

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2020-2794-HCM
ENV-2020-2795-CE**

HEARING DATE: May 21, 2020
TIME: 10:00 AM
PLACE: Teleconference (see agenda for login information)

Location: 344 South Cliffwood Avenue
Council District: 11 – Bonin
Community Plan Area: Brentwood – Pacific Palisades
Area Planning Commission: West Los Angeles
Neighborhood Council: None
Legal Description: Brentwood Park Tract, Block 30, Lot 7

EXPIRATION DATE: The original expiration date of May 24, 2020 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*

PROJECT: Historic-Cultural Monument Application for the BORUN HOUSE AND GARDEN

REQUEST: Declare the property an Historic-Cultural Monument

OWNER/APPLICANT: Elmer R. Borun, Trustee
Elmer R. Borun Trust
344 South Cliffwood Avenue
Brentwood, CA 90049

PREPARER: Olivia White
Chattel, Incorporated
13417 Ventura Boulevard
Sherman Oaks, 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 Borun House and Garden is a one-story single-family residence located on South Cliffwood Avenue between West Evanston Street and West Hanover Street in the Brentwood neighborhood of Los Angeles. Built in 1960 for Dr. Elmer Raymond "Ray" and Ruth Borun, the house was designed in the Mid-Century Modern architectural style by noted architects D. Wallace Benton and Donald G. Park. The property also includes a large garden originally designed by noted landscape architect Garrett Eckbo. Ray Borun has resided at the property since its construction.

Irregular in plan, the subject property is of wood-frame construction with vertical wood, brick, and stucco cladding and has a flat roof with projecting eaves. The primary, west-facing elevation is asymmetrical and features two projecting rectangular volumes opening onto a semi-circular driveway and the main entrance accessed via a brick pathway. The entrance is deeply recessed under an overhanging eave and consists of full-height double doors flanked by full-height sidelites. The northern volume is a south-facing garage, and the southern is a north-facing carport. Fenestration consists of tripartite windows, single-lite windows, clerestory windows, and a projecting rectangular box window. Interior features include vertical wood siding, exposed brick, and full-height windows facing the garden.

At the rear of the residence, the lot gradually slopes downward to Canyon View Drive to the east and features an expansive garden, swimming pool, brick patios, and a two-story accessory structure. The garden includes a number of decorative features such as brick pathways, terracing planters, boulders, arbors, trellises, and ceramics. The largest of the brick patios has a pair of rectangular ponds enclosed by rough concrete slabs. The accessory structure is of wood-frame construction clad in vertical wood siding and has a flat roof with projecting eaves. The upper floor of the structure has two sliding glass doors opening onto the garden, with other fenestration consisting of single-lite sliding windows. The lower floor has a wood double door accessed by a driveway from Canyon View Drive.

D. Wallace Benton was born in Arizona in 1925, and studied architecture at the University of Kansas. Donald G. Park, born in 1927 in Nebraska, studied at the University of Southern California School of Architecture under A. Quincy Jones. The two architects met while working for Jones and Frederick Emmons and subsequently established a partnership. Benton and Park produced a number of Mid-Century Modern residential and commercial properties, both as a partnership and with Peter Jack Candreva, who joined the firm in 1970. Among these is the Neiburger House (1956, HCM #1122), also located in Brentwood. The firm disbanded in 2001.

Garrett Eckbo (1910-2000) is considered one of the pioneers of Modernism in landscape design. Born in Cooperstown, New York in 1910, Eckbo later relocated to Alameda, California with his mother after his parents divorced. In 1936, he entered Harvard University's Graduate School of Design where he received a master's degree in 1938. While attending Harvard University, he took classes in architecture with former Bauhaus masters Walter Gropius and Marcel Breuer, who influenced him in establishing a three-dimensional approach to the site and defining Modern landscape design. Eckbo served as the head of the landscape architecture department at the University of California, Berkeley from 1969 to 1975 and received the Medal of Honor from the American Society of Landscape Architects in 1975. Properties that incorporate landscapes designed by Eckbo include the Henry Shire Residence (1950, HCM #973), Emmons House (1954, HCM #694), the Gerst Residence (1951, HCM #759), and Union Bank Square (1967, HCM #1206).

There have been several alterations to the property over the years that consist of the addition of a bedroom and bathroom to the front of the house in 1966; the addition of two skylights in 1978;

the remodeling of the master bedroom in 1990; the addition of a carport to the west elevation in 1990; and a kitchen and bathroom remodel in 2007. Alterations to the garden include the addition of a swimming pool in 1972; the construction of an accessory building in 1976; the replacement of a sandbox and jungle gym with plantings at an unknown date; and the redesign of the garden in 1985.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under the national, state, and local designation programs as an excellent example of Mid-Century Modern residential architecture and the work of noted architect D. Wallace Benton.

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.

BACKGROUND

On April 24, 2020, the Director of Planning determined that the application for the proposed designation of the subject property as Historic-Cultural Monument was complete. The original expiration date of May 24, 2020 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name:					
Other Associated Names:					
Street Address:			Zip:	Council District:	
Range of Addresses on Property:			Community Name:		
Assessor Parcel Number:	Tract:		Block:	Lot:	
Identification cont'd:					
Proposed Monument Property Type:	Building	Structure	Object	Site/Open Space	Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:					

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built:	Factual	Estimated	Threatened?		
Architect/Designer:			Contractor:		
Original Use:			Present Use:		
Is the Proposed Monument on its Original Site?		Yes	No (explain in section 7)	Unknown (explain in section 7)	

3. STYLE & MATERIALS

Architectural Style:		Stories:	Plan Shape:
<i>FEATURE</i>	<i>PRIMARY</i>	<i>SECONDARY</i>	
CONSTRUCTION	Type:	Type:	
CLADDING	Material:	Material:	
ROOF	Type:	Type:	
	Material:	Material:	
WINDOWS	Type:	Type:	
	Material:	Material:	
ENTRY	Style:	Style:	
DOOR	Type:	Type:	



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.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

Listed in the National Register of Historic Places	
Listed in the California Register of Historical Resources	
Formally determined eligible for the National and/or California Registers	
Located in an Historic Preservation Overlay Zone (HPOZ)	Contributing feature Non-contributing feature
Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s):
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):

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.
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:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Property Owner

Is the owner in support of the nomination?

Yes

No

Unknown

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Nomination Preparer/Applicant's Representative

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	



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

- | | |
|---|---|
| 1. <input checked="" type="checkbox"/> Nomination Form | 5. <input checked="" type="checkbox"/> Copies of Primary/Secondary Documentation |
| 2. <input checked="" type="checkbox"/> Written Statements A and B | 6. <input checked="" type="checkbox"/> Copies of Building Permits for Major Alterations
(include first construction permits) |
| 3. <input checked="" type="checkbox"/> Bibliography | 7. <input checked="" type="checkbox"/> Additional, Contemporary Photos |
| 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) | 8. <input checked="" type="checkbox"/> Historical Photos |
| | 9. <input checked="" type="checkbox"/> Zimas Parcel Report for all Nominated Parcels
(including map) |

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.

Robert Jay Chattel, AIA, President
Chattel, Inc.
July 24, 2019

Name:

Date:

Signature:

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

A. PROPOSED MONUMENT DESCRIPTION

The subject property is located at 344 South Cliffwood Avenue (APN 4405-025-006) and is a one-story single-family residence of wood frame construction built in 1960 (house). The subject property contains an expansive landscaped residential garden (garden) with swimming pool, and a two-story rear accessory building (accessory building).

Setting

The subject property occupies a rectangular through lot approximately 250 feet deep and 100 feet wide fronting on South Cliffwood Avenue (Cliffwood) to the west and South Canyon View Drive (Canyon View) to the east. The subject property is located in the single-family residential neighborhood of Brentwood Park located in the Brentwood-Pacific Palisades Community Plan Area. The primary facade (west elevation) of the subject property faces Cliffwood. Adjacent parcels to the north and to the south are improved with one-story single-family residences. The main entrance to the subject property is setback from Cliffwood by approximately 90 feet. There is a curved drive with two curb cuts allowing access to the motor court. Between the two entry points of the motor court is a stucco wall approximately five feet in height which spans the central portion of the west elevation.

Main House Exterior

West Elevation

The primary, west elevation faces Cliffwood. It is fronted by a curved motor court clad in contemporary multicolored concrete pavers. The elevation is asymmetrical. Exterior walls are generally clad in vertical wood siding and tan Norman brick in a running bond pattern with colored raked mortar joints. It has stuccoed clad eaves and a flat roof. The entrance is deeply recessed under a wide overhanging eave. A tan brick path leads from the motor court to the primary entrance, full-height double doors which are framed by full-height obscure glass windows on either side. The north side of this elevation has a south facing garage with doors clad in vertical wood siding matching exterior walls and a narrow full-height window to the west of the door. The west elevation of the garage is clad in tan Norman brick. A large tripartite window is located to the south between the entrance and the carport. The carport mirrors the garage and faces north. The carport has a flat roof with a stucco clad eaves and is clad in vertical wood siding. Landscaping at this elevation is located on either side of the recessed entry and is also located on either side of the low wall adjacent to Cliffwood. Mature trees planted next to the low wall obscure the view of the house from the street. The style of the landscaping at the front of the house is consistent in style and plantings with the rear garden described herein.

North Elevation

The north elevation is generally utilitarian in nature. The north elevation is clad in tan-colored stucco and vertical wood siding and has a generally regular fenestration pattern of single-light windows. The flat roof eave overhangs slightly on this elevation and has a painted wood fascia. The east end of this elevation is a vertical wood siding clad wall which forms the rear patio.

South Elevation

The south elevation is generally utilitarian in nature. This elevation is clad in tan-colored stucco and vertical wood siding and has a generally regular fenestration pattern of single-light windows. At the west end of this elevation is a wood potters' bench below clerestory windows. The east portion of this elevation is characterized by a projecting rectangular box window with frosted glass panes.

East Elevation

The east elevation, which faces the garden, is asymmetrical, clad in vertical wood siding, and is composed of three sections. Centered on the elevation are a series of full height single-light windows, one of which is a sliding glass door. The southern portion of this elevation projects into the

garden. A tripartite window faces east toward the garden adjacent that is a full height window that creates a butt-glazed corner. The north facing elevation of the project continues the full height glass divided window with a sliding glass door. The remaining portion of the north elevation of the projection is clad in Norman brick veneer. The northern portion of this elevation is slightly recessed from the central portion and has full height glass windows and a sliding glass door. Perpendicular with this portion, is a stucco wall with a counter and sink. The patio at this portion is framed by a wall clad in vertical wood siding.

Character-defining features of the house include:

- One-story plan
- Horizontality
- Asymmetrical west elevation
- Vertical board siding and tan Norman brick veneer with matching, recessed mortar joints
- Centered recessed entryway at west elevation
- Garden shape and design

Main House Interior

The interior of the house is primarily accessed from the full-height double entry doors on the west elevation. An entry foyer is located at the front of the house. A north-south hallway east of the foyer bisects the house and provides access to the bedrooms and bathrooms on the south side of the house, and kitchen, breakfast room, mud room, and garage on the north side of the house. East of the hallway is living and dining rooms which have full height windows facing the garden. Character-defining features of the interior include exposed Norman brick and vertical wood siding walls, the integration of the garden to the interior through full height windows on garden-facing elevations, north-south hallway which extends nearly the length of the house.

Garden

The garden is located east of the house in the backyard which is approximately 120 feet deep and slopes down in elevation. It is composed of three main sections; west, central and east. The garden begins directly adjacent to the house slopes downhill toward the east. It contains lush and sculptural plantings and flowering plantings, a lawn and pool, accessory building, and secret garden as described below.



West

west section contains the patio clad in tan brick pavers immediately adjacent to the house that extends north to the arbor. This portion of the garden is at the highest point and is part of the indoor-outdoor living experience of the subject property. East of the patio are a series of rectangular coy ponds framed by irregularly shaped stacked broken concrete pieces with exposed aggregate, approximately two feet tall. The arbor adjacent to the house is covered with a wisteria vine. The lush textural garden begins at this portion and continues as the garden slopes down to the central portion of the garden.

Central

A curved walkway of contemporary red brick extends from the north and south ends of the patio around a lawn. Along the strolling paths are raised planters built out of irregularly shaped stacked broken concrete pieces with exposed aggregate, on either side. The strolling paths wrap around a lawn and kidney bean shaped swimming pool and join west of the accessory building.

East

The east portion of the garden contains an accessory building which is described in greater detail below. North of the accessory building is a “secret” garden accessed by a small gate in the fence. This secret garden contains plantings and a bench. Between the accessory building and the secret garden is a drive that accesses Canyon View.

The garden incorporates a number of decorative and sculptural elements including terracing planters built out of stacked concrete pieces, planters, and intentionally placed rocks, boulders, and other decorative garden features. It also includes small Japanese pagodas and statues. The style of the garden design and plantings can be categorized as an English Rock Garden. English Rock Gardens are gardens which incorporate plants that grow in rocky soil.¹

¹ Robert Smaus, “A Hard Place,” *Los Angeles Times Magazine*, May 15, 1988.

Accessory Building

The accessory building is located at the east end of the garden near the edge of the property line along Canyon View. It is rectangular in shape, two stories in height, clad in vertical wood siding, and has a flat roof with wide overhanging eaves and a broad fascia. The west, garden facing elevation has two floor to ceiling sliding glass doors. The lower level is not visible from the west garden facing elevation and is accessed via a door on the north elevation. The main level contains three interior spaces, two studies with a shared bathroom between them.

Alterations

Overall, alterations that have occurred since construction have been compatible with the original design, materials, proportion, and massing of the house. Major alterations include a front bedroom and bathroom addition which was completed in 1967 and designed by the original architect D. Wallace Benton. In 1977, the accessory building was constructed east of the swimming pool designed by the original architect. A carport was added to the west elevation in 1990.

The interior of the subject property is highly intact. Alterations include limited replacement of interior fixtures and finishes in the kitchens and bathrooms. Two skylights, one in the front hallway and one in the master bathroom, were added in 1978. The motor court was repaved in 1977, 1985, and in 1996. The master bedroom was remodeled in 1990. The kitchen and one of the bathrooms were remodeled in 2007.²

The table below summarizes available building permits.

