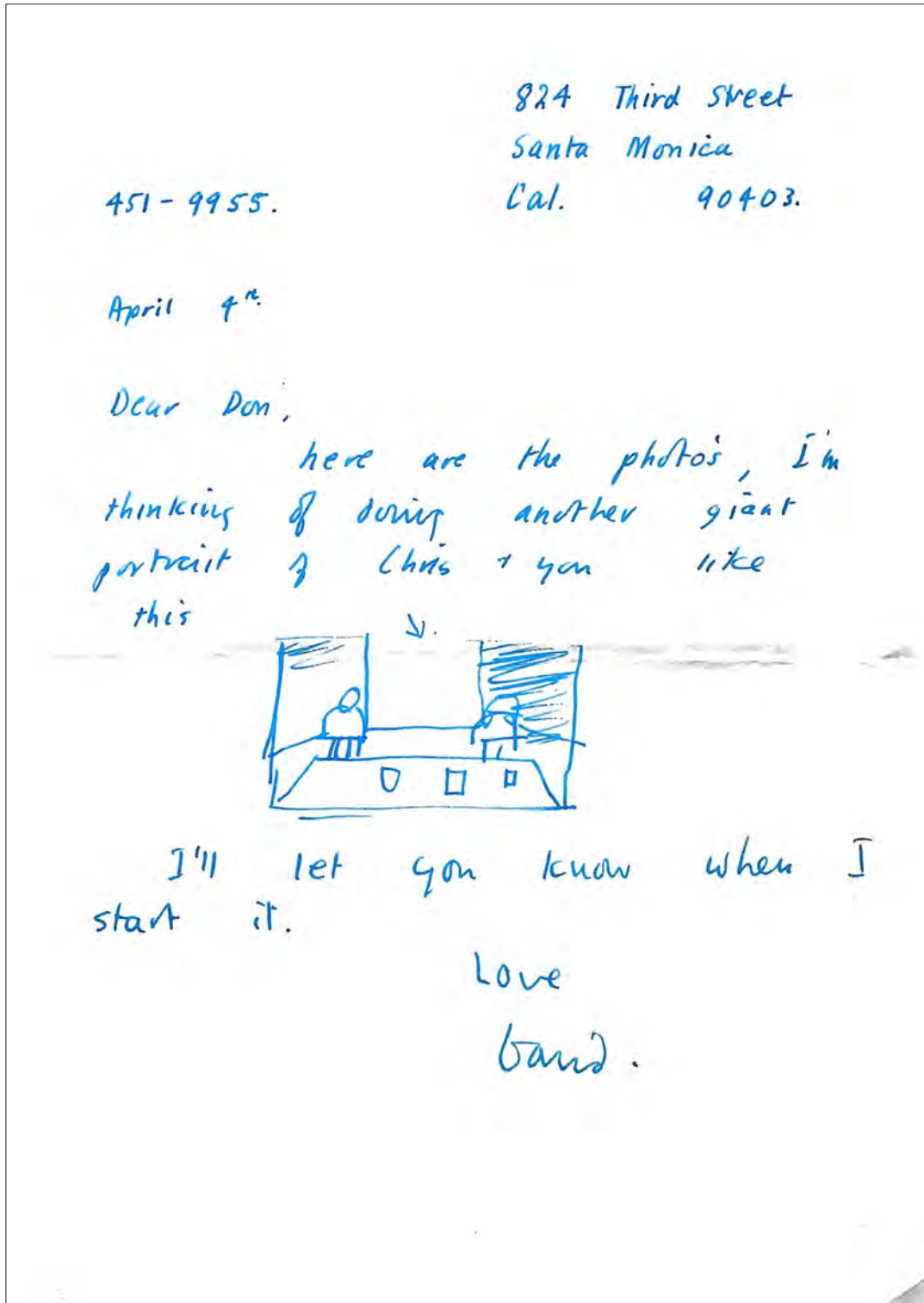


Image 7: Letter from David Hockney to Don Bachardy (Huntington Library, 1968)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT G: RELATED ART AND LITERARY WORKS



Image 8: 'A Visit with Christopher and Don, Santa Monica Canyon,' oil on two canvases, 72 x 240 inches, view from residence (, 1984)

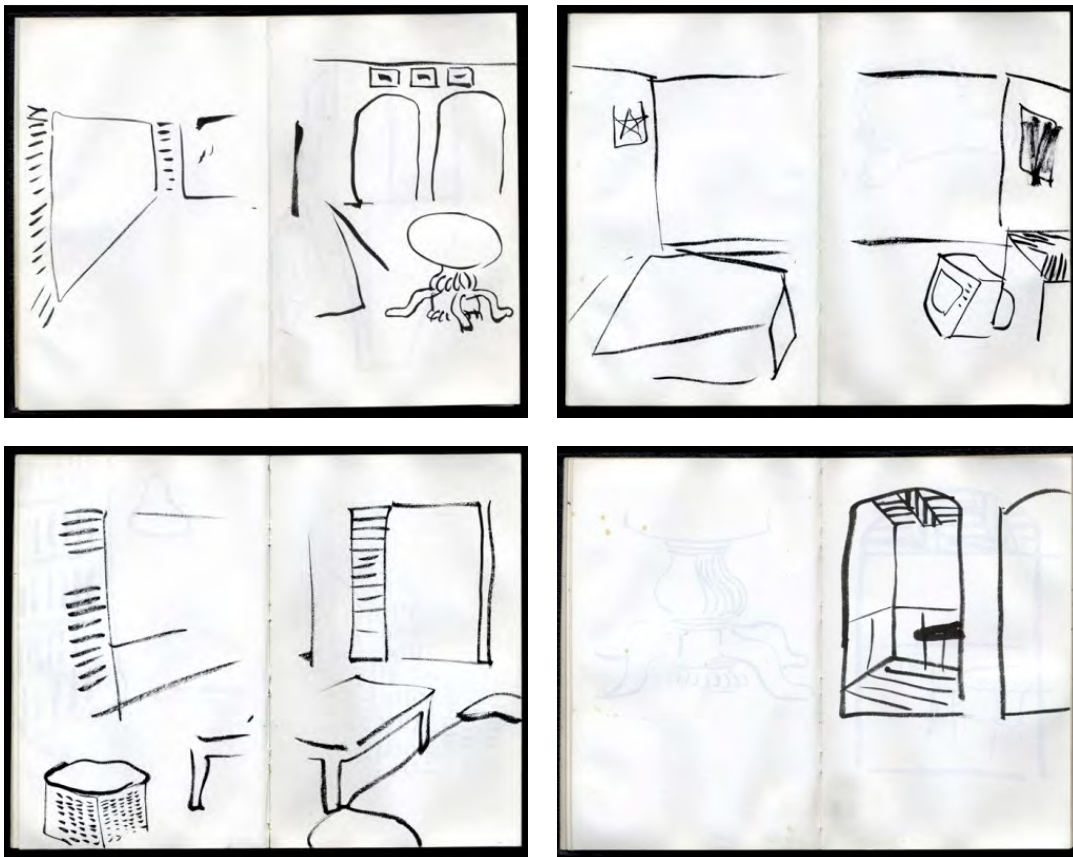


Image 9: Studies for 'A Visit with Christopher and Don, Santa Monica Canyon,' ink on crayon on sketchbook, view from residence (, 1984)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT G: RELATED ART AND LITERARY WORKS



Image 10: Photo of painting by David Hockney, **year unknown**, view from residence (Chattel, 2018)



Image 11: Photo of painting by **unknown author**, **year unknown**, view from studio (Chattel, 2018)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT G: RELATED ART AND LITERARY WORKS



Image 12: Photo of photo collage by David Hockney, 1982, view from residence (Chattel, 2018)



Image 13: Photo of photo collage by David Hockney, 1982, view from residence (Chattel, 2018)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT G: RELATED ART AND LITERARY WORKS



Image 14: 'Gubernatorial Portrait of Jerry Brown,' by Don Bachardy, 1984, created in studio (Robert Couse-Baker, 2012)



Image 15: Self-portrait created in studio (Don Bachardy, 1987)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT G: RELATED ART AND LITERARY WORKS



Image 16: Drawing of Jerry Brown by Don Bachardy created in studio (Don Bachardy, 1983)



Image 17: Portraits of Christopher Isherwood by Don Bachardy created in studio (Christopher Isherwood Foundation, 1982-1984)

ISHERWOOD BACHARDY RESIDENCE AND STUDIO, 145 ADELAIDE, LOS ANGELES, CALIFORNIA
ATTACHMENT G: RELATED ART AND LITERARY WORKS



Image 18: 'UNTITLED V,' by Don Bachardy, created in residence (1985)

This space intentionally left blank.