Date	Permit Type	Owner	Architect/Contractor/ Engineer	Value	Description
11/14/1960	Application to Construct New Building	Dr. and Mrs. R.E. Borun	Architect: D. Wallace Benton Contractor: Owner	\$45,000	Dwelling and attached garage
10/19/1964	Application to alter-repair-demolish	E. Raymond Borun	Architect: D. Wallace Benton	\$1,000	Install new cabinets and sink
10/19/1966	Application to alter-repair-demolish	Dr. Raymond Borun	Architect: D. Wallace Benton Contractor: Owner Engineer: Ralph Goers	\$3,500	Bedroom and bath addition
03/07/1972	Application for inspection of new building	Dr. R. Borun	Contractor: Landon Crane Pools Engineer: John B. Ferguson	\$5,000	Private swimming pool with heater
08/27/1976	Application for inspection of new building	Dr. and Mrs. Raymond Borun	Architect: Benton/Park/Candeva	\$20,000	Accessory Building
05/9/1990	Application for inspection to alter-repair-demolish	Dr. Raymond Borun	Architect: Lorenzo Tedesco Engineer: Isao Kawaski	\$28,000	Add 440 sf carport and interior work at pool house—add lav & toilet

² Information regarding alterations not found in building permits comes from documentation provided by the owner.

Date	Permit Type	Owner	Architect/Contractor/ Engineer	Value	Description
1/15/1998	Application for building permit and certificate of occupancy	E. Raymond and Ruth M. Borun	Contractor: The Dutch Roofer, Inc.	\$20,800	Reroof
10/21/2011	Application for building permit and certificate of occupancy	E. Raymond and Ruth M. Borun	Contractor: Jobe Roofing Company	\$12,000	Reroof with 60 sqrs Built Up roofing. Existing solid sheathing

Garden

The garden retains the original shape and form as it was laid out by Garrett Eckbo in 1960. It was designed to have a central, curved lawn surrounded by a walking pathway which still exists today. The tan-colored Norman brick paved patio adjacent to the house and the cedar arbor covered in a wisteria vine are both original features. The layout of the garden has remained relatively unchanged, while plantings have changed, and new decorative features have been added. In 1972 a swimming pool was added. What was originally a children's sand pit and jungle gym set area on the north side of the garden has been replaced with more plantings. Landscaping and planting alterations occurred in 1984-1985, 1999-2000, 2009, 2010, and 2015. The garden has been featured in *The American Home* magazine, June 1969; *Los Angeles Times Magazine*, March 1987 and May 1988, *Flowers and Gardens* 1992 calendar; *The Palladian Post*, April 1998.

In the early period of the garden, plantings were simple and low maintenance, as the focus of the backyard were children play areas. Once the Borun's children moved out of the house, Ruth began to focus more on cultivating a rich and complex garden. The current styling and design of the garden was planned by Ruth with garden designer Christine (Chris) Rossmini in 1985.³ Rock gardening is considered to be the highest form of gardening in England as it involves because of the difficulty of growing plants in rocky soil. Plants of English Rock Gardens are frequently first planted and grown in containers to control soil conditions. Rock gardens are also typically intricately colored as is the case in the Borun garden.⁴

³ Carolyn Ulrich, "Garden Memories," July 1994.

⁴ Robert Smaus, "A Hard Place," *Los Angeles Times Magazine*, May 15, 1988.

Subject Property History

The subject property was designed and constructed for Dr. Elmer Raymond Borun (Ray Borun, born 1918) and his wife Ruth Miles Borun (Ruth Borun, 1926-2018) and completed in 1960. The house was designed by architects D. Wallace Benton and Donald G. Park of the firm Benton and Park. The garden was designed by the firm of Eckbo, Dean, and Williams, led by master landscape architect Garrett Eckbo. Ray and Ruth raised their three daughters Nancy, Barbara, and Amy at the house. Ruth Borun died in 2018, Ray Borun continues to live in the house.

Ruth Borun grew up in Staten Island, New York. Her mother was a gardener and Ruth grew up caring for their large garden with her. Ruth Borun was an avid gardener who cultivated the front and rear landscaping throughout her 58 years living at the subject property. In 1984 Ruth enlisted landscape designer Christine Rosmini. Rosmini was named the Southern California Horticultural Society 1992 Horticulturist of the Year.⁵ Ruth and Rosmini continued their working relationship as Rosmini continued to consult with Ruth about her garden.

Ray Borun is a retired cardiologist who worked for what is now Ronald Regan UCLA Medical Center. Ray attended Stanford University School of Medicine and immediately after served in World War II. He completed his residency at Los Angeles County + University of Southern California General Hospital (LAC+USC General Hospital). Ray and Ruth met at LAC+USC General Hospital and married in 1952. In 1954 Ray began working at UCLA as assistant clinical professor of medicine focusing on cardiovascular disease. He worked at UCLA until he retired. Ray Borun is head of the Harry A. and Anna T. U. A. Borun Foundation established by his parents in 1957. In 1989 Ray and Ruth established the UCLA Borun Center for Gerontological Research. In 2003 the family Foundation was directed to endow the Anna and Harry Borun Chair in Geriatrics/Gerontology.⁶

⁵ Southern California Horticulturist Society Newsletter, June 2012, 1.

⁶ "Dr. and Mrs. E. Raymond Borun," Division of Digestive Diseases Newsletter, *UCLA Health Systems*, Spring 2011.

B. STATEMENT OF SIGNIFICANCE

The Borun House and Garden is significant under Criterion 1 as a rare representation of a Mid-Century Modern house constructed in the Brentwood Park neighborhood. It represents the Post-World War II development period in the neighborhood but is a rare example of the architectural style in a neighborhood populated with more traditional styles including American Colonial Revival, Ranch, and Spanish Colonial Revival. The Borun House and Garden is also significant under Criterion 3 as an excellent example of the Mid-Century Modern style. The house exhibits elements of this style through its horizontality, asymmetry, combination of vertical wood siding and Norman brick with matching colored recessed mortar, and flat roof with overhanging eaves, and modern garden.

Previous Surveys

The subject property was identified in SurveyLA as eligible for designation at the state and local levels. The survey results were published on the SurveyLA website in 2015, which identified the subject property as individually eligible for designation as a Historic-Cultural Monument (HCM), under the “Architecture and Engineering, 1850-1980” context, “L.A. Modernism” sub-context, “Post-war Modernism 1946-1976” theme, and “Mid-Century Modernism” sub-theme. The subject property is described as being an “excellent example of Mid-Century Modern residential architecture in the Brentwood Park area of Brentwood; work of noted architect D. Wallace Benton.”⁷

Brentwood

The context below was taken from SurveyLA Brentwood-Pacific Palisades Community Plan Area Survey Report:

The impetus for the initial development of Brentwood was the establishment of the Pacific Branch of the National Home for Disabled Volunteers. Opening its doors in 1888 on land donated by Arcadia de Baker, Senator John P. Jones, and the owners of the Wolfskill tract, the “Old Soldiers’ Home” was located immediately east of the area that would become Brentwood. The town of Sawtelle grew up on the lands south of the institution. Brentwood lies within the boundaries of the Rancho San Vicente y Santa Monica, granted in 1828 to Francisco Sepulveda. In 1905, Robert Gillis, who by that time controlled the Rancho lands through his association with the Santa Monica Land and Water Company, began to subdivide “Westgate,” so named because it was located adjacent to the west gate of the Soldiers’ Home. This subdivision was quickly followed by Westgate Acres, Westgate Gardens, and Westgate Heights. Los Angeles and Pacific Railroad Company tracks were installed along San Vicente Boulevard, which had been graded in 1905, to connect the new subdivisions by streetcar with the rest of Los Angeles. Advertisements for the Westgate subdivisions touted their proximity to the Soldiers’ Home and boasted that the trip downtown only required 35 minutes. The tracks remained in place until circa 1942, when the Pacific Electric Railroad, which had absorbed the Los Angeles and Pacific in 1911, discontinued streetcar service and five miles of coral trees were planted in place of the tracks down the center of San Vicente Boulevard.

The name “Brentwood” first appears in 1906, when the Western Pacific Development Company bought 350 acres from the Santa Monica Land and Water Company and announced development of an exclusive tract to be known as Brentwood Park. Said to be located “midway between the National Soldiers’ Home and the Pacific,” the tract extended north from San Vicente Boulevard beyond Sunset (then Beverly) Boulevard, with Bristol

⁷ Historic Resources Group, “SurveyLA, Historic Resources Survey Report, Brentwood-Pacific Palisades Community Plan Area,” *City of Los Angeles Department of City Planning*, November 2013, 13-16.

Avenue, originally called Grand Avenue, as its central thoroughfare. The distinctive layout of the new subdivision incorporated over three dozen landscaped traffic circles, one at each intersection, and approximately the same number of ovals situated midblock. Streets curved gracefully to follow the contours of the land and at 75- to 180-foot wide were generously scaled. Lots were varied in size and shape and most had a minimum of a 100-foot street frontage. Publicity for the development claimed that John McLaren, famed landscaper of San Francisco's Golden Gate Park, had supervised the planting, which was said to incorporate some 80,000 trees, including many native sycamores and oaks. Restrictions stipulating minimum setbacks; prohibiting billboards and oil wells, business uses, more than one house per lot, and distillation or sale of alcohol; and dictating race, color, and creed of buyers and residents were imposed. Despite the reputed \$1,000,000 investment by its backers, Brentwood Park got off to a slow start, forcing Western Pacific to sell a substantial interest to Dr. Herman Janss of the Braly-Janss Company. By 1916 only about 25 percent of the lots had been sold, but sales and construction picked up markedly in the 1920s, when several of the most prominent architects in the region were called upon to design lavish homes in the then fashionable Period Revival architecture styles.

Subdivision activity also accelerated during the 1920s. San Vicente Park (running along Bundy between Wilshire, then called Nevada, Boulevard and Montana Avenue), Brentwood Canyon Estates (along Carmelina Avenue), Brentwood Green (north and south of Sunset along Gretna Green and Kenter) were some of the tracts recorded during the decade. In Mandeville Canyon, Alphonzo Bell, Robert C. Gillis, and Henry O'Melveny, among notables, organized the Garden Foundation, acquired some 3,500 acres stretching from Sunset Boulevard to Mulholland Highway, and established the California Botanic Garden. Residential lots on the upper slopes of the canyon were sold to endow the garden, for which 800 acres was reserved on canyon floor and lower slopes. The former dean of the University of California College of Agriculture, E. D. Merrill, was appointed director. Plans included artificial ponds and streams, woodlands, specialty gardens, and a "Forest of Fame," wherein celebrities planted trees, the event memorialized on plaques. Plant species from around the globe were imported. The partially completed garden opened in 1928, but soon ran into financial difficulties and closed permanently in 1935. A new subdivision, the Botanic Garden Park, opened in its place. Remnants of the gardens, including two ponds, non-native plant species, and some trees from the Forest of Fame, still survive on private property. The picturesque stone bridge on Westgate Road is a unique visual reminder of the area's past. Development in the canyon was further impacted by a flood in 1938, but resumed in the early 1940s, much of it oriented around horse properties.

While building activity may have slowed in the early 1930s, it recovered as the decade progressed. Brentwood Glen, although subdivided in the 1920s as the Ratteree Tract, saw its definitive development between 1935 and 1942. Denser in layout than many other Brentwood neighborhoods, this Westwood-adjacent enclave saw its growth stimulated by the opening of the University of California campus in 1929, attracting many members of the UCLA faculty. It was somewhat isolated by the construction of the 405 Freeway between 1954 and 1960.

Brentwood was affected like all communities by the World War II suspension of building activity. In 1946, rising housing costs and the post-war housing shortage led four musicians to form a cooperative association for the purpose of combining their housing budgets, reasoning that they would therefore be able to afford communally what was beyond their means individually. Interest in the concept mushroomed, and membership in the Mutual Housing Association eventually reached five hundred. Eight hundred acres off of Kenter Avenue were purchased and leading architects were interviewed. A contract was signed with Whitney R. Smith and A. Quincy Jones as architects and Edguardo Contini as engineer. In

1948, the team presented the Association with a booklet, *Mutual Plans*, containing 28 house designs, from which the Association chose eight to be constructed. One hundred and sixty homes were eventually built, utilizing materials such as concrete block and wood, expansive glass walls, and low-pitched roofs. Communal facilities included a nursery school, credit union, and park; plans for other amenities and services were not realized. Crestwood Hills, as the development became known, was the only successful housing cooperative in the state of California. Unfortunately, approximately five dozen of these midcentury modern homes were destroyed in the 1961 Bel Air fire.

As construction of single-family homes accelerated to meet demand in the post-World War II years, builders ventured further up the canyons north of Sunset Boulevard. These years also witnessed a large leap in the scale of single-family development efforts. Additionally, a neighborhood of multi-family apartment buildings was constructed on the old Westgate tract.

Brentwood was from the outset a “suburb, away from the noise, dust, and inharmonies of the city.” A handful of commercial and institutional developments supported the growth of the community. As the main street of the Brentwood community and site of the interurban railway tracks that linked the area with the rest of Los Angeles, San Vicente Boulevard immediately west of the Old Soldiers’ home developed as the first commercial and institutional enclave. In 1928, the Sisters of St. Joseph of Carondelet, constructed a Catholic women’s college, Mt. Saint Mary’s, on 33 acres in the Brentwood hills. The Brentwood Country Club, which had a checkered history, changing sites and owners over the years, was established in its current location by the late 1920s. The Brentwood Presbyterian Church was constructed in 1929 and expanded following World War II. One of the most notable landmarks of the Survey Area, the Eastern Star Home, a retirement facility now the home of the Archer School, was erected on Sunset Boulevard in 1931, its Spanish Colonial Revival architecture by the William R. Mooser Company epitomizing the characteristics of the style.¹³ In 1943, the University Synagogue was organized and in 1955 moved into its permanent home on Sunset Boulevard and Saltair Avenue. Brentwood Country Mart opened in 1948 on land set aside in the 1920s Brentwood Place subdivision for commercial purposes. Brentwood Village developed around the same time, spurred by the post-war residential explosion in the area.

The subject property was constructed in the post-World War II era when a building boom occurred in neighborhoods throughout Los Angeles. The subject property represents the post-War growth of the Brentwood Park neighborhood. Further, the subject property is a rare example of the Mid-Century Modern residential style in a neighborhood initially populated with more traditional period revival styles including American Colonial Revival and Spanish Colonial Revival, and later traditional ranch houses.⁸

⁸ Historic Resources Group, “SurveyLA, Historic Resources Survey Report, Brentwood-Pacific Palisades Community Plan Area,” *City of Los Angeles Department of City Planning*, November 2013, 26.