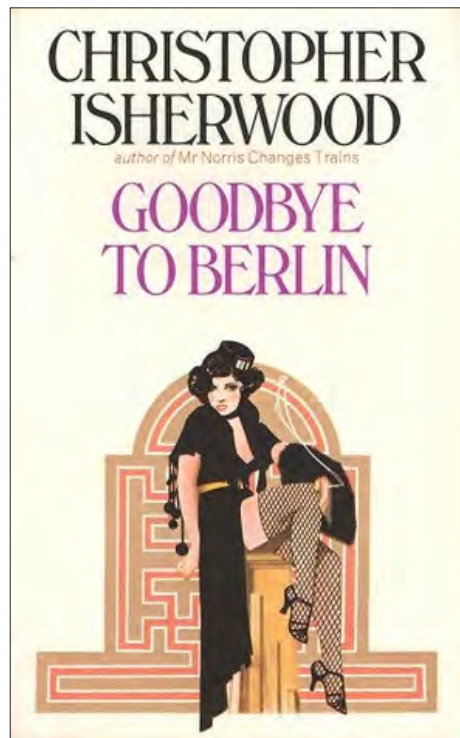


Image 19: Book cover for Goodbye to Berlin by Christopher Isherwood,

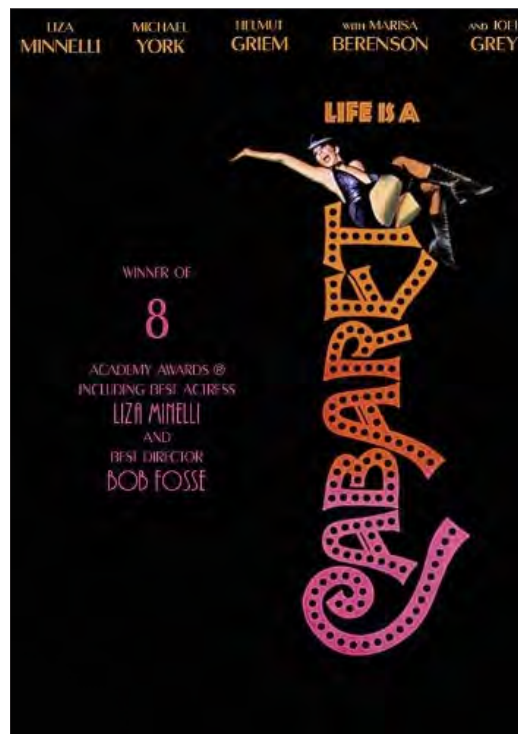


Image 20:
Goodbye to Berlin (Allied Artists, 1972)

S



Image 21: Book cover for A Single Man by Christopher Isherwood, original , Straus, and Giroux, 2013)

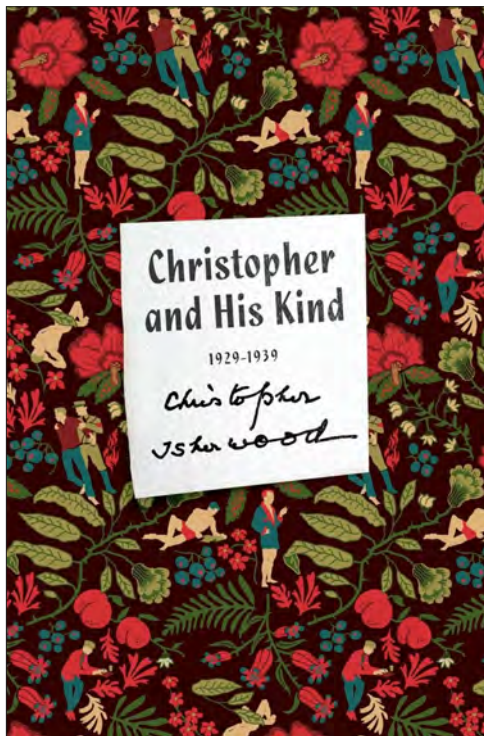


Image 22: Book cover for Christopher and His Kind by Christopher Isherwood, , Straus, and Giroux, 2013)

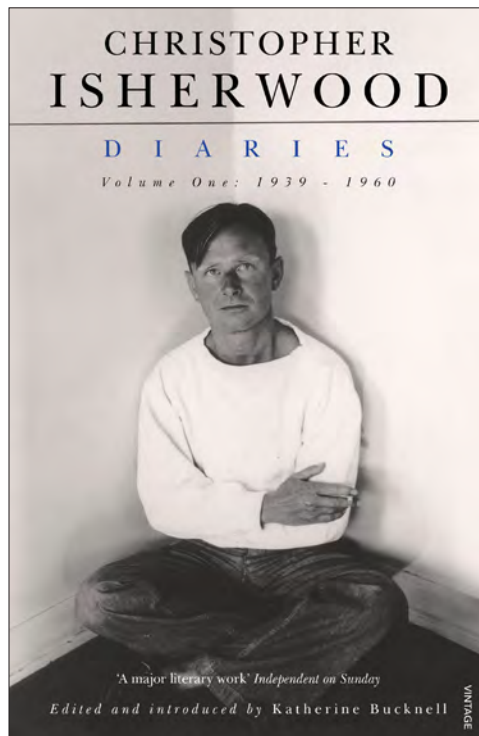


Image 23: Book cover for Diaries: Volume One, 1929-1960 by Christopher Isherwood (Vintage Books, 2011)

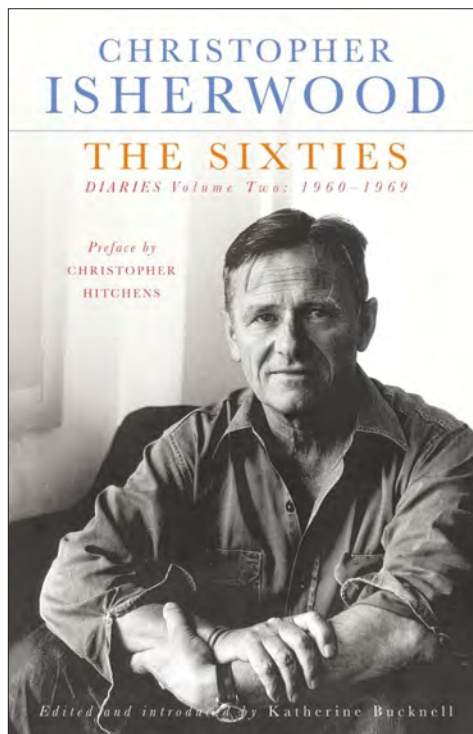


Image 24: Book cover for Diaries: Volume Two, 1960-1969 by Christopher Isherwood (Harper, 2010)

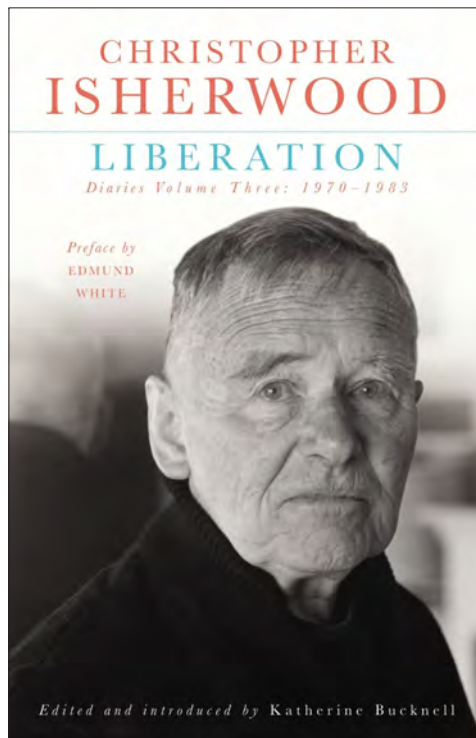


Image 25: Book cover for Diaries: Volume Three, 1976-1983 by Christopher Isherwood (Harper, 2012)

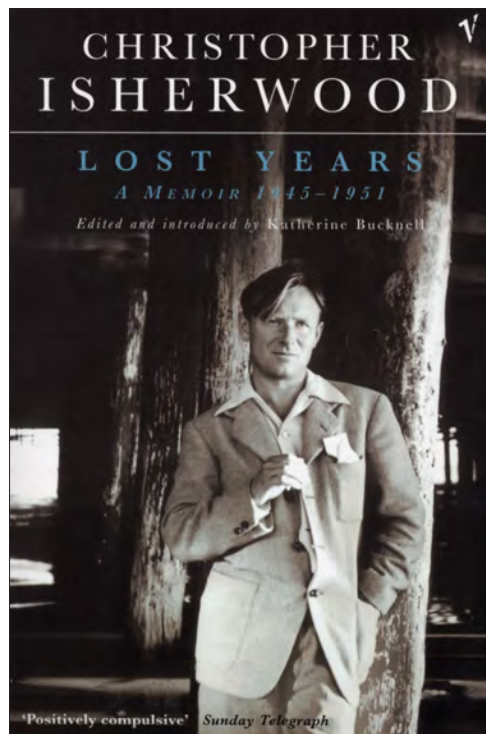


Image 26: Book cover for Lost Years: A Memoir, 1945-1951 by Christopher Isherwood (Harper Collins, 2000)

ATTACHMENT H:
EXCERPT FROM SURVEYLA BRENTWOOD-PACIFIC
PALISADES INDIVIDUAL RESOURCES DATA

**ISHERWOOD BACHARDY RESIDENCE AND STUDIO
145 ADELAIDE, LOS ANGELES, CALIFORNIA**

THIS PAGE INTENTIONALLY LEFT BLANK

Individual Resources



Address: 145 N ADELAIDE DR
 Name: Christopher Isherwood Residence
 Year built: 1926
 Architectural style: Spanish Colonial Revival

Context 1:

Context:	Public and Private Institutional Development, 1850-1980
Sub context:	Cultural Development and Institutions, 1850-1980
Theme:	Literature, 1850-1980
Sub theme:	Writers and Residency in L.A., 1850-1980
Property type:	Residential
Property sub type:	Single-Family Residence
Criteria:	B/2/2
Status code:	QQQ
Reason:	Long-time home of noted author Christopher Isherwood. Isherwood and artist Don Bachardy purchased the property in 1959; Isherwood lived here until his death in 1986. However, the property is not fully visible from the public right-of-way, and therefore the evaluation could not be completed.

Context 2:

Context:	Other Context, 1850-1980
Sub context:	No Sub-context
Theme:	Event or Series of Events, 1850-1980
Sub theme:	No SubTheme
Property type:	Residential
Property sub type:	Single-Family Residence
Criteria:	A/1/1
Status code:	QQQ
Reason:	Long-time home of noted author Christopher Isherwood. He lived in the residence during his productive period, including 1964 when he wrote "A Single Man," which has been called one of the most important novels of the Gay Liberation Movement. However, the property is not fully visible from the public right-of-way, and therefore the evaluation could not be completed.



Address: 242 N ADERNO WAY
 Name: Fred A. Price Residence; The Castle
 Year built: 1930
 Architectural style: Spanish Colonial Revival

Context 1:

Context:	Architecture and Engineering, 1850-1980
Sub context:	No Sub-context
Theme:	Mediterranean and Indigenous Revival Architecture, 1887-1952

THIS PAGE INTENTIONALLY LEFT BLANK

ATTACHMENT I:
EXCERPT FROM SURVEYLA
LGBT HISTORIC CONTEXT STATEMENT

**ISHERWOOD BACHARDY RESIDENCE AND STUDIO
145 ADELAIDE, LOS ANGELES, CALIFORNIA**

THIS PAGE INTENTIONALLY LEFT BLANK

SurveyLA
LGBT Historic Context Statement
City of Los Angeles
Department of City Planning
Office of Historic Resources

September 2014

Prepared by:



With contributions from:

Carson Anderson, Senior Architectural Historian, ICF/Jones & Stokes
Wes Joe, Community Activist

Theme 7 – Gays and Lesbians in the Los Angeles Literary Scene (1912-1980)

Despite the fact that some of the greatest writers in history have been gay and lesbian (Walt Whitman, Henry James, Radclyffe Hall, James Baldwin, and Tennessee Williams, to name just a few), books with LGBT characters and themes have been banned from most classrooms in the U.S. The portrayal of the world in solely heterosexual terms has contributed to the marginalization of the LGBT community. California has just begun to redress this imbalance. In 2011, Governor Jerry Brown signed SB48 requiring public schools to teach gay and lesbian history, the first state to do so in the country.

LGBT writers may or may not have spoken publicly about their sexual orientation or tackled it as a theme in their writing. Therefore, the focus of this theme is not writers who are LGBT, but rather writers who addressed LGBT culture in their work, though the two are not mutually exclusive. Some of the most important writers in LGBT literature lived in Los Angeles, including Thomas Mann, Gore Vidal, Christopher Isherwood, John Rechy, and Patricia Nell Warren.

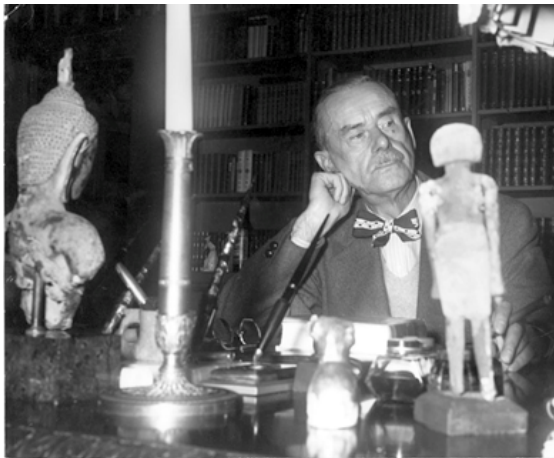


Figure 24: Mann photographed in his Pacific Palisades home, c. 1940s. Photo by Florence Homolka. Source: <http://www.kcet.org>

Thomas Mann was born in Lübeck, Germany in 1875. His first works, a series of short stories titled *Der kleine Herr Friedemann*, were published in 1895. In 1905, he married Katia Pringsheim, the daughter of a mathematician. His novel *Death in Venice* was written in 1912 and published in German by 1913. It was translated to English in 1924.¹⁴⁶ Mann describes the novella as being “considered [his] most valid achievement in that genre.”¹⁴⁷ *Death in Venice* is set in Venice, Italy and recounts a middle-aged man’s increasingly obsessive infatuation with a young boy.¹⁴⁸ It was one of, if not the first mainstream work in the 20th century to address same-sex attraction,¹⁴⁹ making Mann an “icon of gay literature.”

Other works by Mann had homoerotic overtones, including *Confessions of Felix Krull: Confidence Man* (1954).¹⁵⁰

Mann was awarded the Nobel Prize in Literature in 1929 for his writing, namely his novel *Buddenbrooks* (1901).¹⁵¹ In 1933, Mann criticized the Third Reich and defected from

¹⁴⁶ “Tadzio Speaks: Death in Venice Revisited,” accessed March 6, 2014, <http://www.tadziospeaks.co.uk>,

¹⁴⁷ “Thomas Mann – Biographical,” Nobel Prizes and Laureates, accessed March 6, 2014,

http://www.nobelprize.org/nobel_prizes/literature/laureates/1929/mann-bio.html.

¹⁴⁸ “Tadzio Speaks.”

¹⁴⁹ Hugh Stevens, ed., *The Cambridge Companion to Gay and Lesbian Writing* (New York, NY: Cambridge University Press, 2011), xv.

¹⁵⁰ Gabriele Griffin, ed., *Who’s Who in Lesbian and Gay Writing* (New York, NY: Routledge Press, 2002), 172.

¹⁵¹ “Thomas Mann – Biographical.”