Donald G. Park and D. Wallace Benton

The subject property was designed by the firm of Benton and Park, established in 1956, later known as Benton/Park/Candrea. Firm principals were Donald G. Park, AIA D. and Wallace Benton. Park was born in 1927 in Bruning, Nebraska. Park was the son of carpenters who had their own cabinet shop and lumberyard in Nebraska. His family moved to Los Angeles during the 1930s seeking economic opportunities. After serving in the Navy in World War II, Park enrolled in the University of Southern California (USC) School of Architecture where he studied under A. Quincy Jones.⁹ Park would go on to work at the office of Jones and Fredrick Emmons, where he met D. Wallace (Wally) Benton.

D Wallace Benton was born in Nogales, Arizona on October 23, 1925. He received a Bachelor of Science degree in Architecture from the University of Kansas. He was a member of Tau Sigma Delta Honor Society in Architecture and Allied Arts.¹⁰

The firm designed numerous Mid-Century Modern houses across Los Angeles. The Stone House (1964), in the Los Feliz neighborhood, is accredited to Park, as well as a few houses in the Encino and Sherman Oaks neighborhoods, including one for furniture designer Mel Brown (see Attachment E for these and other examples of the firms work).¹¹ They designed the Neiburger House (designated HCM #1122), also in Brentwood Park, in 1956. Night club owner Joby Lewis hired the firm to design a circular shaped house in Encino which was constructed in 1972.¹² They also designed the property located at 3301 North Longridge Terrace in Sherman Oaks.¹³ In 1959, Benton and Park designed a Malibu ranch house for the Stothart family featured in the *Los Angeles Times*.¹⁴ In 1970, Peter Jack Candrea, a classmate of Benton, joined the firm, and it became known as Benton/Park/Cadrea, until it disbanded in 2001.¹⁵

The subject property was constructed during the active post-War period when the firm was designing numerous Mid-Century Modern houses in and around Los Angeles. It represents the way the firm interpreted the vocabulary of Mid-Century Modern architecture through its horizontality, asymmetry, combination of vertical wood siding and Norman brick with matching colored recessed mortar, and flat roof with overhanging eaves.

⁹ Meghan Alyssa Rigney, *The Modern Architecture of Donald G. Park*, 10.

¹⁰ 1962 American Architects Directory, courtesy of the American Institute of Architects.

¹¹ Neal J. Leitereg, "Home of the Day: a Donald Park time capsule in Encino," *Los Angeles Times*, August 25, 2014.

¹² Nicole Anderson, "The Best Lot," *Modern Magazine*, December 9, 2016, <http://modernmag.com/the-best-lot/2/>.

¹³ "D.Wallace Benton and Donald G. Park," *Historic Places LA*, <http://historicplacesla.org/reports/50131602-6b27-48a0-946a-98cc787c0f3a>.

¹⁴ "Malibu beach house: an illusion of space," *Los Angeles Times*, June 7, 1959.

¹⁵ "Obituary Peter Jack Candrea," *Dignity Memorial*, <https://www.dignitymemorial.com/obituaries/westlake-village-ca/peter-candrea-6310788>.

Mid-Century Modern

The context below is taken from the City of Santa Monica Historic Resources Inventory Update Historic Context Statement:

Mid-century Modern is a term used to describe the post-World War II iteration of the International Style in both residential and commercial design. The International Style was characterized by geometric forms, smooth wall surfaces, and an absence of exterior decoration. Mid-century Modern represents the adaptation of these elements to the local climate and topography, as well as to the postwar need for efficiently built, moderately priced homes. In Southern California, this often meant the use of wood post-and-beam construction. Mid-century Modernism is often characterized by a clear expression of structure and materials, large expanses of glass, and open interior plans.

The roots of the style can be traced to early Modernists like Richard Neutra and Rudolph Schindler, whose local work inspired “second generation” Modern architects like Gregory Ain, Craig Ellwood, Harwell Hamilton Harris, Pierre Koenig, Raphael Soriano, and many more. These post-war architects developed an indigenous Modernism that was born from the International Style but matured into a fundamentally regional style, fostered in part by Art and Architecture magazine’s pivotal Case Study Program (1945-1966). The style gained popularity because its use of standardized, prefabricated materials permitted quick and economical construction. It became the predominant architectural style in the postwar years and is represented in almost every property type, from single-family residences to commercial buildings to gas stations.

Character-defining features include:

- One or two-story configuration
- Horizontal massing (for small-scale buildings)
- Simple geometric forms
- Expressed post-and-beam construction, in wood or steel
- Flat roof or low-pitched gable roof with wide overhanging eaves and cantilevered canopies
- Unadorned wall surfaces
- Wood, plaster, brick or stone used as exterior wall panels or accent materials
- Flush-mounted metal frame fixed windows and sliding doors, and clerestory windows
- Exterior staircases, decks, patios and balconies
- Little or no exterior decorative detailing
- Expressionistic/Organic subtype: sculptural forms and geometric shapes, including butterfly, A-frame, folded plate or barrel vault roofs

The subject property exhibits multiple character-defining features of the Mid-Century Modern style including its one-story configuration, horizontal massing, simple forms, flat roof with overhanging eaves, vertical wood siding with thin profile and tan Norman brick with matching colored recessed mortar, rear patio, little detail and unadorned wall surfaces.

Residential Garden

The Borun garden was designed by master landscape architect Garrett Eckbo in 1960 concurrent with the design and construction of the house. The section below is taken from the draft Post WWII Residential Gardens section of the draft SurveyLA Cultural Landscapes context:

Distinct from the designed landscapes of prior eras, Modern landscape architecture, designed in the years following World War II, was fresh and innovative. Modernism's overlapping ground planes shattered the traditional axial plan and its abstract fluid forms emphasized spatial continuity and flow over the rigid application of form. The advent of new materials in the garden such as aluminum, plastics, lightweight steel, and cement introduced a palette of diverse colors, textures, and shapes. Modernism's social objectives created a landscape architecture that was committed to achieving a balance between human, environmental, and aesthetic interests.

In the Modern garden, a new relationship between landscape architecture and artistic expression emerged. In gardens of earlier decades, sculpture, for example, often served an allegorical or memorial function. However, under Modernist precepts, freestanding sculpture was appreciated for its aesthetic contribution to the garden. Vegetation was likewise chosen for its specific sculptural qualities, which redefined the use of plant material in Modern era designed landscapes. Plants with unusual growing habits and compelling silhouettes were highly sought after in the Modern garden.

By the post-World War II era, the practice of landscape architecture had evolved from an amateur's pursuit into a professional design field. In the early decades of the 20th century, landscape designers in Los Angeles were primarily comprised of botanical enthusiasts or European-trained gardeners. Women successfully entered the profession as gardeners, garden designers, horticulturalists, and fine artists. Several women practitioners in Los Angeles, such as the partnership of Florence Yoch and Lucile Council, and Ruth Shellhorn, would establish highly successful firms that would operate for decades, from the 1920s through the 1950s. In 1913, the University of California at Berkeley was among the first universities to establish a landscape architecture degree program. The state of California has historically supported an active community of landscape architects and designers and, in 1954, California was the first state to establish a licensure requirement for landscape architects. During the post-World War II era, the role of the landscape architect specialized, reflecting the broad scope of the professional field and increased complexity of projects.

Los Angeles based landscape architect Garrett Eckbo exemplified the era's forward-thinking dynamism. Eckbo viewed the rigorous application of science and technology a vital component in addressing societal concerns. His influential book, *Landscape for Living* (1950), outlined a democratic design vision rooted in social objectives, which considered human needs and desires in partnership, rather than opposition, with the natural world. Like other Modernists of the period, he stated that a landscape design was not simply "magnificent spaces and beautiful enclosure" but instead intended for the people who would "expand and grow and develop within it." Eckbo's book is considered one of the first books to discuss modern American landscape design theory, advocating for unpretentious landscapes designed for the everyday enjoyment by people and by the individual. Prior to establishing his own practice, Eckbo worked for the Farm Security Administration designing landscape plans for multifamily developments that were intended for migrant and permanent agricultural workers. In these plans, he created flowing spaces defined by a broad plant palette. The challenge of generating a sense of community in suburban developments intrigued Eckbo. As the landscape architect for Gregory Ain's Mar Vista Tract (adopted Los Angeles Historic Preservation Overlay Zone),

Eckbo prioritized social interactions in the design with the use of buffer gardens and open spaces between the residences.

Outdoor rooms, a design element associated for decades with formal, Mediterranean-inspired gardens in Southern California, continued to evolve in the post-World War II era. The physical reality of reduced lot sizes and smaller yards meant that front yards were used primarily to provide a general setting for the residence. Appropriating the qualities of the outdoor room yet emphasizing its social aspect, the back yard became the focal point as the location for daily interactions and entertaining,

Bring the outside inside and the inside outside has become the credo of the modern architects. The patio, the lanai, the terrace, the back porch, the sun deck-are all now necessary parts of the home and, as in the Mediterranean houses of old, it is sometimes difficult to tell where one starts and the other ends.

Modern gardens were intended to be used. Curved pools, patios, barbeque areas, seamless indoor-to-outdoor transitions, unified design schemes with flowing forms constructed of softscape and hardscape elements, captured views from distant vistas, and signature vegetation were typical in Modern gardens. In residential designs, landscapes of the era often relied on succulent and other drought-resistant species from Australia and South Africa as a way to reduce maintenance. Lawns were replaced by ground covers or hardscape materials, such as pebbles, flagstones, and rocks. The use of architectural screens, walls, and planters simplified the Modern garden. Rock gardens were a popular solution for creating naturalistic, inexpensive, and low-maintenance gardens.

At the household level, the era's horticultural interest was focused on the popularity of gardening as a leisure pursuit. The rise of garden clubs and plant societies in the post-World War II era demonstrated an increased interest in hobby gardening. Los Angeles' nurseries continued to introduce new species into the local market. Some of the era's primary nurseries were Armstrong's Nurseries, Howard and Smith's, Aggeler & Musser Seed Company (formerly Germain's) and Flowerland in West Los Angeles. Landscape gardening publications of the period spanned a range of interests from backyard design, (e.g., *Sunset Magazine*) to publications featuring the work of innovative Modern designers (e.g., *Arts and Architecture*, under John Entenza, 1938-1962).

By the mid-1960s, the era of Modern gardens was winding down. Private garden design, long the mainstay of Modern landscape architecture, was increasingly viewed as separate from the movement's broader social objectives. As private garden design had become increasingly unprofitable, many designers shifted their attention toward complex, large-scale public projects, where they would continue to focus on addressing societal issues through design solutions.¹⁶

The Borun garden represents a Modern garden through its use of plants with interesting shapes and textures and its naturalistic feel. The garden form and shape create outdoor rooms, and these rooms flow from one to the next through curved walking paths. The seamless transition from the interior of the house to the exterior patio invites and indoor-outdoor living essential to Modern living. The garden uses freestanding sculptures and plants carefully chosen for their color, texture, shape and growing pattern, all emblematic of a Modern garden.

¹⁶ Marlise Fratinardo and Robert Nashak, Draft: "Designed Landscapes 1875-1980," SurveyLA, *City of Los Angeles*, December 2018.

English Rock Garden

English rock gardens have plantings which grow in rocky soil. The context below is taken from The North American Rock Garden Society.

English Rock Gardens

Historically, rock gardening began in the British Isles, its development an outcome of the greatly increased numbers of travelers from there who from early in the nineteenth century on visited Switzerland and other mountainous parts in Europe. Enamored by the great wealth of beautiful alpine plants they saw, unknown in their own countries, they were inspired to bring some back and attempt to grow them at home.

Because of a nearly complete lack of understanding of the needs of alpine and other mountain plants most early attempts at domesticating them were dismal failures. A few of the toughest and more adaptable sorts survived in the generally atrocious "rockeries" built by Victorians, but in the main those horticultural conceits, which sometimes included grottos, arches, bridges, and other elaborate architectural features, became graveyards for the choicer alpinists enthusiasts had plucked from their mountain homes.

But gradually improvement came. As early as 1870, William Robinson, in his book *Alpine Flowers for English Gardens*, attempted to give some guidance, and by the early years of the twentieth century, an altogether better appreciation of the needs of mountain plants had developed and skills in cultivating them improved. Nevertheless, for a long time, rock gardens continued to be poorly made and many esthetically unsatisfactory ones were established, as, sadly, are some modern ones. The least attractive belong in the groups the inspired English authority Reginald Farrer characterized as the almond pudding, dog's grave, and devil's lapful styles and that later in America became known as peanut brittle rock gardens.

Before the end of the first decade of the twentieth century, capable Europeans were advocating sound principles for constructing and planting rock gardens and for caring for plants appropriate to them. Among the books in that decade are *My Rock Garden*, by Reginald Farrer, whose famous garden was in Yorkshire, England, and *'Rock Gardens'* by Lewis Meredith, who gardened in County Wicklow, Ireland. Completed in 1913, but not published until six years later, Farrer's book *The English Rock Garden* became the bible of rock gardeners everywhere. A master of English prose, the author stimulated thousands to attempt the cultivation of the plants he so beautifully, entrancingly, and sometimes extravagantly described.

Another benchmark was the publication, in English in 1930, of *Rock Garden and Alpine Plants* by Henri Correvon, the distinguished Swiss pioneer in the cultivation of alpine plants. As early as 1877, Correvon exhibited at a horticultural flower show in Geneva a small collection of alpinists he had grown from seeds, for which pains he was accounted a "young enthusiast who does not realize the needs of the gardening world." Nevertheless, at the urging of one of the judges who thought the Société d' Horticulture de Genève should "give him something as evidence that the Société is interested in encouraging young beginners," Correvon was awarded a prize, four little silver teaspoons.

American Rock Gardens

In North America, interest in rock gardens began later than in Europe, yet in 1890 an example patterned after that at the Royal Botanic Gardens, Kew, England, but much smaller, was constructed at Smith College Botanic Garden, Northampton, Massachusetts. In the 1920s, another was installed at the Brooklyn Botanic Garden in New York City, and in 1932,

construction began on the Thompson Memorial Rock Garden (now the T. H. Everett Rock Garden) at The New York Botanical Garden in York City.

Meanwhile, keen amateurs were furthering the cause of rock gardening on both coasts of America. The publication in 1923 of Louise Beebe Wilder's delightful book *The Rock Garden* and the many other writings of this competent cultivator and talented author stimulated many Americans to engage in the new hobby.