Germany; Germany responded by revoking his citizenship. He and his family moved to the United States, eventually relocating to the Pacific Palisades. The Manns remained there until 1952, when the McCarthy hearings forced him back to Europe. Mann died in 1955 in Switzerland.¹⁵²

Born in 1925 at the United States Military Academy in West Point, New York, Gore Vidal would become one of the most prolific and well-rounded writers of the 20th century. In the course of his career, Vidal wrote numerous plays, movie and television scripts, essays and over twenty novels.¹⁵³ In 1949, Vidal wrote *The City and the Pillar*, a novel that follows Jim, a young American man exploring his sexuality with partners of both genders. Critically, the novel was deemed scandalous and pornographic—which in turn garnered attention for the work. The *New York Times* published a scathing review, after which Vidal found he had difficulty getting his work reviewed—so much so that he felt he had been blacklisted. He would go on to adopt the pen name “Edgar Box” for his novel writing, and turn his attention to the entertainment industry.¹⁵⁴ In another of Vidal’s pivotal novels, a satire titled *Myra Breckinridge* (1974), it is revealed that the protagonist has undergone sex re-assignment surgery.¹⁵⁵ Although Vidal moved to Italy in the 1960s, he purchased another home in the Hollywood Hills in 1977, and died there in 2012.

English author Christopher Isherwood was born 1904 in Cheshire, England. He attended Corpus Christi College in Cambridge and King’s College in London, but never completed a degree. Between 1930 and 1933, Isherwood lived in Berlin and compiled an account of his experience in 1939’s *Goodbye to Berlin*. His short story “Sally Bowles” was also inspired by his time in Berlin, and was later adapted into the popular musical *Cabaret*. *A Single Man*, written in 1964, recounts a story of a British professor in Los Angeles grieving the death of his male lover.¹⁵⁶ Isherwood relocated from England to the United States in 1939 and would live the rest of his life in Los Angeles.¹⁵⁷ He died in his Brentwood home in 1986.¹⁵⁸

John Rechy became known in the 1960s for his partially-autobiographical novels, *City of Night* and *This Day’s Death*. Rechy was born in El Paso, Texas in 1934. Following a stint in the army, Rechy traveled across the United States through major cities such as New

¹⁵² Anne-Marie Gregg, “Billy Wilder, Thomas Mann and Arnold Schoenberg: Los Angeles Exiles,” KCET Artbound: Southern California Cultural Journalism, September 19, 2013, <http://www.kcet.org/arts/artbound/counties/los-angeles/billy-wilder-thomas-mann-arnold-schoenberg-los-angeles-exiles.html>.

¹⁵³ Charles McGrath, “Gore Vidal Dies at 86; Prolific, Elegant, Acerbic Writer,” *New York Times*, August 1, 2012, <http://www.nytimes.com/2012/08/01/books/gore-vidal-elegant-writer-dies-at-86.html?smid=pl-share>.

¹⁵⁴ Ibid.

¹⁵⁵ Griffin, 269.

¹⁵⁶ Griffin, 136-137.

¹⁵⁷ Ibid.

¹⁵⁸ “Biography,” *The Christopher Isherwood Foundation*, accessed March 6, 2014, <http://www.isherwoodfoundation.org/biography.html>.



Figure 25: Much of the book *City of Night* takes place in Los Angeles. Source: <http://www.johnrechy.com/city.htm>

York, New Orleans, and Los Angeles, hustling for money. This period in his life inspired his novel *City of Night*, which was published in 1963 and has since become an international bestseller.¹⁵⁹ *This Day's Death* tells the story of a young man on trial for prostitution in Griffith Park. Of Mexican descent, Rechy has also made major contributions to Latino literature, notably in his work *The Miraculous Day of Amalia Gomez*. Rechy is still living and actively writing—his most recent book was published in 2008. He currently lives with his partner in the Hollywood Hills.

Patricia Nell Warren was born in 1936 on a cattle ranch near Deer Lodge, Montana.¹⁶⁰ She is known for her novels addressing gay male relationships alongside popular U.S. culture, several of which were written under the pseudonym Patricia Kilina. As Kilina, she published *The Last Centennial* (1971), but 1974's *The Front Runner* cemented Warren as an LGBT author. *The Front Runner* tells the story of Billy Sive, a gay athlete who is assassinated during the Olympics. Warren was awarded the Walt Whitman Award for Excellence in Gay Literature in 1978. While

her later works postdate the period of significance, Warren produced two sequels to *The Front Runner*, as well as a number of "mainstream" novels. Her most recent novel on the topic, *The Wild Man*, was published in 2003.¹⁶¹ Warren lives in the Los Angeles area and is currently a columnist for www.outsports.com, where she chronicles the achievements of LGBT athletes.¹⁶²

There are no currently designated resources associated with this theme. The following table describes known resources associated with prominent authors. Eligibility Standards address the homes of historically significant persons.

¹⁵⁹ "Biography," *John Rechy*, accessed March 6, 2014, www.johnrechy.com/bio.htm.

¹⁶⁰ "Patricia Nell Warren: Biography," *Wildcat International*, accessed March 10, 2014, wildcatintl.com/pnw.cfm.

¹⁶¹ Griffin, 273.

¹⁶² "Patricia Nell Warren: Biography."

Known Resources

Resource Name	Location	Comments
Christopher Isherwood Residence	145 Adelaide Drive	Isherwood (1904-1986) was an English novelist who moved to Los Angeles during World War II. His greatest achievement is considered the novel <i>A Single Man</i> (1964), which depicts a day in the life of a gay, middle-aged Englishman who is a professor at a Los Angeles university. He purchased this residence in 1956 and lived here until his death.
Thomas Mann Residence	1550 San Remo Drive	Mann (1875-1955) was a German novelist who received the Nobel Prize for literature in 1929. He moved to Los Angeles in 1940 and built this residence in 1941. His book <i>Death in Venice</i> (1912) is significant in LGBT literature because it introduced same-sex desire into the general culture. He moved back to Europe with his family in 1952.
Gore Vidal Residence	Senalda Road	Vidal (1925-2012) was an American playwright, novelist, and actor. He is best known for his historical novels <i>Julian</i> , <i>Burr</i> , and <i>Lincoln</i> . His third novel, <i>The City of Pillar</i> (1948) is considered the first novel in American literature to feature unambiguous homosexuality. Vidal purchased this residence in 1977.
John Rechy Residence	/	Rechy is still living as of March 2014. Addresses for living persons are not typically published. Rechy lives in the Hollywood Hills with his partner.
Patricia Nell Warren Residence	/	Warren is still living as of March 2014. Addresses for living persons are not typically published. Warren lives in the Los Angeles area.

Eligibility Standards

Theme: Gays and Lesbians in the Los Angeles Literary Scene

Property Type: Residential

Property Type Description: Associated property types may include single-family and multi-family residential buildings.

Property Type Significance: Significant properties are directly associated with LGBT persons who made significant contributions to the history of literature.

Geographic Locations:

- Throughout Los Angeles

Area(s) of Significance: Literature, Social History

Criteria: B/2/2

Period of Significance: 1912-1980

Eligibility Standards:

- Individual must be proven to have made an important contribution to the history of literature as it relates to LGBT culture
- Is directly associated with the productive life of the person

Character-Defining/Associative Features:

- For National Register, properties associated with individuals whose significant accomplishments date from the last 50 years must possess exceptional importance
- Retains most of the essential character-defining features from the period the individual occupied the property

Integrity Considerations:

- Integrity is based on the period during which the significant individual occupied the property
- Should retain integrity of Location, Design, Feeling, and Association from the period of significance

Theme 8 – Queer Art (1945-1980)

LGBT persons have found success in all aspects of the Los Angeles art scene from commercial to fine. However, they were not always able to express their sexuality or identity in their work. Following World War II, driven in part by nostalgia and in part by paranoia, the general need for America to return to “normal” resulted in a very conservative political and social climate. Popular media promoted the ideal nuclear family, seen in television shows such as *Leave it to Beaver* and *Father Knows Best*. Officials were on the lookout for communists and “sex perverts.” In this era that so valued “sameness,” it was difficult, even risky, to express same-sex attraction, and the traditionally liberal art world was no exception. Expressions of nonconforming sexual and gender behavior in art prior to the 1960s were mostly restricted to the underground or the extremely subtle.¹⁶³ Los Angeles emerged as an important center for modern art in the United States during the 1960s and 1970s when LGBT artists were becoming more visible within the art community and when lesbians were seeking autonomy from the gay liberation movement. During this period, artistic expressions of homosexuality became more acceptable, but were not without controversy.

Commercial Artists

During the 1920s, the rise of a modern consumer culture led to the development of whole new fields of commercial art. American corporations hired artists to design and produce goods that had previously been made at home and/or by hand, and they hired other artists to market their wares. These new fields of fashion, interior, industrial, and graphic design, created new opportunities for artists to make a living, and many of those artists were LGBT persons. Some LGBT artists, such as Sasha Brastoff, first found employment in the entertainment industry as production or costume designers, and then left after World War II to form their own businesses when the studio system began to crumble.

Brastoff was born Samuel Brostofsky in Cleveland, Ohio in 1918. He trained and danced with the Cleveland Ballet as a teenager and attended the Western Reserve School of art. Before joining the U.S. Air Force in 1942, he designed Macy’s window displays and held an exhibit of his terra cotta sculptures, which he called “whimsies.” During his time in the Air Force, Brastoff designed costumes and backdrops for shows and events to entertain the troops—often appearing on stage himself in drag as Carmen Miranda. Near the end of World War II, Brastoff moved to Los Angeles and got a contract with 20th Century Fox as both a designer and entertainer. By 1947, he opened his first plant, producing hand painted ceramics. He expanded to a factory in 1952, which was unfortunately destroyed by a fire. In 1953, he opened a new 35,000 square foot factory and showroom and would go on to employ over 100 people. While Brastoff suffered a nervous breakdown and left as business began to dwindle, the factory would sell his designs up until it closed in 1973. In the meantime, he produced sculptures, jewelry, and other decorative arts for other companies and exhibits until 1985 when his health

¹⁶³ James M. Saslow, *Pictures and Passions: A History of Homosexuality in the Visual Arts* (New York, NY: Viking, 1999), 243-244.

prevented further artistic pursuits. Brastoff passed away in 1993 from cancer, but the designs he produced at his factory are still quite popular and sought-after.

While commercial artists such as Brastoff may have been able to lead openly gay lives, their sexual orientation was not necessarily an explicit theme in their work. One of the first and few arenas for LGBT artists to express their identities was the gay media. The emergence of gay culture in Los Angeles after World War II led to the development of a gay media, including newspapers, newsletters, and magazines. These publications called for artists to create a positive gay iconography through photographs, drawings, and paintings. Subtlety was a critical component of this art; however, as publications were bound by censorship laws that deemed homosexual images obscene and restricted their sale and distribution.¹⁶⁴



Figure 26: *ONE Magazine* cover, December 1956. Source: *Masked Voices*. Craig M. Loftin. Albany, NY: State University of New York Press, 2012.

ONE Inc. debuted *ONE Magazine*, America's first gay male journal in 1953. Joan Corbin, working under the pseudonym Eve Ellore, was the primary illustrator and later art director for *ONE Magazine* until 1963.¹⁶⁵ Corbin's work was often abstract, but always very striking. She believed the visual impact was extremely important, as it was often the first impression readers had of the magazine.¹⁶⁶ Corbin also produced graphics for the interior of the magazine, illustrating articles and stories and as art director, helped with the planning and design of each issue.¹⁶⁷ Corbin lived with her partner, Irma Wolf (who went by the pseudonym Ann Carrl Reid), *ONE Magazine's* chief editor. After her tenure as art director, Corbin would draw and write poetry until her death in 2004.¹⁶⁸

Sidney Bronstein was another artist affiliated with *ONE Magazine*. Bronstein was a poet and painter who was active in the Los Angeles art scene and gay community beginning in the 1950s. He is best known for his portraits of servicemen in uniform whom he met while cruising in downtown Los Angeles. He also kept a detailed record of his encounters with these

men, which was later used by Dr. Alfred Kinsey as part of his then-controversial studies on human sexuality.¹⁶⁹

¹⁶⁴ For more information on the gay media, please see Theme 7.

¹⁶⁵ For more information on *ONE Magazine*, please see Theme 7. Kyle Morgan, "Finding aid to the Joan Corbin papers, 1937-2013," accessed May 12, 2014, http://www.usc.edu/libraries/finding_aids/records/finding_aid.php?fa=Coll2013.012.

¹⁶⁶ Craig M. Loftin, *Masked Voices: Gay Men and Lesbians in Cold War America* (Albany, NY: State University of New York Press, 2012), 23.

¹⁶⁷ "Finding aid to the Joan Corbin papers."

¹⁶⁸ *Ibid.*

¹⁶⁹ For more information in Kinsey, please see Theme 6.



Figure 27: "Untitled Soldiers on Beach," Sidney Bronstein, 1951. Source: *ONE National Gay and Lesbian Archives*.

Bronstein volunteered at ONE Inc. and contributed his poetry and paintings to *ONE Magazine*.¹⁷⁰ His work was emblematic of many gay artists working during the period in its subject matter and tone. Bronstein only touched upon homosexuality in scenes with men communing with one another. To straight audiences paintings such as "Untitled, Athlete Supporting Seven Youths" (1943) and "Untitled, Soldiers on Beach" (1951) appeared wholesome and playful, but to gay audiences they spoke of male love. Bronstein is also a representation of the artists that floated back and forth between the commercial and fine arts.

Photographers

While the gay media was focused on writing about political and cultural subjects and projecting affirmative images of the LGBT community, a market was developing for homoerotic material. Professional photographers such as Bob Mizer stepped in to fill this demand. Mizer, the publisher of *Physique Pictorial*, was one of the earliest to circulate erotic photographs of muscular men.¹⁷¹ Produced under the guise of a fitness magazine, the images really appealed to—and were aimed at—an underground market of gay men. Mizer began his career in 1945 taking photographs of bodybuilders at Venice Beach. While the photographs would be considered modest by today's standards, they attracted the attention of legal authorities. In 1947, he was convicted of contributing to the delinquency of a minor for taking nude photographs of a 17-year old model, and spent a year in jail. Although Mizer has been portrayed as solely a purveyor of beefcake, an exhibition of his work at the Museum of Contemporary Art in 2014 highlighted his talent as a photographer and revealed his interest in other themes.

While Mizer's work in *Physique Pictorial* was unabashedly erotic, it was always upbeat and playful, which was the counter opposite of the artist he so inspired, Robert Mapplethorpe.¹⁷² Mapplethorpe was one of the most influential photographers of the 1970s and 80s, producing a large body of work that ranged from stylized portraits inspired by classical nudes, to large-scale photographs of flowers, to his unflinching photographs documenting the underground homosexual sadomasochistic community of New York.¹⁷³ One of the earliest exhibitions of his work occurred in Los Angeles in 1978 at the now defunct Los Angeles Institute of Contemporary Art (LAICA). The exhibition, which featured thirteen homoerotic sadomasochistic images that were printed and packaged as "X Portfolio," immediately sparked controversy and raised issues with

¹⁷⁰ "Trade Secrets: ONE National Gay and Lesbian Archives," *Nottingham Contemporary Museum*, accessed May 12, 2014, <http://www.nottinghamcontemporary.org/art/one-national-gay-lesbian-archives>.

¹⁷¹ For more information about Mizer, please see Theme 7.

¹⁷² Ken Johnson, "Beyond Beefcake in the Work of Gay Pioneer," *New York Times*, January 9, 2014, http://www.nytimes.com/2014/01/10/arts/design/devotion-excavating-bob-mizer-at-nyus-80wse.html?_r=0

¹⁷³ "In Focus: Robert Mapplethorpe," *The J. Paul Getty Museum*, accessed May 14, 2014, http://www.getty.edu/art/exhibitions/focus_mapplethorpe/.

LAICA donors. While the controversy in Los Angeles quickly faded, an exhibition of his work in 1989 that included photographs from "X Portfolio" resulted in museums and curators charged with obscenity.¹⁷⁴ Although Mapplethorpe is indelibly a New York artist, much of his life's work is in Los Angeles at the J. Paul Getty Museum and Los Angeles County Museum of Art.