Other circumstances that in the period between the two world wars encouraged the rapid expansion of enthusiasm for rock gardening were the organization of the American Rock Garden Society and the truly marvelous examples of planted rock gardens staged as exhibits at the great spring flower shows in Boston, New York and Philadelphia, by the superb artists of rock garden design and construction, Marcel Le Piniac, Ralph Hancock, and Zenon Schriber. The American Rock Garden Society continues to flourish and to attract to its membership people interested in its special field. (*Ed. note: ARGs membership in the United States and Canada exceeded 4,000 at end of 1991 and includes many members in other parts of the world. H. Lincoln Foster and Laura Foster and their 1968 book Rock Gardening were vital influences in America*).

Partly because of climate, which in many parts of North America precludes or makes extremely difficult the cultivation of many true alpine plants that are the glories of European rock gardens, and partly because of the availability of numerous charming small plants native to the continent that are not alpine, most American rock gardeners wisely do not limit their plantings to inhabitants of high mountains, but include other neat and choice kinds that look as if they properly belong. And this is as it should be.

Climate and Plants

Traditionally, and as generally interpreted, rock gardening involves the cultivation of mountain plants and other low sorts that withstand severe winter cold with impunity and is thought of as belonging only in temperate climates.

But viewed as an art form based on the agreeable use of rocks in the landscape, the development of rock gardens is as appropriate in warm temperate, subtropical, and tropical climates as in temperate ones. Certainly, there are many places in such regions where cliffs, outcropping rocks, and similar formations are as inspiring as those of colder regions, and the principles of adapting or constructing such features as garden landscapes are not different.

The kinds of plants to employ in warm climates quite obviously differ from those useful in colder ones, but plenty are available. Fit choices to local conditions. In desert and semidesert areas, cactuses and other succulents in nearly endless array are obvious possibilities. They look especially well in association with rocks. For humid warm climate regions, there are available just as many sorts of plants appropriate for displaying in rock environments. They include ferns, as well as many kinds of begonias, gesneriads, peperomias, and other plants, many of which as wildlings inhabit cliffs and other rock features.

There are two chief types of rock gardens, natural and artificial. The first represents the development of sites on which native rocks are prominent as outcrops, cliffs, or perhaps strewn boulders. The others are made in areas in which all or most of the rocks used must be imported.

Existence of a site of the first description is reason enough for adapting it as a rock garden, but constructed gardens are generally only justified by a genuine desire to grow and display small plants the majority of which are not well suited for flower beds and borders. There are

sometimes rockless sites, such as banks and steep slopes, where the development of a rock garden presents less problems than other treatments.¹⁷

The Borun garden was featured in the *Los Angeles Times Magazine* as an example of an English Rock Garden. It displays these characteristics through its intricately colored plantings, mixed soil composition, and intentional placement and spacing of rocks.

¹⁷ North American Rock Garden Society, "Intro to Rock Gardening," <https://www.nargs.org/reference/intro-rock-gardening>.

Garrett Eckbo

Garrett Eckbo, “the dean of West Coast landscape architects” was a pioneer in his field. *Los Angeles Times* journalist Elaine Woo celebrated Eckbo in his obituary as “a leader of the modern landscape movement, creating gardens the New York Times once called ‘the horticultural equivalent of the architecture and furniture of Charles and Ray Eames.’”¹⁸ A retired professor of landscape architecture at University of California, Berkeley (Berkeley), member of the American Society of Landscape Architects (ASLA), Eckbo stressed the integral relationship of site, client, and built and plant material. Educated at Berkeley and under Bauhaus-founder Walter Gropius at Harvard, Eckbo “exemplified the era’s forward-thinking dynamism” through a “rigorous application of science and technology,” “a vital component in addressing societal concerns.”¹⁹ With projects ranging from multifamily migrant and permanent agricultural worker housing developments for the Farm Security Administration and the Gregory Ain’s Mar Vista Tract, now an HPOZ, to single family residences for luminaries such as Gary Cooper and Louis B. Mayer, Eckbo’s skill was diverse yet consistent.

According to renowned architectural critic Esther McCoy “the first thing the landscape architect finds out is what technical problems are to be solved... The next thing to find out is what the owner wants.”²⁰ McCoy praised Eckbo for his mastery of these tenets. As stated in SurveyLA, “[h]is influential book, *Landscape for Living* (1950), outlined a democratic design vision rooted in social objectives, which considered human needs and desires in partnership, rather than opposition, with the natural world.” Often working closely in a collaborative environment that welcomed shared ideas, his landscapes, particularly those for single family residences, were crafted based on iterative conversations with clients. Acknowledging the intrinsic ephemeral nature of landscape, and the occasional morphing reality of human taste he was not tied to the original design of a landscape. Eckbo welcomed change, so as long as change continued to depict a balance of design and nature. He also heavily considered on-going maintenance for those who steward the environments he designed.

His project at the Borun House in Los Angeles, responded to the wishes of a young family through incorporation of a sandbox for the three children. Eckbo considered the present and future of family envisioning spaces as flexible zones available for change, while also weighing the benefits of paving versus plants in terms of required maintenance. It was this philosophy that resulted in Eckbo’s identity as an unpretentious designer for everyone. Eckbo was also known for the fusion of geometric, often asymmetrical, angular forms with more natural curves. This can be seen in his designs for the Mr. and Mrs. Don Hartman House in Beverly Hills where a diverse palette of colors including “restful Colorado brown” and paving “far from overwhelming” was seen in a “variety of designs and textures...as well as backgrounds that are ever changing.”²¹ At this house “[t]he lines of the arbor are a direct contrast to the rusticity of the tree and the redwood fence.” Notable works include the Fresno Mall, landscape at the University of New Mexico, a highly theatrical pool for the owner of swimsuit company Cole of California and plans for 50 West Coast housing sites for defense workers during World War II, and numerous public parks and private gardens.

By the 1960, Eckbo founded his firm Eckbo, Dean, Austin & Williams (EDAW) in San Francisco and Los Angeles. In addition to be a practicing landscape architect, Eckbo was instrumental in advancing the field in academia, as he was involved in the founding of the landscape architecture program at the University of Southern California.²² In 1965 Eckbo returned to Berkeley to head the Department

¹⁸ Elaine Woo, “Obituaries; Garrett Eckbo; Landscape Architect,” *Los Angeles Times*, June 2000.

¹⁹ SurveyLA; Garrett Eckbo, *Landscape for Living*, New York: F.W. Dodge Corporation, 1950.

²⁰ Esther McCoy, “to solve the problems people have,” *Los Angeles Times*, February 26, 1956.

²¹ Shan Stewart, “Angles for Patio Planning,” *Los Angeles Times*, September 10, 1950.

²² “Landscape Design Offered by SC,” *Los Angeles Times*, July 4, 1948.

of Landscape Architecture, a position he held until 1969.²³ Eckbo was also recipient of the 1983 Richard Neutra Award for professional excellence from Cal Poly Pomona's Department of Architecture.²⁴ EDAW is one of several legacy firms of the multinational design and engineering firm AECOM.

The Borun Garden was designed as a residential garden by master landscape architect Garrett Eckbo. It exemplifies several of Eckbo's design principles, including the concept that landscapes should be designed to be lived in. The original design was customized to the Borun's needs at the time and included a sand pit and children's play area for the Borun children. The patio and arbor helped emphasize the seamless indoor-outdoor living connection of the subject property which is integral to modern architecture and modern landscape design. Alterations to the garden, including the construction of the curved swimming pool, and the introduction of rock gardening, are compatible with the original modern landscape design by Eckbo.

Conclusion

The Borun Residence and Garden is eligible under Criterion 1 for representing the Post-War development of Brentwood Park and under Criterion 3 an excellent example of Mid-Century modern residential architecture and exhibits the distinctive characteristics of the style.

²³ "Eckbo, Garrett," *UC Berkeley Environmental Design Archives*, <https://archives.ced.berkeley.edu/collections/eckbo-garrett>.

²⁴ ... unanimous choice of a selection committee comprised of Dione Neutra; Thomas Hines, biographer of Richard Neutra; Bernard Zimmerman, former Neutra employee; Marvin Malecha, dean of the School of Environmental and Paul Helme, acting chair of the architecture department

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ATTACHMENTS

ATTACHMENT A: COMTEMPORARY IMAGES

ATTACHMENT B: HISTORIC IMAGES

ATTACHMENT C: MAPS

ATTACHMENT D: BUILDING PERMITS

ATTACHMENT E: GARRETT ECKBO DRAWINGS

ATTACHMENT F: ARTICLES

ATTACHMENT G: BENTON AND PARK WORK

ATTACHMENT H: ZIMAS MAP

**BORUN HOUSE AND GARDEN
344 SOUTH CLIFFWOOD AVENUE**

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ATTACHMENT A:
CONTEMPORARY IMAGES

**BORUN HOUSE AND GARDEN
344 SOUTH CLIFFWOOD AVENUE
LOS ANGELES, CA**

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BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 1: Borun House and driveway, view east (Chattel, 2019)



Image 2: Borun House and low wall, view east (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 3: Borun House and driveway, view east (Chattel, 2019)



Image 4: Borun House and driveway, view east (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 5: Borun House and driveway, view east (Chattel, 2019)



Image 6: Borun House and driveway, view southeast (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 7: Driveway, view northeast (Chattel, 2019)



Image 8: Driveway, garage at left and front entrance in background, view east (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 9: Front entrance and carport, view southeast (Chattel, 2019)



Image 10: Carport, view south (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 11: Front garden, view south (Chattel, 2019)



Image 12: Front garden, view northwest (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 13: Detail, garage, view north (Chattel, 2019)



Image 14: Front entrance doors, view east (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 15: South elevation, view east (Chattel, 2019)



Image 16: East elevation, view northwest (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 17: East elevation, view west (Chattel, 2019)



Image 18: East elevation, view south (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 19: East elevation, view west (Chattel, 2019)



Image 20: East elevation, potting area, view south (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 21: Arbor at east elevation, view north (Chattel, 2019)



Image 22: East elevation, view northwest (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 23: North elevation, view east (Chattel, 2019)



Image 24: North elevation, view west (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 25: Foyer, view west (Chattel, 2019)



Image 26: Foyer, view northeast (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 27: Foyer, view northeast (Chattel, 2019)



Image 28: Foyer, view southeast (Chattel, 2019)



Image 29: Powder room, view northwest (Chattel, 2019)

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BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 30: Living room, view south (Chattel, 2019)



Image 31: Living room, view northeast (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 32: Dining room, view northeast (Chattel, 2019)



Image 33: Dining room, view northwest (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 34: Hallway, view south (Chattel, 2019)

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BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 35: Library, view southwest (Chattel, 2019)



Image 36: Bedroom, view west Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 37: Bathroom, view south (Chattel, 2019)



Image 38: Bedroom, view southeast (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 39: Bedroom, view southeast (Chattel, 2019)



Image 40: Master bedroom, view southeast (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 41: Master bedroom, view northeast (Chattel, 2019)



Image 42: Master bedroom closet, view east (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 43: Master bathroom, view east (Chattel, 2019)



Image 44: Master bathroom, view west (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 45: Breakfast room, view northeast (Chattel, 2019)



Image 46: Breakfast room, view southeast (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 47: Kitchen, view west (Chattel, 2019)



Image 48: Kitchen, view northwest (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 49: Hallway, view south (Chattel, 2019)



Image 50: Laundry room, view north (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 51: Laundry room, view west (Chattel, 2019)



Image 52: Service area, view north (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 53: Space adjacent to garage, view northwest (Chattel, 2019)



Image 54: Garage, view northwest (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 55: Garden patio, view east (Chattel, 2019)



Image 56: Garden, coy pond in foreground, view east (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 57: Garden and pathway, view southeast (Chattel, 2019)



Image 58: Garden pathway, view south (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 59: Lawn and garden, view north (Chattel, 2019)



Image 60: Swimming pool with office building at right, view northeast (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 61: Accessory Building, west elevation, view northeast (Chattel, 2019)



Image 62: Accessory Building, north elevation, view south (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 63: Garden and pathway, view north (Chattel, 2019)



Image 64: Garden and pathway, view north (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 65: Accessory Building, east elevation, view west (Chattel, 2019)



Image 66: Accessory Building, east (left) and north (right) elevations, view west (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 67: Patio in front of office building, view north (Chattel, 2019)



Image 68: Office building, view east (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 69: Bathroom in office building, view north (Chattel, 2019)



Image 70: Office building, view northwest (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 71: Swimming pool, main house in background, view west (Chattel, 2019)



Image 72: Garden and pathway, view north (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 73: Rear portion of garden with gate onto South Canyon View Drive, view northeast (Chattel, 2019)



Image 74: Rear portion of garden, view northwest (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 75: Garden, view east (Chattel, 2019)



Image 76: Garden and pathway, view west (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 77: Pathway and arbor, view west (Chattel, 2019)



Image 78: Arbor, view west (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 79: Arbor and main house, view north (Chattel, 2019)



Image 80: Arbor and main house, view east (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 81: Garden details (Chattel, 2019)



Image 82: Garden details (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 83: Garden details (Chattel, 2019)



Image 84: Garden details (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 85: Garden details (Chattel, 2019)



Image 86: Garden details (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 87: Garden details (Chattel, 2019)



Image 88: Garden details (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT A: CONTEMPORARY IMAGES



Image 89: Garden details (Chattel, 2019)



Image 90: Garden details (Chattel, 2019)

ATTACHMENT B:
HISTORIC IMAGES

**BORUN HOUSE AND GARDEN
344 SOUTH CLIFFWOOD AVENUE
LOS ANGELES, CA**

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BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 1: Garden (Ray Borun, 1966)



Image 2: Garden (Ray Borun, 1963)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 3: Arbor and Garden (Ray Borun, 1966)



Image 4: Arbor and Garden (Ray Borun, 1966)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 5: Arbor and Garden (Ray Borun, 1966)



Image 6: Garden (Ray Borun, 1966)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 7: Garden (Ray Borun, 1963)



Image 8: Garden (Ray Borun, 1963)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 9: Garden (Ray Borun, 1966)

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BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 10: Driveway and garage (Ray Borun, 1985)



Image 11: Driveway (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 12: Driveway (Ray Borun, 1985)



Image 13: Planter in front yard (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 14: Garden (Ray Borun, 1985)



Image 15: Garden (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 16: Garden (Ray Borun, 1985)



Image 17: Garden (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 18: Garden (Ray Borun, 1985)