Figure 28: "Hustlers, Selma Avenue," Anthony Friedkin, 1971. Source: <http://www.drkrm.com/friedkin.html>.

Artists have also used the medium of photography to chronicle LGBT culture for themselves as well as for the larger society. Anthony Friedkin is a Los Angeles native who, at the young age of 19, began chronicling gay life in San Francisco and Los Angeles in his "The Gay Essay" photographic project.¹⁷⁵ Between 1969 and 1973, Friedkin produced dozens of black and white images as part of his essay, which is now considered one of the most extensive and important historical records of the gay community during the period.¹⁷⁶ The images were first shown in Europe and

Asia due to the attitude towards the subject matter in the United States at the time, but have since been displayed and published worldwide. His work is also found in major art collections such as the New York Modern Museum of Art and the J. Paul Getty Museum.¹⁷⁷ Friedkin completed subsequent photo essays that were equally as poignant, including the "Beverly Hills Essay," "The Hollywood Series," "California Prisons," and "Los Angeles." He is still living and working in the Los Angeles area.

Erotic Artists

While magazines such as *Physique Pictorial* could be sold on newsstands under the pretext that they promoted physical fitness, an underground market developed for far more explicit imagery. The leader in gay erotica was the artist known as Tom of Finland. Born Touko Laaksonen in 1920, he was raised in a small town in Finland and eventually established Los Angeles as his part-time home. Growing up, he was intrigued by the masculine figures—such as farmers and loggers—that surrounded his countryside home. He took an interest in art and music at an early age, and went on to attend an art school in Helsinki to study advertising. During his studies, World War II broke out, and he was conscripted to the Finnish Army; during his time as a lieutenant he had his first

¹⁷⁴ "Crackdowns on Creativity," *Time Magazine*, April 5, 2011, http://content.time.com/time/specials/packages/article/0,28804,1902809_1902810_1905179-1,00.html

¹⁷⁵ Advocate.com Editors, "Anthony Friedkin: The Gay Essay," March 28, 2014, accessed May 12, 2014, <http://www.advocate.com/arts-entertainment/art/photography/2014/03/28/anthony-friedkin-gay-essay>.

¹⁷⁶ Ibid.

¹⁷⁷ "Anthony Friedkin: Gay, A Photographic Essay, 1969-1972," *DRKRM Gallery*, accessed May 12, 2014, <http://www.drkrm.com/friedkin.html>.

sexual encounters with other enlisted men, which would inspire much of his artwork. After the war he returned to art school and worked as a freelance designer in advertising, and piano player for local cafes.¹⁷⁸



Figure 29: "Untitled," Tom of Finland, 1973. Source: <http://www.kcet.org/arts/artbound/counties/los-angeles/tom-of-finland-bob-mizer-moca.html>.

Word of his artwork got out, and a friend convinced Touko to submit samples to *Physique Pictorial* in 1957. Erring on the side of caution, he submitted his work under the name "Tom," and when it was credited in the spring issue of the magazine as "Tom of Finland," his pseudonym was coined. Demand for his work grew, and he was eventually able to quit design work and give "Tom of Finland" his undivided attention. His first exhibition was in 1973 in Hamburg, Germany; the exhibit was so popular, all but one of his pieces were stolen. He was hesitant to put on another show after the

experience, but in 1978 he had his second exhibition in Los Angeles, which led to many more and frequent trips to the United States. Eventually, he was spending almost as much time in Echo Park as he did Finland, until his death in 1991.¹⁷⁹

The Tom of Finland Foundation, which he founded in 1984, was formed to catalog his own work as well as to provide a "safe haven" for similar artwork. The foundation seeks to protect erotic art from discrimination by presenting it within the appropriate context, so it can be appreciated and acknowledged free from the opposition that its subject matter might cause. The foundation is housed in the Echo Park Craftsman that Tom called his home away from home.¹⁸⁰

Lesbians in the Feminist Art Movement

Even in the liberal art community, female artists (both straight and un-straight) struggled for recognition in a male-dominated world. Although women played leadership roles at *ONE Magazine*, they longed for separate spaces and organizations from men. Lesbians were beginning to wonder if they had more in common with the feminist movement than the gay liberation movement. In Los Angeles, one of the most compelling examples of the attempt to create a lesbian space within the context of the feminist art movement was the creation of The Woman's Building.¹⁸¹

¹⁷⁸ Valentine Hooven III, "Tom of Finland: A Short Biography," *Tom of Finland Foundation*, 1992, accessed May 12, 2014, <http://tomoffinlandfoundation.org/foundation/touko.html>.

¹⁷⁹ Ibid.

¹⁸⁰ "Purpose Statement," *Tom of Finland Foundation*, accessed May 12, 2014, <http://tomoffinlandfoundation.org/foundation/purpose.html>.

¹⁸¹ Moira Rachel Kenny, *Mapping Gay LA: The Intersection of Place and Politics* (Philadelphia, PA: Temple University Press, 2001) 126.

In the early 1970s, three women working at the California Institute of the Arts were frustrated with the art programs offered at the school. Judy Chicago, Arlene Raven, and Sheila de Bretteville formed an independent women's art school that they called the Feminist Studio Workshop (FSW). The earliest classes were held in Bretteville's house but by 1973 they had enough students to lease room in the two-story building that once housed the Chouinard Art Institute. They would call their new facility The Woman's Building. They added more female artists to the faculty and shared the space with other female-operated organizations such as the National Organization of Women and the Associated Feminist Press.¹⁸² Although The Woman's Building was first and foremost a feminist organization, it was a supportive environment that encouraged artistic expression and personal growth, and a place where many female artists came out as lesbians.¹⁸³

In 1977, the FSW began one of their biggest projects, the Lesbian Art Project (LAP). LAP sought to redefine lesbian culture and promote a more glamorous and less "somber" self-image through social events, salons, and art shows. These events ran through 1979. The FSW's next large-scale project was the Great American Lesbian Art Project (GALAS) beginning in 1980. During GALAS, the women of the FSW discussed the current state of lesbian art while holding simultaneous exhibitions across the United States, ranging from full-blown museum galleries to underground shows in private venues. Photographs of the shows were collected in Los Angeles, converted to slides and submitted to four LGBT archives. The project sought to increase the visibility of lesbian artists and promote a dialogue about the feminist and lesbian communities.¹⁸⁴ GALAS was addressed in the mainstream arts media in Los Angeles, and was inclusive of lesbians of color, a portion of the community that had, until then, been largely overlooked and hesitant to participate for fear of discrimination.¹⁸⁵

Fine Artists

The line between commercial and fine art has always been blurry, especially as each has influenced the other during the 20th century. While commercial art is created on-demand by a company and is usually intended for mass exposure, fine art is created primarily for aesthetics purposes. Many of the most important American fine artists of the 20th century have been gay, lesbian, bisexual, or transgender persons, and during the 1960s and 1970s they became increasingly visible. In some cases, their sexual orientation or gender identity had no apparent influence over the content of their work, while in other cases it was a constant and clear presence.

¹⁸² Laura Meyer, "The Los Angeles Woman's Building and the Feminist Art Community, 1973-1991," in *The Sons and Daughters of Los: Culture and Community in L.A.*, ed. David E. James (Philadelphia, PA: Temple University Press, 2003), 44-47.

¹⁸³ Faderman and Timmons, 187.

¹⁸⁴ Kenny, 130-131.

¹⁸⁵ "American Art: Lesbian, Post-Stonewall," *GLBTQ: An Encyclopedia of Gay, Lesbian, Bisexual, Transgender and Queer Culture*, accessed May 12, 2014, http://www.glbtq.com/arts/am_art_lesbian_post_stonewall,2.html.



Figure 30: "Christopher Isherwood and Don Bachardy," David Hockney, 1968. Source: http://www.hockneypictures.com/works_paintings_60.php

David Hockney, one of the most acclaimed artists of the late 20th century, is British, but much of his work is inspired by Los Angeles, where he has lived off and on since 1964. Unlike other openly gay artists such as Andy Warhol and Ellsworth Kelly, Hockney candidly explored the nature of same-sex attraction in his portraiture. It should be noted that during the 1960s, the height Pop Art and Abstract Expressionism, figurative art was considered unfashionable. Thus, the abstract tradition in which most artists were working at the time did not lend itself to overt expressions or depictions of same-sex attraction and sexuality.