Image 19: Garden (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 20: Garden (Ray Borun, 1985)



Image 21: Garden (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 22: Garden (Ray Borun, 1985)



Image 23: Garden (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 24: Garden (Ray Borun, 1985)



Image 25: Garden renovations (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 26: Garden (Ray Borun, 1985)



Image 27: Garden, coy pond construction (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 28: Garden, coy pond construction (Ray Borun, 1985)

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BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 29: Garden, coy pond construction (Ray Borun, 1985)



Image 30: Garden, coy pond construction (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 31: Garden, coy pond construction (Ray Borun, 1985)



Image 32: Garden, coy pond construction (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 33: Garden, coy pond construction (Ray Borun, 1985)



Image 34: Garden, coy pond construction (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 35: Garden, coy pond construction (Ray Borun, 1985)



Image 36: Garden renovations (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 37: Garden, coy pond construction (Ray Borun, 1985)



Image 38: Garden, coy pond construction (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 39: Garden, coy pond construction (Ray Borun, 1985)



Image 40: Garden renovations (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 41: Garden renovations (Ray Borun, 1985)



Image 42: Garden renovations (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 43: Garden, coy pond construction (Ray Borun, 1985)



Image 44: Garden, coy pond construction (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 45: Garden, coy pond construction (Ray Borun, 1985)



Image 46: Garden, coy pond construction (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 47: Garden, coy pond construction (Ray Borun, 1985)



Image 48: Garden, coy pond construction (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 49: Garden, coy pond construction (Ray Borun, 1985)

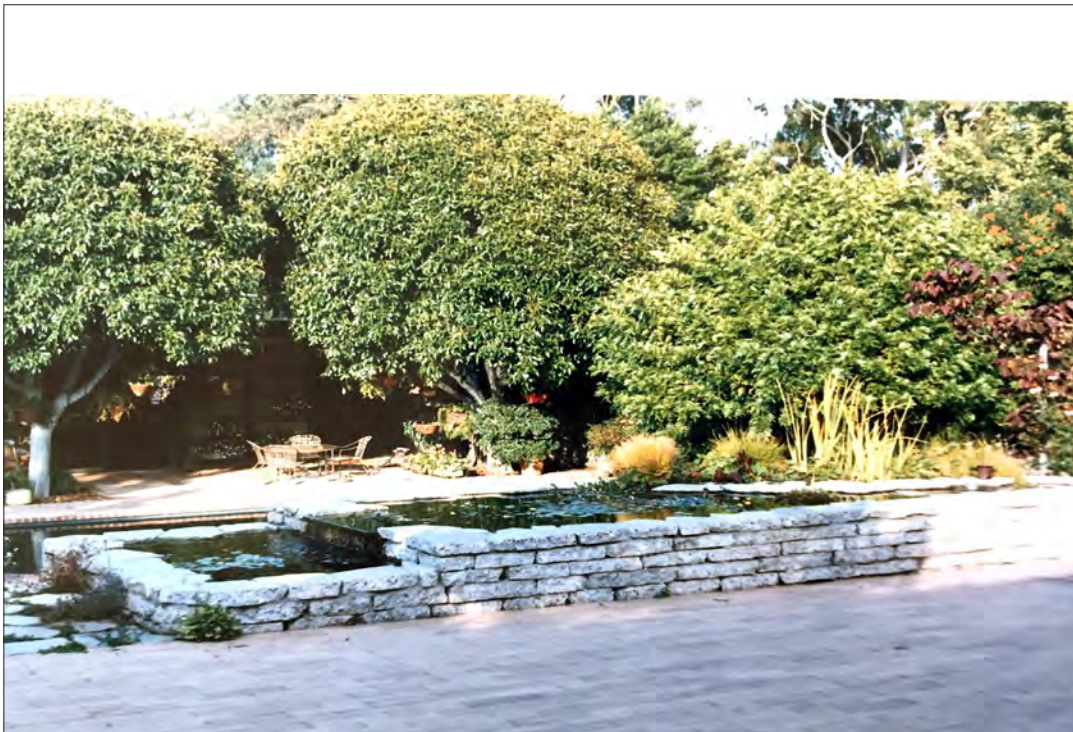


Image 50: Garden, coy pond construction (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 51: Garden renovations (Ray Borun, 1985)



Image 52: Garden renovations (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 53: Garden renovations (Ray Borun, 1985)



Image 54: Garden renovations (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 55: Garden renovations (Ray Borun, 1985)



Image 56: Garden renovations (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 57: Garden renovations (Ray Borun, 1985)



Image 58: Garden renovations (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 59: Garden renovations (Ray Borun, 1985)



Image 60: Garden renovations (Ray Borun, 1985)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT B: HISTORIC IMAGES



Image 61: Garden renovations (Ray Borun, 1985)



Image 62: Garden renovations (Ray Borun, 1985)

ATTACHMENT C:
MAPS

**BORUN HOUSE AND GARDEN
344 S CLIFFWOOD
LOS ANGELES, CALIFORNIA**

BORUN HOUSE AND GARDENS, 344 S CLIFFWOOD, LOS ANGELES, CALIFORNIA

ATTACHMENT C: MAPS

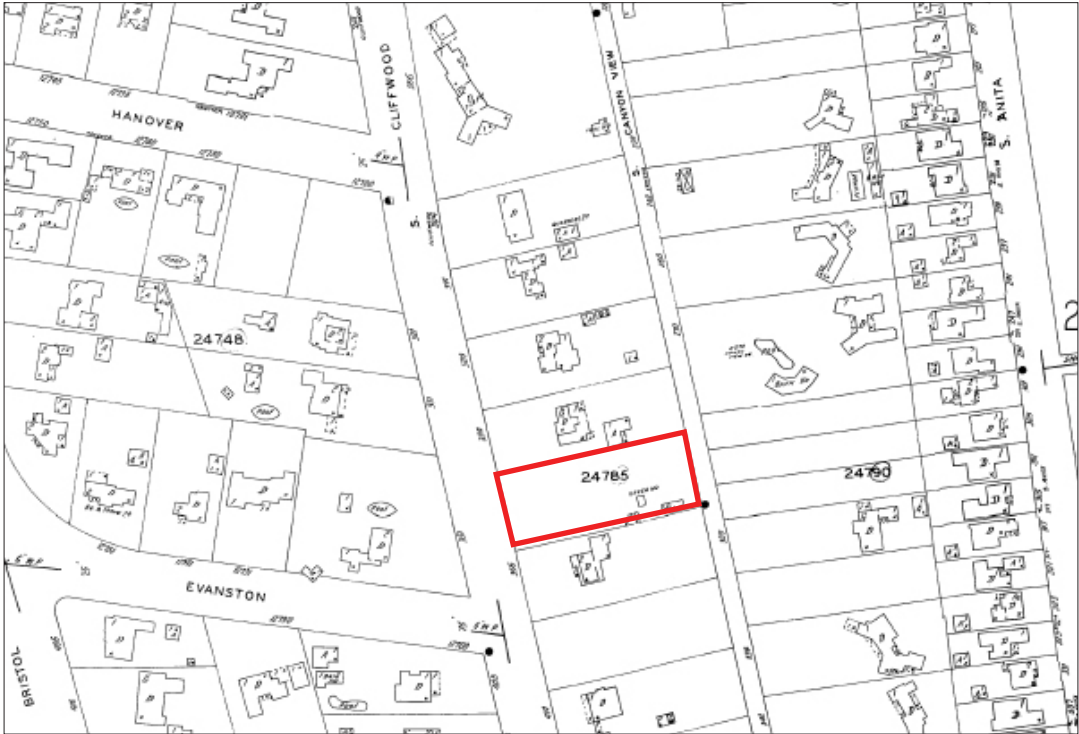


Image 1: Subject property outlined in red (Sanborn Fire Insurance Map, 1906-1950)

BORUN HOUSE AND GARDENS, 344 S CLIFFWOOD, LOS ANGELES, CALIFORNIA
ATTACHMENT C: MAPS

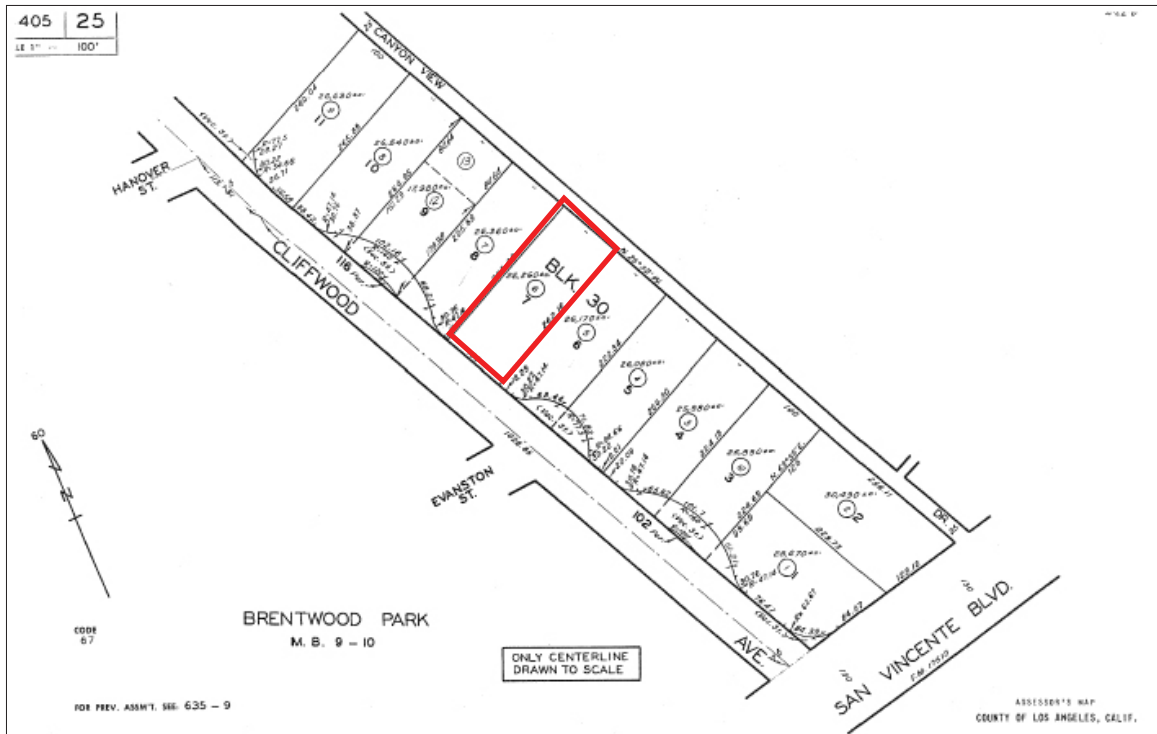


Image 2: Subject property outlined in red (County of Los Angeles Assessor's Map)

ATTACHMENT D:
BUILDING PERMITS

**BORUN HOUSE AND GARDEN
344 S CLIFFWOOD
LOS ANGELES, CALIFORNIA**

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1 B-10897 APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY				Form B-1	
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 LOT	7	BLK.	30	TRACT	Brantwood Park
JOB ADDRESS	344 S. Cliffwood Ave.			APPROVED	DHB
2. BETWEEN CROSS STREETS	Evanston AND Hanover		DIST. MAP		7258
3. PURPOSE OF BUILDING	Dwelling & attached Garage			ZONE	R-1-1
4. OWNER	Dr. & Mrs. R. E. Borun			PHONE	DR 24875
5. OWNER'S ADDRESS	11944 Foxboro Dr.		I.A.	49	ZONE
6. CERT. ARCH.	D. Wallace Benton		STATE LICENSE	PHONE	DR 20414
7. LIC. ENGR.	none			STATE LICENSE	PHONE
8. CONTRACTOR	Owner			STATE LICENSE	PHONE
9. CONTRACTOR'S ADDRESS	same as 5.			P.O.	ZONE
10. SIZE OF NEW BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE		
83 x 107	1	12	1 Garage		
1 344 S. Cliffwood Ave.				DISTRICT OFFICE	
1960				VIA	
11. MATERIAL	<input checked="" type="checkbox"/> WOOD	<input type="checkbox"/> METAL	<input type="checkbox"/> CONG. BLOCK	<input type="checkbox"/> ROOF CONST.	<input type="checkbox"/> WOOD CONG.
EXT. WALLS:	<input checked="" type="checkbox"/> STUCCO	<input type="checkbox"/> BRICK	<input type="checkbox"/> CONCRETE	<input type="checkbox"/> OTHER	ROOFING COMPO.
12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.				SPRINKLERS REQ'D. SPECIFIED	
45,000				BLDG. AREA	
\$40,000.				5200	
Approval of driveway location must be obtained from the Department of Public Works before securing Building Permit.				VALUATION APPROVED	
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.				APPLICATION CHECKED	
SIGNED <i>John Michael</i>				PLANS CHECKED	
This Form When Properly Validated is a Permit to Do the Work Described.				CORRECTIONS VERIFIED	
				PLANS APPROVED	
				APPLICATION APPROVED	
				INSPECTOR	
TYPE	GROUP	MAX. OCC.	P.C.	S.P.C.	B.P.
I	R-1	1-fam	66.00	6.25	44.50
VALIDATION					
CASHIER'S USE ONLY					
WHA-PC # 97911 # 66.00-8-19-60					
SFC 28550 11-14-60 6.25					
GPT 1335 11-14-60 5.00					
B.P. 34474 11-14-60 144.30					

Image 1: Original building permit, 1960 (City of Los Angeles Building and Safety Department)

<div style="display: flex; justify-content: space-between;"> 3 APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY B&S Form B-3 </div>										
<div style="display: flex; justify-content: space-between;"> CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY </div>										
INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.										
1. LEGAL DESCR.	LOT 7	BLK. 30	TRACT Brentwood				ADDRESS APPROVED DHB			
2. BUILDING ADDRESS	344 S. Cliffwood Ave					DIST. MAP 7258				
3. BETWEEN CROSS STREETS	Sunset AND San Vicente				ZONE R A 1					
4. PRESENT USE OF BUILDING	Residence (35)		NEW USE OF BUILDING same			FIRE DIST.				
5. OWNER'S NAME	E. Raymond Borun		PHONE GR 24875		INSIDE XX KEY 75					
6. OWNER'S ADDRESS	344 S. Cliffwood Ave		P.O. Los Angeles 49		COR. LOT REV. COR.					
7. CERT. ARCH.	D. Wallace Benton		STATE LICENSE PHONE GR 41581		LOT SIZE 100x262 thru					
8. LIC. ENGR.			STATE LICENSE PHONE		REAR ALLEY SIDE ALLEY BLDG. LINE					
9. CONTRACTOR	Owner		STATE LICENSE PHONE		REAR ALLEY SIDE ALLEY BLDG. LINE					
10. CONTRACTOR'S ADDRESS	Same as # 6		P.O. ZONE		BLDG. LINE					
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE				BLDG. AREA			
3 344 S. Cliffwood Avenue						DISTRICT OFFICE WLA				
12. MATERIAL	<input type="checkbox"/> WOOD	<input type="checkbox"/> METAL	<input type="checkbox"/> CONG. BLOCK	ROOF	<input type="checkbox"/> WOOD	<input type="checkbox"/> STEEL	ROOFING			
EXT. WALLS:	<input type="checkbox"/> STUCCO	<input type="checkbox"/> BRICK	<input type="checkbox"/> CONCRETE	CONST.	<input type="checkbox"/> CONG.	<input type="checkbox"/> OTHER				
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ 1000.00		VALUATION APPROVED		AFFIDAVITS grading					
14. SIZE OF ADDITION	STORIES	HEIGHT	APPLICATION CHECKED Kobayashi		CRITICAL SOIL					
15. NEW WORK: (Describe)	EXT. WALLS		ROOFING		PLANS CHECKED NONE		DWELL. UNITS M.			
Install new cabinets and sink					CORRECTIONS VERIFIED		SPACES PARKING M.			
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, and I have read reverse side of Application.					PLANS APPROVED		GUEST ROOMS 0			
Signed <u>Ruth M. Borun</u>					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	
V	R		3799			6.00				
CASHIERS USE ONLY #L453950 OCT-19-64 26525 C — 1 CK 6.00										
P.C. No. GRADING CRIT. SOIL CONS.										

Image 2: Building permit for new cabinets and sink, 1964 (City of Los Angeles Building and Safety Department)

BORUN HOUSE AND GARDENS, 344 S CLIFFWOOD, LOS ANGELES, CALIFORNIA
ATTACHMENT D: BUILDING PERMITS

3 APPLICATION TO ALTER, REPAIR, DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY																								
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 DESOR.	LOT 7	BLK. 30	TRACT Bretwood Park	CENSUS TRACT MRP						DIST. 725B														
2. PRESENT USE OF BUILDING	01 1 fam. dwl. g& atk. gar. same			ZONE RA-1																				
3. JOB ADDRESS	344 So. Cliffwood Drive																							
4. BETWEEN CROSS STREETS	San Vicente AND Sunset			INSIDE COR. LOT KEYS 1/4" COR. LOT SIZE 100x262.16																				
5. OWNER'S NAME	Dr. Maynard Borun GR 24875			FIRE DIST. 263.09																				
6. OWNER'S ADDRESS	344 Cliffwood Drive L.A.			REAR ALLEY																				
7. ARCHITECT OR DESIGNER	D. Wallace Benton C2214 3 474-1581			SIDE ALLEY																				
8. ENGINEER	Ralph Goers SE 949 788-1561			BLDG. LTR.																				
9. CONTRACTOR	Owner See Above			AFFIDAVITS																				
10. SIZE OF EXISTING BLDG.	STORIES 1	HEIGHT 11	NO. OF EXISTING BUILDINGS ON LOT AND USE one - residence																					
11. MATERIAL OF CONSTRUCTION	EXT. WALLS plas. wood	ROOF compo	FLOOR conc.																					
12. JOB ADDRESS	344 So. Cliffwood Drive																							
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ 3500.00																							
14. NEW WORK: (Describe)	bedroom and bath addition																							
NEW USE OF BUILDING 1 fam. dwelling																								
TYPE V	GROUP R-1	SPRINKLERS REQ'D SPECIFIED	VALUATION APPROVED	CONS.																				
BLDG. AREA 290	MAX. OCC.	TOTAL	PLANS CHECKED	ZONED BY Stoughton																				
DWELL. UNITS N/A	GUEST ROOMS	SPACES PARKING REQ'D PROVIDED N/A	PLANS APPROVED	FILE WITH																				
P.C. No. D5103	CONT. INSP.	APPLICATION APPROVED	INSPECTOR																					
P.C. 10.40	S.P.C. 5.00	G.P.I. 16.00	I.F.	O.S.	C/O	TYPYST apm																		
<table border="1"> <tr> <td>CASHIER'S USE ONLY</td> <td>OCT-19-66 65534W</td> <td>OCT-11-66 24532</td> <td>A - 3 CK</td> <td>10.40</td> </tr> <tr> <td></td> <td></td> <td>OCT-19-66 25153</td> <td>B - 6 CK</td> <td>5.00</td> </tr> <tr> <td></td> <td></td> <td>OCT-19-66 25154</td> <td>B - 1 CK</td> <td>16.00</td> </tr> </table>										CASHIER'S USE ONLY	OCT-19-66 65534W	OCT-11-66 24532	A - 3 CK	10.40			OCT-19-66 25153	B - 6 CK	5.00			OCT-19-66 25154	B - 1 CK	16.00
CASHIER'S USE ONLY	OCT-19-66 65534W	OCT-11-66 24532	A - 3 CK	10.40																				
		OCT-19-66 25153	B - 6 CK	5.00																				
		OCT-19-66 25154	B - 1 CK	16.00																				
STATEMENT OF RESPONSIBILITY																								
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.																								
"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 <i>Clark M. ...</i>			Name			Date																		
(Owner or Agent)																								

Image 3: Permit for bedroom and bathroom addition, 1966
 (City of Los Angeles Building and Safety Department)

BORUN HOUSE AND GARDENS, 344 S CLIFFWOOD, LOS ANGELES, CALIFORNIA

ATTACHMENT D: BUILDING PERMITS

1 APPLICATION FOR INSPECTION OF NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY									
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 DESC.	LOT 7	BLK. 30	TRACT Brentwood Park	CENSUS TRACT 2642					
2. PURPOSE OF BUILDING				DIST. MAP 1256					
20 pvt swim pool-#203 W/htr				ZONE RA 1					
3. JOB ADDRESS				FIRE DIST. FBZ					
344 S. Cliffwood Ave.				LOT (TYPE) #110					
4. BETWEEN CROSS STREETS				LOT SIZE 100x767.6					
5. OWNER'S NAME				ALLEY -					
Dr. R. Borum				BLDG. LINE NO					
6. OWNER'S ADDRESS				AFFIDAVITS NO					
344 S. Cliffwood Ave. Brentwood				CRIT. SOIL NO					
7. ARCHITECT OR DESIGNER				HIGHWAY DED. N/G					
---				FLOOD NO					
8. ENGINEER				PLANS CHECKED Stuart					
John B. Ferguson				PLANS APPROVED Stuart					
9. CONTRACTOR				APPLICATOR APPROVED Stuart					
Landon Crane Pools				ZONED BY Maculura					
10. LENDER				FILE WITH					
0----				P.C. No. E 7099					
11. SIZE OF NEW BLDG.				INSPECTION ACTIVITY					
20 x 38				INSPECTOR B					
12. MATERIAL OF CONSTRUCTION				P.C. 2047					
EXT. WALLS CONE				S.P.C. ---					
ROOF ---				G.P.I. ---					
FLOOR cone				B.P. 3150					
13. JOB ADDRESS				I.F. ---					
344 S. Cliffwood Ave.				O.S. ---					
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING				C/O ---					
\$ 5000				TYPYST ---					
PURPOSE OF BUILDING pvt swim pool #203									
TYPE ---									
BLDG. AREA 550									
DWELL. UNITS 1-09									
SPRINKLERS REQ'D SPECIFIED ---									
P.C. No. E 7099									
P.C. 2047									
MAR-3-72 04529 • • • L-6 CK 2047									
MAR-7-72 04807 • 89688 • K-2 CK 3150									
STATEMENT OF RESPONSIBILITY									
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.									
"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 [Signature]				Name			Date		
ADDRESS APPROVED									

Image 4: Building permit for swimming pool, 1972 (City of Los Angeles Building and Safety Department)

BORUN HOUSE AND GARDENS, 344 S CLIFFWOOD, LOS ANGELES, CALIFORNIA
ATTACHMENT D: BUILDING PERMITS

1 APPLICATION FOR INSPECTION OF NEW BUILDING CITY OF LOS ANGELES AND FOR CERTIFICATE OF OCCUPANCY 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 7	BLK 30	TRACT Brentwood Park	DIST. MAP 7258						CENSUS TRACT 2642.00
2. PURPOSE OF BUILDING	23 cabins and hobby rooms Accessory Bldg.			ZONE RA-1						FIRE DIST. FBZ
3. JOB ADDRESS	344 S. Cliffwood			AND Hamover						LOT (TYPE) int thru
4. BETWEEN CROSS STREETS	Wanston								LOT SIZE irreg	
5. OWNER'S NAME	Dr. & Mrs. Raymond Borun			PHONE 472 4875						
6. OWNER'S ADDRESS	same Brentwood 90045			CITY ZIP						
7. ENGINEER				BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ALLEY			
8. ARCHITECT OR DESIGNER	Benton/Park/Candrea			BUS. LIC. NO. C1787	ACTIVE STATE LIC. NO.	PHONE 474 1581	BLDG. LINE			
9. CONTRACTOR	owner			BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	AFFIDAVITS			
10. BRANCH LENDER							CITY			
11. SIZE OF NEW BLDG.	WIDTH 34	LENGTH 19	STORIES 1	HEIGHT 17	NO. OF EXISTING BUILDINGS ON LOT AND USE 1 res/att garage					
12. MATERIAL OF CONSTRUCTION	EXT. WALLS wood			ROOF comp/rock	FLOOR wood					
13. JOB ADDRESS	344 S. Cliffwood								DIST. OFFICE WLA	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$			20000					CRIT. SOIL	
									GRADING yes	
									HIGHWAY DED.	
PURPOSE OF BUILDING	Accessory Building			STORIES 1	HEIGHT 17	FLOOD				
TYPE II	GROUP OCC. R1	BLDG. AREA 1200	PLANS CHECKED			CONS. /				
DWELL UNITS 0	MAX. OCC.	TOTAL	PLANS APPROVED			ZONED BY Enbody				
GUEST ROOMS 1	PARKING REQ'D	PARKING PROVIDED	APPLICATION APPROVED			FILE WITH				
SPRINKLERS REQ'D SPECIFIED	CONT. INSP.	STD. COMP.	INSPECTION ACTIVITY			INSPECTOR				
P.C. 10795	S.P.C.	B.P. 12100	T.I. 15100	P.M.	I.F.	G.P.I. 30	CONS. B		D.S.	
P.P. 107302	PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.								TYPISTS C	
CASHIERS USE ONLY	AUG-27-76 04507 W		: : K - 6 CK		107.95					
	AUG-27-76 04508 W		: : K - 9 CK		30.00					
	FEB-24-77 17195 W		11862 • K - 2 CK		142.00					
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 <i>D. Wallace Benton</i>								Signature/Date		
(Owner or Agent having Property Owner's Consent)										

Image 5: Permit for accessory building, 1977 (City of Los Angeles Building and Safety Department)

BORUN HOUSE AND GARDENS, 344 S CLIFFWOOD, LOS ANGELES, CALIFORNIA

ATTACHMENT D: BUILDING PERMITS

3 APPLICATION FOR INSPECTION		CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY		TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY	
INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.					
1. LEGAL DESCR.	LOT 7	BLOCK 30	TRACT BRENTWOOD PARK	COUNTY REF. NO. MP9-10	DIST. MAP 129B141 CENSUS TRACT 2640.00
2. PRESENT USE OF BUILDING (01)	SFD+ATT. GARAGE		NEW USE OF BUILDING SAME	ZONE Ra-1	
3. JOB ADDRESS	344 S. CLIFFWOOD DRIVE			FIRE DIST. FBZ	COUN. DIST. 11
4. BETWEEN CROSS STREETS	SAN VICENTE BL. (MP9-10)			LOT TYPE INT THRU	LOT SIZE
5. OWNER'S NAME	DR. & MRS. RAYMOND BORUN			PHONE	
6. OWNER'S ADDRESS	344 S. CLIFFWOOD DR. LOS ANGELES 90049			CITY	ZIP 90049
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ALLEY	
8. ARCHITECT OR DESIGNER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLDG. LINE	
RICK CHUN			C11161 385-3671		
9. ARCHITECT OR ENGINEER'S ADDRESS	2857 W. 7TH ST. LOS ANGELES 90005			AFFIDAVITS ZI 1448	
10. CONTRACTOR	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE		
N.S.					
11. SIZE OF EXISTING BLDG.	WIDTH 80'	LENGTH 80'	STORIES 1	HEIGHT 10'	NO. OF EXISTING BUILDINGS (2) SFD & 2640
12. FRAMING MATERIAL OF EXISTING BLDG.	EXT. WALLS WOOD	ROOF WOOD	FLOOR WD/RSD FL	STREET GUIDE	
13. JOB ADDRESS	344 S. CLIFFWOOD DRIVE				
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 5,500.00			DIST. OFF. WLA	P.C. REQ'D NO (B)
15. NEW WORK (Describe)	REMOVE. EX. TUB, SHWR & EXTER. NON-BRNG WALL, ADD NEW 22 SF EXT., NEW FIX, LT & FIN			GRADING YES	SEISMIC FLOOD
NEW USE OF BUILDING (01) SFD+ATT. GARAGE	SIZE OF ADDITION 220x110'		STORIES 1	HEIGHT 10'	FILE WITH ZONED BY 900507 HIRONAKA
TYPE V-1	GROUP OCC. R3/M1	FLOOR AREA +22 SF	PLANS CHECKED N. PEDRERA	APPLICATION APPROVED RANDALL KINA	
DWELL UNITS 1	MAX OCC. 1 FAMILY	TOTAL	INSPECTION ACTIVITY (CS)	INSPECTOR	
GUEST ROOMS N/A	PARKING REQ'D N/A	PARKING PROVIDED STD. & COMP.	GEN.	MAJ. S.	EQ.
P.C. 43.95	G.P.I. + NP 20.00	CONT. INSP. 1.00	B & S-3 (R.7/80)		
S.P.C. 31.10	E.I. .50	F.H. -	US/10/90 0215+1207N WLO1 I-7534 C 24 BUILD PLAN CHG 43.95 B FAMI COMM IN 51.70 EI RESIDENTIAL 0.50 ONE STOP 1.92 TOTAL 98.07 CHECK 98.07		
I.F. -	O.S.S. 1.92	S.O.S.S. -	CLAIMS FOR REFUND OF FEES PAID ON PERMITS MUST BE FILED: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC. SPRINKLERS REQ'D SPEC. - ENERGY DAS -		
ISS. OFF. WLA	C/O -	ENERGY DAS	UNLESS A SHORTER PERIOD OF TIME HAS BEEN ESTABLISHED BY AN OFFICIAL ACTION, PLAN CHECK APPLICATIONS MUST BE PAID FOR THE FEE TO BE PAID AND THE PERIOD OF TIME FOR WHICH THE FEE IS PAID.		
P.C. NO. CC	\$98.07				