Hockney's "We Two Boys Together Clinging" (1961) is a rare example inspired by the Walt Whitman poem.

While Hockney was associated with the British Pop Art movement, a visit to Los Angeles inspired him to make a series of paintings of swimming pools in a highly realistic style. In Los Angeles, he began to paint portraits of his friends and acquaintances, including Christopher Isherwood and Don Bachardy. Hockney rented a house in Nichols Canyon and later bought the property and added a studio. He now spends most of his time in England.



Figure 31: "Jerry Brown," Don Bachardy, 1984. Source: http://en.wikipedia.org/wiki/Gubernatorial_portrait_of_Jerry_Brown

Don Bachardy is arguably L.A.'s most celebrated portrait painter. Working primarily with acrylics and watercolors, his style is quasi-abstract. He was born in Los Angeles in 1934, and trained at the Chouinard Art Institute (which, coincidentally, would later become The Woman's Building). His first exhibition was at the Red Fern Gallery in London in 1961. One of his most famous portraits is also one of the least popular, Jerry Brown during his first term as governor of California (1975-1983). Bachardy's painting of Brown boldly broke with the longstanding tradition of gubernatorial portraits that favored realism.

Bachardy is almost as well known for his portraits as for his longtime relationship with author Christopher Isherwood. Though there was a considerable age difference between them, they remained partners for years, living together in their Brentwood home until the death of Isherwood in 1986. The two collaborated on projects, and much of Bachardy's work consists of portraits of Isherwood. In the late 1980s, he painted the portraits of twelve gay rights

leaders. Bachardy has been exhibited a number of times in solo art shows across the United States and his work has been published in numerous volumes.¹⁸⁶

While artists such as Hockney and Barchardy worked within the recognized conventions of the contemporary art world, a younger generation of LGBT artists was beginning to move into riskier territory. Visual artists began collaborating with one another as well as poets, musicians, and dancers and broaching more political themes in their work. A group of Mexican American artists with roots in the Chicano movement emerged in Boyle Heights and East Los Angeles in the late 1960s. During this highly politicized period, artists such as Robert Legoretta employed performance art to explore issues of gender, race, and sexual identity. Best known by his performance persona Cyclona, Legoretta began collaborating with Edmundo "Mundo" Meza and Glugio "Gronk" Nicandro on performances including "Caca Roaches Have No Friends" (1969), "La Loca en Laguna, the Liberation of Laguna Beach" (1971), and "Cyclorama" (1972). These highly planned and executed performances, which sometimes used murals as backdrops, were captured by photographs. Gronk was a founding member of the multi-media arts collective ASCO that included Harry Gamboa Jr., Willie Herrón, and Patssi Valdez.¹⁸⁷

With the LGBT artists of the 1950s, 1960s and 1970s paving the way, a vibrant LGBT art community emerged in the 1980s and is still thriving today. In 2011, ONE National Gay & Lesbian Archive, in conjunction with the Getty Foundation put on an exhibit curated by David Frantz and Mia Locks called *Cruising the Archive: Queer Art and Culture in Los Angeles, 1945-1980*. The exhibit, shown in three parts, was the largest and most comprehensive showing of the ONE Archive's extensive art collection to date.¹⁸⁸

There are no currently designated resources associated with this theme. The following table describes known resources associated with cultural organizations and institutions as well as LGBT persons who were prominent in the visual arts. Eligibility Standards address cultural property types such as gallery spaces as well as the homes and studios of historically significant persons.

¹⁸⁶ "Biography," *DonBachardy.com*, accessed May 12, 2014, <http://www.donbachardy.com/biography.html>.

¹⁸⁷ *Cruising the Archive: Queer Art and Culture in Los Angeles, 1945-1980*, ed. Sarah Kessler and Mia Locks (Los Angeles, CA: ONE National Gay & Lesbian Archive, 2011), 147-51.

¹⁸⁸ "About," *Cruising the Archive: Queer Art and Culture in Los Angeles, 1945-1980*, accessed May 12, 2014, <http://cruisingthearchive.org/exhibition>.

Known Resources

Resource Name	Location	Comments
Don Bachardy Residence/Studio	/	Bachardy (1934-0000) is arguably L.A.'s most celebrated portrait painter. One of his most notable works is the official gubernatorial portrait of Jerry Brown.
Sidney Bronstein Residence/Studio	3949 Hillcrest Drive	Bronstein (1939-1968) was a painter and active member in the LGBT community who, in addition to painting, volunteered at <i>ONE Magazine</i> and participated in Dr. Kinsey's study on sexuality.
Joan Corbin	232 S. Hill Street (Demolished) With the loss of ONE Magazine's office on Hill Street, Cobin's residence may be the property that best represents her life; however, she lived in Glendale.	Corbin (1937-2013) was a founding board member of ONE Inc. and the artistic director of <i>ONE Magazine</i> .
Anthony Friedkin	/	Friedkin (1950-0000) is still living as of May 2014. Addresses for living persons are not typically published. Friedkin lives and works in the Los Angeles area.
Tom of Finland House	1421 Laveta Terrace	Touko Laaksonen (1920-1981) was a Finnish artist known for his stylized homoerotic art.
David Hockney Residence/Studio	Need Address	Hockney (1937-0000) is one of the most acclaimed artists of the late 20th century, is British, but much of his work is inspired by Los Angeles, where he has lived off and on since 1964.
The Woman's Building	743 S. Grandview (1973-1975) 1727 N. Spring Street (1975-1991)	Founded in 1973, the Woman's Building was the hub of the lesbian and feminist art movement.
Sascha Brastoff's Ceramics Factory	11520 W. Olympic Boulevard	Brastoff (1918-1993) was a sculptor, designer, and entertainer. He produced hand-painted ceramics at this factory until 1962.
Bob Mizer Residence/Studio	1834 W. 11 th Street	Mizer (1922-1992) was a photographer who established the Athletic Model Guild and <i>Physique Pictorial</i> , a fitness magazine aimed at gay men.

Eligibility Standards

Theme: Queer Art

Property Type: Residential and Commercial

Property Type Description: Associated property types include residential and commercial buildings that were used as artist studios.

Property Type Significance: Significant properties are directly associated with LGBT persons who made significant contributions to the history of art.

Geographic Locations:

- Throughout Los Angeles

Area(s) of Significance: Art, Social History

Criteria: B/2/2

Period of Significance: 1945-1980

Eligibility Standards:

- Individual must be proven to have made an important contribution to the history of art as it relates to LGBT culture
- Is directly associated with the productive life of the person

Character-Defining/Associative Features:

- For National Register, properties associated with individuals whose significant accomplishments date from the last 50 years must possess exceptional importance
- Retains most of the essential character-defining features from the period the individual occupied the property

Integrity Considerations:

- Integrity is based on the period during which the significant individual occupied the property
- Should retain integrity of Location, Design, Feeling, and Association from the period of significance

ATTACHMENT J:
ZIMAS PARCEL REPORT

ISHERWOOD BACHARDY RESIDENCE AND STUDIO
145 ADELAIDE, LOS ANGELES, CALIFORNIA

THIS PAGE INTENTIONALLY LEFT BLANK



City of Los Angeles Department of City Planning

1/13/2020 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

145 N ADELAIDE DR

ZIP CODES

90402

RECENT ACTIVITY

CHC-2020-263-HCM

CPC-2019-7393-CA

ENV-2019-7394-EAF

ENV-2020-264-CE

CASE NUMBERS

CPC-2005-8252-CA

CPC-2000-4046-CA

CPC-19XX-30629

CPC-1988-719-HD

CPC-1972-24312

ORD-165328

ORD-144021

ORD-129279

ENV-2005-8253-ND

ENV-2001-846-ND

EIR-75-623-SUB-O

Address/Legal Information

PIN Number	120B129 50
Lot/Parcel Area (Calculated)	5,092.7 (sq ft)
Thomas Brothers Grid	PAGE 631 - GRID C7
Assessor Parcel No. (APN)	4410003033
Tract	TR 7433
Map Reference	M B 96-74/76
Block	None
Lot	32
Arb (Lot Cut Reference)	None
Map Sheet	120B129