Image 6: Building permit for bathroom remodel, 1990 (City of Los Angeles Building and Safety Department)


BORUN HOUSE AND GARDENS, 344 S CLIFFWOOD, LOS ANGELES, CALIFORNIA

ATTACHMENT D: BUILDING PERMITS

3		APPLICATION		CITY OF LOS ANGELES		DEPT OF BUILDING AND SAFETY		TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY	
FOR INSPECTION		8 3 0 0 6 0 0 2 3 3							
INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.									
1. LEGAL DESCR.	LOT	BLOCK	TRACT	COUNTY REF. NO.	DIST. MAP				
	7	30	Brentwood Park	MP9-10	129B141	CENSUS TRACT 2640.00			
2. PRESENT USE OF BUILDING	NEW USE OF BUILDING				ZONE				
01	sfd / car		sfd / car pool		RA-1				
3. JOB ADDRESS	344 S. Cliffwood Avenue				FIRE DIST.	COUN. DIST.			
					FBZ	11			
4. BETWEEN CROSS STREETS	AND				LOT TYPE				
	San Vicente		Sunset		int through				
5. OWNER'S NAME	PHONE				LOT SIZE				
Dr. Raymond Borun	472-4875				100' x 263'				
6. OWNER'S ADDRESS	CITY		ZIP						
344 S. Cliffwood Ave.	Brentwood		90025						
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE			ALLEY			
Isao Kawasaki		2150	829-3701						
8. ARCHITECT OR DESIGNER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE			BLOC. LINE			
Lorenzo Tedesco		829-3701							
9. ARCHITECT OR ENGINEER'S ADDRESS	CITY		ZIP		AFFIDAVITS				
2912 Colorado Blvd.	Santa Monica		90404		Z11448		AK		
10. CONTRACTOR	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE						
11. SIZE OF EXISTING BLDG.	WIDTH	LENGTH	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE				
	60'	60'	1	14'	2 - sfd pool house				
12. FRAMING MATERIAL OF EXISTING BLDG.	EXT. WALLS	ROOF	FLOOR						
	wood	campo	wood						
13. JOB ADDRESS	344 S. Cliffwood Ave.				STREET GUIDE				
3									
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 30,000				28,000		DIST. OFF. WLA		P.C. REQ'D No(B)
15. NEW WORK (Describe)	Add 440 sf carport & interior work at pool house - add lav & toilet				GRADING YES		SEISMIC		
					HWY. DED.		FLOOD		
NEW USE OF BUILDING	SIZE OF ADDITION		STORIES	HEIGHT	FILE WITH				
			1	14					
TYPE	GROUP OCC.	FLOOR AREA	PLANS CHECKED		ZONED BY				
		440	R King		Canning 900423				
DWELL UNITS	MAX OCC.	TOTAL	APPLICATION APPROVED		TYPIST				
			Randall King		mm				
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED	INSPECTION ACTIVITY		INSPECTOR				
		STD. COMP.	(CS)						
P.C.	Q.P.I. & N.P.	CONT. INSP.	B & S B-3 (R.7/89)						
144.50			03/07/90 09:58:40AM 4101 7-8540 6 02						
S.P.C.	P.M.		BUILD PLAN ONE 144.50						
			B FANT COMM IN 170.00						
B.P.	E.I.		E1 RESIDENTIAL 1.96						
170.00	496		USE SIGN 8.33						
I.F.	F.H.		CARRY TO TRAM 6541 322.79						
S.D.	O.S.S.								
NA	6.33								
ISS. OFF.	S.O.S.S.	SPRINKLERS REQ'D SPEC.							
WLS									
P.C. NO.	C/O	ENERGY	DAS						
Unless a shorter period of time has been established by an official action, plan check approval expires one year after the fee is paid and this permit expires two years after the fee is paid or 180 days after the fee is paid if construction is not commenced.									
90WL 89450									

Image 7: Permit for carport, 1990 (City of Los Angeles Building and Safety Department)

BORUN HOUSE AND GARDENS, 344 S CLIFFWOOD, LOS ANGELES, CALIFORNIA
ATTACHMENT D: BUILDING PERMITS


344 S Cliffwood Ave			Permit #: 98016 - 2000 - 00763
		Plan Check #:	Reference #:
		Event Code:	
Bldg--Alter/Repair 1 or 2 Family Dwelling Over the Counter Permit		City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Status: Ready to Issue Status Date: 01/15/98 Printed on: 01/15/98 10:51:23
1. TRACT	BLOCK	LOT#	ARR
BRENTWOOD PARK	30	7	1 MB 9-10
BRENTWOOD PARK	30	7	2 MB 9-10
			PARCEL ID#(PIN)
			129B141 212
			129B141 225
			2. BOOK/PAGE/PARCEL
			4405 - 025 - 006
			4405 - 025 - 006
3. PARCEL INFORMATION			
No-Zone Permit -		Energy Zone - 6	
BAS Branch Office - WLA		Fire District - FBZ	
Council District - 11		Hillside Grading Area - Y	
Census Tract - 2640.000		Thomas Brothers Map Grid - 631	
ZONE:			
4. DOCUMENTS			
5. CHECKLIST ITEMS			
6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION			
Owner(s) Borun, E Raymond And Ruth M 344 Cliffwood Ave LOS ANGELES CA 90049			
Tenant:			
Applicant: (Relationship: Contractor)			
7. EXISTING USE		PROPOSED USE	8. DESCRIPTION OF WORK
1 Dwelling - Single Family			T/O, REROOF W/B.U.R. (80SQS).
7 Garage - Private			
9. # Bldgs on Site & Use: 1-SFD W/ATT GAR		For Cashier's Use Only W/O #: 81600763	
10. APPLICATION PROCESSING INFORMATION			
BLDG. PC By: <i>Geraldine Rhaburn</i>		DAS PC By:	
OK for Cashier: <i>Geraldine Rhaburn</i>		Coord. OK:	
Signature: <i>[Signature]</i>		Date: <i>1-15-98</i>	
11. PROJECT VALUATION & FEE INFORMATION Final Fee Period			
Permit Valuation: \$20,800		PC Valuation:	
FINAL TOTAL Bldg--Alter/Repair	358.00		
Permit Fee Subtotal Bldg--Alter/Re	296.00		
Plan Check Subtotal Bldg--Alter/Re			
Fire Hydrant Refuse-To-Pay			
E.O. Instrumentation	2.08		
O.S. Surcharge	6.36		
Sys. Surcharge	19.08		
Planning Surcharge	9.48		
Planning Surcharge Misc Fee	5.00		
Permit Issuing Fee	20.00		
Sewer Cap ID:		Bond Payment Amt:	
12. ATTACHMENTS			

01/15/98 11:21:45AM WK04 T-6417 C 16
 BLDG PERMITS R 296.00
 INVOICE # 000000 PP
 RT RESIDENTIAL 2.08
 BLDG PLAN CHC 20.00
 FEE STOP 8.36
 SYS DEV 19.08
 MISCELLANEOUS 9.48
 CITY PLAN SURC 5.00
 TOTAL 358.00
 DASH DO 20.00
 CHECK 358.00

98VM 29746

Image 8: Building permit for reroofing, 1998 (City of Los Angeles Building and Safety Department)

BORUN HOUSE AND GARDENS, 344 S CLIFFWOOD, LOS ANGELES, CALIFORNIA
ATTACHMENT D: BUILDING PERMITS

344 S Cliffwood Ave			Permit #: 11016 - 90000 - 20852
			Printed: 10/21/11 09:40 AM
Bldg./Alter/Repair 1 or 2 Family Dwelling Express Permit No Plan Check		City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Issued on: 10/21/2011 Last Status: Issued Status Date: 10/21/2011
1. TRACT	BLOCK	LOTS	ARB
BRENTWOOD PARK	30	7	1
			COUNTY MAP REF #
			M B 9-10
			PARCEL ID # (PIN#)
			129B141 212
			2. ASSESSOR PARCEL #
			4405 - 025 - 006
3. PARCEL INFORMATION			
Area Planning Commission - West Los Angeles		District Map - 129B141	
LADBS Branch Office - WLA		Energy Zone - 6	
Council District - 11		Hillside Grading Area - YFS	
Community Plan Area - Brentwood - Pacific Palisades		Lot Cut Date - 02/16/1959	
Census Tract - 2640.00		Near Source Zone Distance - 0	
ZONES: RE20-1			
4. DOCUMENTS			
SPA - West LA Transportation Improvement : BMO - Yes			
ORD - ORD-179723			
CPC - CPC-2005-8252-CA			
CPC - CPC-2007-5138-ZC			
5. CHECKLIST ITEMS			
Std. Work Deser - Seismic Gas Shut Off Valve			
6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION			
Owner(s):			
Rotun, F Raymond And Ruth M	344 Cliffwood Ave	LOS ANGELES CA 90049	
Tenant:			
Applicant: (Relationship Not Applicant)			
Nahual Carbajal -	3026 W 48th St	LOS ANGELES, CA 90043	(323) 293-9684
7. EXISTING USE		8. DESCRIPTION OF WORK	
(01) Dwelling - Single Family		Reroof with 60 sqrs BUILT UP roofing. Existing solid sheathing.	
9. # Bldg on Site & Use:			
10. APPLICATION PROCESSING INFORMATION		For inspection requests, call toll-free (888) LA4BUILD (524-2845). Outside LA County, call (213) 482-0600 or request inspections via www.ladbs.org . To speak to a Call Center agent, call 311 or (866) 4LACITY (432-2489). Outside LA County, call (213) 473-3231.	
BLDG. PC By:		DAS PC By:	
OK for Cashier:		Coord. OK:	
Signature:		Date:	
11. PROJECT VALUATION & FEE INFORMATION			
Permit Valuation	\$12,000	Final Fee Period	PC Valuation:
FINAL TOTAL Bldg./Alter/Repair	266.18		
Permit Fee Subtotal Bldg./Alter/Repair	190.00		
E.Q. Instrumentation	1.20		
O.S. Surcharge	4.36		
Sys. Surcharge	13.09		
Planning Surcharge	13.02		
Planning Surcharge Misc Fee	10.00		
Planning Gen Plan Maint Surcharge	6.51		
State Green Building Surcharge	1.00		
Permit Issuing Fee	27.00		
Sewer Cap ID:	Total Bond(s) Due:		
12. ATTACHMENTS			

Payment Date: 10/21/11
 Receipt No: IN0501261815
 Amount: \$266.18

2011EP23609

Image 9: Building permit for reroofing, 2011 (City of Los Angeles Building and Safety Department)

ATTACHMENT E:
GARRETT ECKBO DRAWINGS

**BORUN HOUSE AND GARDEN
344 SOUTH CLIFFWOOD AVENUE
LOS ANGELES, CALIFORNIA**

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Resident Partner:
GARRETT ECKBO, A.S.L.A.

Associates:
RICHARD JONES, A.S.L.A.
ROBERT PETERSON, A.S.L.A.

Office Manager:
HANA J. MOSS

ECKBO, DEAN *and* WILLIAMS
Landscape Architects • Planning Consultants
LOS ANGELES • SAN FRANCISCO • SEATTLE
1414 FAIR OAKS AVENUE • SOUTH PASADENA
TELEPHONE RYAN 1-1141

Rev 2 14/1

2113

March 7, 1960

Dr. Raymond Borun
11944 Foxboro Rd.
Los Angeles 49, Calif.

000 101 2-0002

Dear Dr. Borun:

Confirming our conversation on Friday, we will be happy to prepare a general design plan for your entire property on Cliffwood Dr. as per our discussion for a fee of \$400. This plan will determine the precise layout and the general character of all outdoor development. The fee may be paid as follows:

- \$100 retainer with notice to proceed
- \$150 when ~~retainer is paid~~ preliminary studies *are approved by owner*
- \$150 on completion of the plan

On completion of the plan, detailed drawings specifying the exact character of the elements and areas established in the plan will be provided at \$10 per hour drafting time. Supervision of the installation will be provided for 10% of the contract cost or at the rate of \$15 per hour for my time or \$10 for my associates, door to door from this office.

We enclose an extra copy of this letter which may be signed and returned to indicate acceptance of this proposal.

Very truly yours,

GE:hm

Garrett Eckbo

*The above proposal is accepted as amended.
C. Raymond Borun*

LAWNS AND PLANTING
SPECIFICATIONS

BORUM
OFFICE COPY

SEC. A - SCOPE

1. Lawns and planting and related items necessary to complete work shown on plans or specified are part of contract unless specifically excepted. Check on the job and with the Owner as to extent and progress of general grading, construction, and other related operations to be completed before work of "Lawns and Planting" can begin.
2. Site improvement details, and work pertaining thereto, if shown on landscape drawings, are not part of this contract unless specifically included.

SEC. B - FOREMAN

1. The contractor shall have on the job at all times a foreman capable of reading and interpreting the drawings and specifications.

SEC. C - SAMPLES

1. Samples of manure, fertilizer, and of topsoil if insufficient from on site sources, in quantity equivalent to a 5-gallon can, shall be submitted for inspection. Upon approval of samples by the Owner, delivery of materials may begin.
2. Approved samples shall be stored on site and protected until furnishing of material is completed. Samples shall comply with State Laws if applicable.

SEC. D - GRADING AND GROUND PREPARATION

1. Bermuda Grass Removal - Except in lawn areas, any existing Bermuda Grass must be removed completely and thoroughly, including all roots.

2. Finish Grades - It will be the Contractor's responsibility to provide additional fill material necessary to establish the finish grades. Topsoil will be used as the additional fill materials required.