Jurisdictional Information

Community Plan Area	Brentwood - Pacific Palisades
Area Planning Commission	West Los Angeles
Neighborhood Council	None
Council District	CD 11 - Mike Bonin
Census Tract #	2628.02
LADBS District Office	West Los Angeles

Planning and Zoning Information

Special Notes	None
Zoning	R1-1D-O
Zoning Information (ZI)	ZI-2481 Categorical Exclusion E-79-8 ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations
General Plan Land Use	Low Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	Yes
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No
SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None

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

Affordable Housing Linkage Fee	
Residential Market Area	High
Non-Residential Market Area	High
Transit Oriented Communities (TOC)	Not Eligible
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No

Assessor Information

Assessor Parcel No. (APN)	4410003033
Ownership (Assessor)	
Owner1	BACHARDY,DONALD J TR BACHARDY TRUST
Address	145 ADELAIDE DR SANTA MONICA CA 90402
Ownership (Bureau of Engineering, Land Records)	
Owner	BACHARDY, DONALD J. (TR) BACHARDY LIVING TR 4-13-88
Address	145 ADELAIDE DR SANTA MONICA CA 90402
Owner	BACHARDY, DONALD J. (TR) BACHARDY LIVING TRUST 4-13-88
Address	145 ADELAIDE DR SANTA MONICA CA 90402
APN Area (Co. Public Works)*	0.334 (ac)
Use Code	0100 - Residential - Single Family Residence
Assessed Land Val.	\$592,155
Assessed Improvement Val.	\$136,552
Last Owner Change	04/15/1988
Last Sale Amount	\$0
Tax Rate Area	67
Deed Ref No. (City Clerk)	520048 1755208
Building 1	
Year Built	1926
Building Class	D85C
Number of Units	1
Number of Bedrooms	3
Number of Bathrooms	2
Building Square Footage	1,806.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Rent Stabilization Ordinance (RSO)	No [APN: 4410003033]

Additional Information

Airport Hazard	None
Coastal Zone	Calvo Exclusion Area Categorical Exclusion Coastal Zone Commission Authority
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	Yes
Fire District No. 1	No
Flood Zone	None
Watercourse	No

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

Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Wells	None

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	0.44692824
Nearest Fault (Name)	Santa Monica Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Moderately / Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	-75.00000000
Maximum Magnitude	6.60000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	None
Hubzone	Not Qualified
Opportunity Zone	No
Promise Zone	None
State Enterprise Zone	None

Housing

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	No [APN: 4410003033]
Ellis Act Property	No

Public Safety

Police Information	
Bureau	West
Division / Station	West Los Angeles
Reporting District	824
Fire Information	
Bureau	West
Batallion	9
District / Fire Station	69
Red Flag Restricted Parking	No

CASE SUMMARIES

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

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

Case Number: CPC-2000-4046-CA
Required Action(s): CA-CODE AMENDMENT

Project Descriptions(s):

Case Number: CPC-19XX-30629

Required Action(s): Data Not Available

Project Descriptions(s):

Case Number: CPC-1988-719-HD

Required Action(s): HD-HEIGHT DISTRICT

Project Descriptions(s): CHANGE OF HEIGHT DISTRICT NO.1 TO 1XL-D, 2 STORY HEIGHT LIMIT, ON PROPERTIES ALONG THE WEST SIDE OF ADELAIDE DRIVE WITHIN THE CITY OF LOS ANGELES

Case Number: CPC-1972-24312

Required Action(s): Data Not Available

Project Descriptions(s):

Case Number: ENV-2005-8253-ND

Required Action(s): ND-NEGATIVE DECLARATION

Project Descriptions(s): AN ORDINANCE ESTABLISHING PERMANENT REGULATIONS IMPLEMENTING THE MELLO ACT IN THE COASTAL ZONE.

Case Number: ENV-2001-846-ND

Required Action(s): ND-NEGATIVE DECLARATION

Project Descriptions(s):

Case Number: EIR-75-623-SUB-O

Required Action(s): O-METHODS AND CONDITIONS - OIL DRILLING CASES
SUB-SUBDIVISIONS

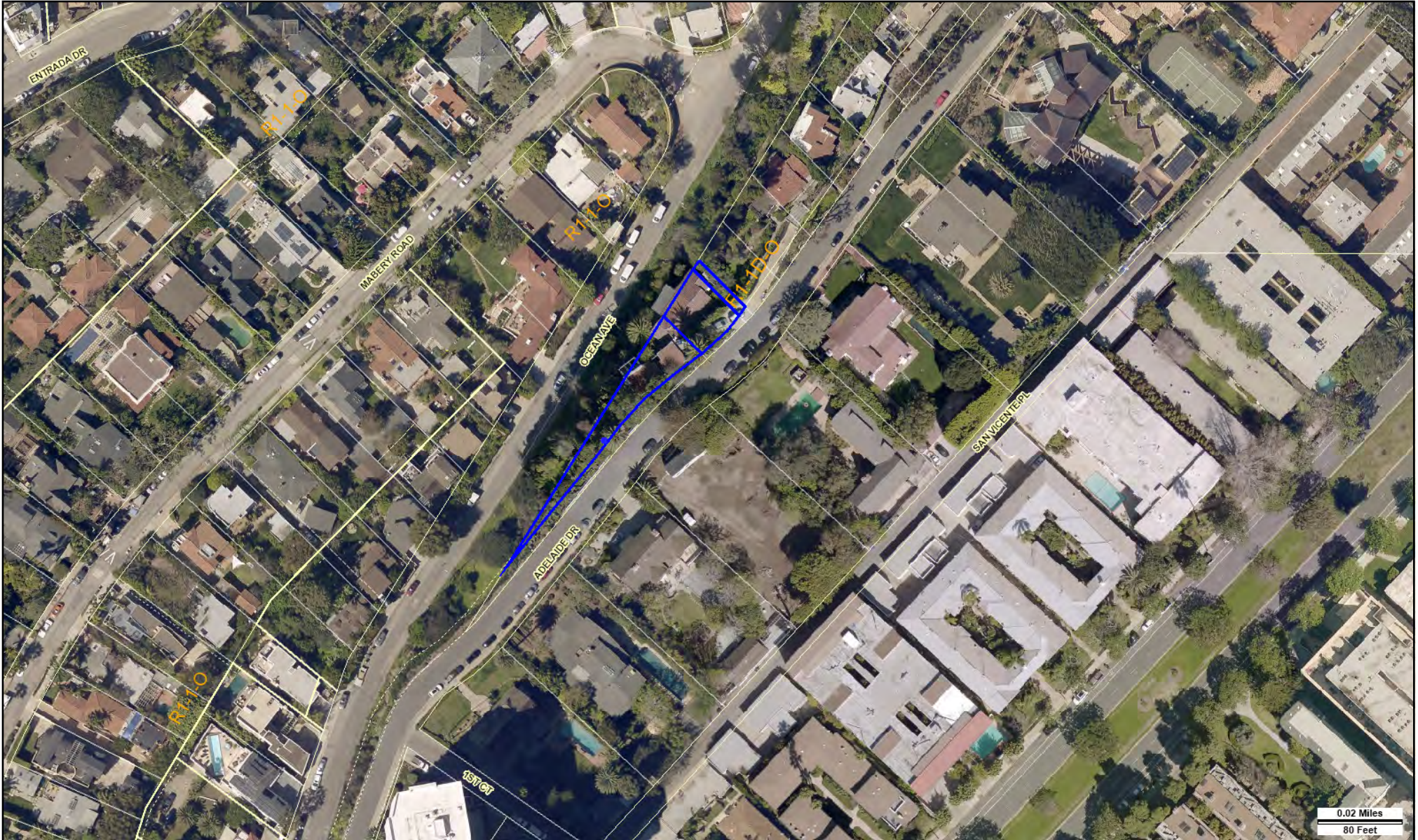
Project Descriptions(s): Data Not Available

DATA NOT AVAILABLE

ORD-165328

ORD-144021

ORD-129279



Address: 145 N ADELAIDE DR

APN: 4410003033

PIN #: 120B129 50

Tract: TR 7433

Block: None

Lot: 32

Arb: None

Zoning: R1-1D-O

General Plan: Low Residential