3. Grading and Ground Preparation - The Contractor is referred to the Owner for the extent of distribution of and/or stockpiling of topsoil for landscape purposes on the site. If additional topsoil is required to complete the planting shown on the drawings and hereinafter specified, it shall be:

(1) best quality local topsoil;

(2) it shall not be taken from areas in which are growing any obnoxious weeds such as morning glory, sorrel or Bermuda Grass.

4. (Deleted)

5. Cultivate entire planting site (except where underground utilities make it impossible) including both lawn and ground cover areas, to a depth of at least 12".

6. All areas shall receive an application of 2 cu. yds. of steer manure per 1000 sq. ft. and 1 bale of peat moss per 500 sq. ft. Thoroughly rototill into the top 4 inches of soil.

7. All grass and planting areas shall be fine graded to even grade, and shall be 1" below the level of adjacent paved areas, or mowing strip.

8. In addition, work hereunder shall consist of finely finishing these surfaces by raking smoothly and evenly, removing all exposed extraneous matter to facilitate natural run-off of water, and in accordance with soil preparation noted for lawns and planted areas. The finish grade and natural drainage shall be adequate in all areas to the satisfaction of Owner or Inspector.

SEC. E - FERTILIZERS AND SOIL CONDITIONERS herein specified shall conform to the following:

1. **Manure:** from cottonseed-fed cattle, fed from paved floors in clean feed yards, free from bedding, noxious weeds, straw and other inert matter, aged not less than 12 months, ground and screened through 1/5" mesh screen, or finer, delivered in bulk or 2-1/4 cubic foot sacks. One cubic yard of bulk manure shall weigh not less than the total net weight of twelve (12) 2-1/4 cubic foot sacks of the manure. Where cubic yards are specified, the equivalent amount in sacks may be used.

2. **Organic Fertilizer:** shall be processed sewage sludge with a minimum content of 1% Nitrogen and 2% Phosphoric Acid, similar to Nitrophos. Method of processing shall not destroy normal bacteria content.

3. **Peat:** shall be brown, acid reaction of pH4 to pH5, low in content of woody material, free of mineral or foreign matter harmful to plant life, similar to best quality domestic or imported peat.

4. **Soil conditioners** shall be Humisite or equal.

5. **Commercial Fertilizer** known as "6-10-4" shall consist of the following guaranteed percentages, delivered in sacks with manufacturers' label showing weight and analysis attached to each sack.

Nitric.....	1%	Phosphoric Acid (P ₂ O ₅)...	10%
Ammoniacal.....	5%	Potash (K ₂ O).....	4%
Organic.....	2%		

Total Nitrogen..... 6%

a. **Bone Meal** shall consist of 1/2% Nitrogen and 30% Phosphorus.

SEC. F - STAKING AND GUYING

1. Stake trees at time of planting, before backfilling. All trees shall be staked or guyed. Staking shall be of types as follows:

Single stake - ~~less~~ than 2" caliper

Double stake - more than 2" caliper

Triple stake or guys - specimen trees or as specified on plan.

2. Tree staking shall be installed as follows; and as detailed on Sheet 4b of the specifications.

a. All stakes shall be 2 inch x 2 inch redwood stakes free from knots or splits. Stakes shall be 10 ft. long and shall be pointed for driving. Stakes that are damaged by driving shall be removed and replaced.

b. Set stakes away from the ball of the tree as indicated on the drawings and drive firmly into the ground 3 ft. deep. All stakes shall be driven to a true vertical position and the tops of double stakes and triple stakes shall be level.

c. All trees shall have three hose and wire ties each, placed as indicated on the drawings. Use No. 10 gauge galvanized wire for ties and securely anchor to posts so it does not slip. Turn the ends of the wire inward so that no sharp ends are on the outside of the stakes.

d. Form loops around the trunk of the tree with each wire tie, leaving at least a 4 inch diameter of open space after the hose protection has been applied. Use good quality fabric hose, brown or black in color.

e. Braces for double and triple staking shall be 1 inch x 4 inch construction grade redwood and shall be double-nailed to the stakes. Triple staking braces shall be neatly cut to fit closely and one shall lap the end of the other.

f. All wood members shall have a solid and complete coverage of a good quality oil stain, brown in color. Tops of stakes and all cut ends of braces shall be stained.

g. The Contractor shall stake one tree of each type as a sample and shall get the approval of the Landscape Architect before making further installations.

h. For single and double staking, place the stake or stakes to the windward side of the tree so the trunk will blow away from the stakes or support.

SEC. 4 - PLANT MATERIAL

1. Quality and Size - Plants shall be fresh, well-established, vigorous, of normal habit of growth, free of disease, insects, insect eggs, and larvae.

2. Measurements - Caliper shall be diameter of trunk one foot above surface of ground and shall be the determining measurement for trees when specified.

3. Size - Plants shall conform to measurements of the plant list except as follows:

- a. Oversize plants may be used, but use of such plants shall not increase the contract price.
- b. Up to 10% of undersize plants in any one variety or grade may be used, provided that there are sufficient plants above grade to make the average equal to or above specified grade, and provided that undersize plants are larger than average size of next smaller size grade.

4. Pruning shall not be done prior to delivery except with special approval.

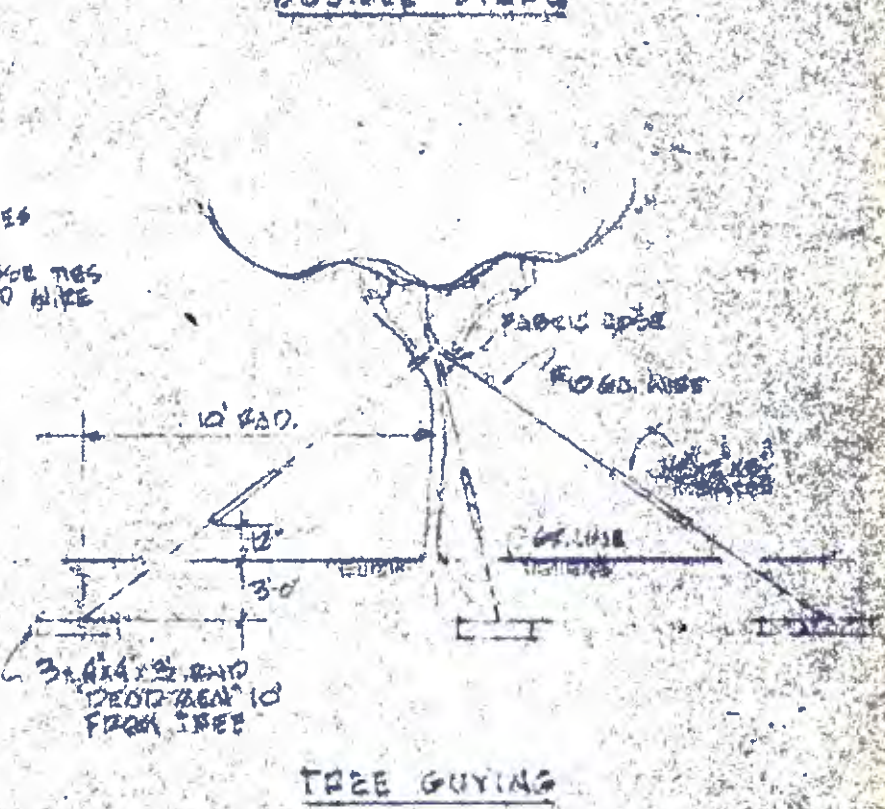
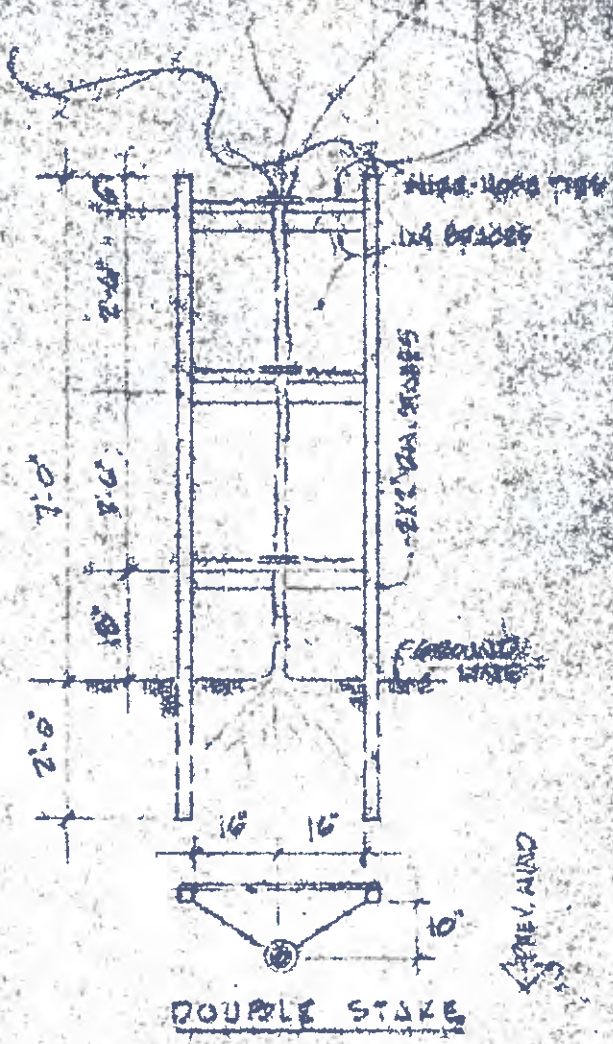
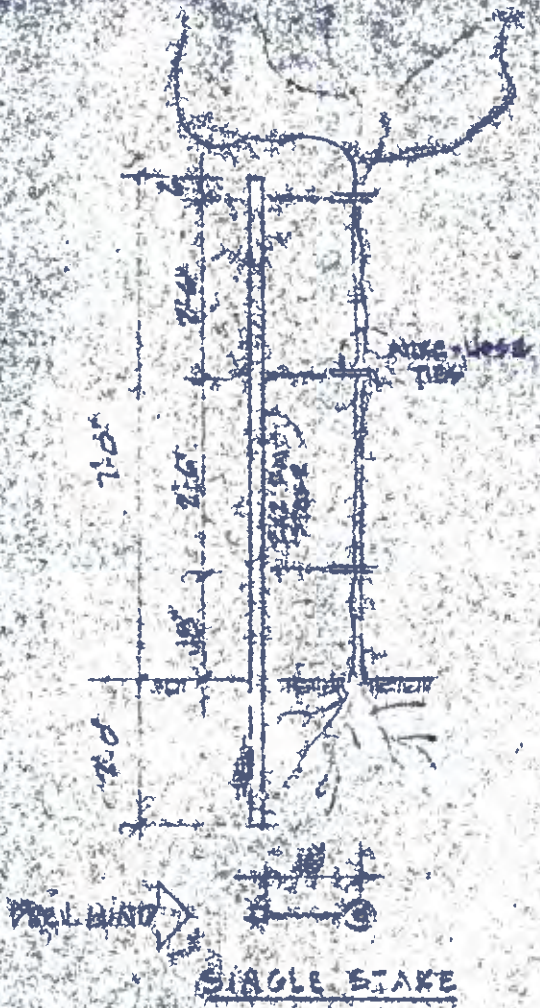
5. Inspection - Plants shall be subject to inspection and approval at place of growth or upon delivery for quality, size, and variety; such approval shall not impair the right of inspection and rejection at the site during progress of work, for size and condition of ball and roots, latent defects or injuries. Rejected plants shall be removed immediately from the site.

6. Digging and Handling - Protect roots or balls of plants at all times from sun and drying winds.

a. Plants marked gal. and 5-gal. are to be delivered in containers no less in content than a one or five (1 or 5) gallon can. Trees in boxes or butter tubs are acceptable if the container is in good condition. Root-bound material or material pruned back in the cans will be rejected. Trees may be delivered BB upon approval by Landscape Architects.

b. Dig balled and burlapped plants (BB) with firm, natural balls of soil, of a diameter and depth sufficient to encompass fibrous and feeding roots necessary to insure full recovery and development of plants. No plant shall be planted if the ball is cracked, broken, or dry to the center, except upon special approval. BB plants shall have been dug only long enough to become well established in the nursery under lath. BB plants must be lifted by the ball when they are moved.

c. Dig bare rooted plants (BR) with spread and depth of roots sufficient to insure full recovery and development of plants. They must be carefully dug, with no skinned roots, and never allowed to dry out.



7. Substitutions will not be permitted, except as and where indicated; or if proof is submitted that any plant specified is not obtainable, a proposal will be considered for use of nearest equivalent size or variety with an equitable adjustment of contract price.

8. See Plant List for specified size and condition of all plants. Quantities given in the plant list on the drawing are for the convenience of the Contractor only. Quantities shown on plan are the final authority and shall be furnished and installed as shown. All plants furnished shall conform to the State Grading Code for Nursery Stock and are to be No. 1 Grade; State shall be that in which project is located.

9. Ground cover material shall be provided in quantity adequate to fill the areas shown at the spacings shown.

SEC. W- LAWN MATERIALS

1. Lawn seed shall be fresh, clean, new crop seed, composed of the following varieties mixed in proportions and testing minimum percentages of purity and germination.

<u>Common Name</u>	<u>Prop. by Weight</u>	<u>Purity</u>	<u>Germination</u>	<u>Weed Content No Higher Than</u>
Chewings Fescue	30%	98.5-99%	90%	.25%
Kentucky Blue Grass	50%	98%	80%	.50%
Marion Blue Grass	10%	98%	80%	.50%
White Clover	10%	98.5%	90%	.50%

SEC. I - TIME OF PLANTING

Deleted from these specifications

SEC. J - OBSTRUCTIONS BELOW GROUND

1. Prior to excavation for planting or the driving or placing of stakes, the Contractor shall locate all electric cables, all conduits and all utility lines so that proper precautions may be taken not to disturb or damage such improvements. In the event of a conflict between such lines and plant locations, the Contractor shall promptly notify the Owner or Landscape Architect, who shall arrange for relocation of one or the other. Failure to follow this procedure places upon the Contractor the responsibility for, at his own expense, making any and all repairs for damages resulting from work hereunder.

2. Remove rock or other underground obstructions - except utility lines or portions of project construction - to depths necessary to permit proper installation of planting, unless other locations for interfering underground obstructions or for planting are ordered.

SEC. K - PLANTING

1. Stake plant locations and secure approval before excavation of pits.

2. Make necessary adjustments and excavate pits of circular outline with vertical sides for all plants.

a) Tree pits shall be at least 3' greater in diameter and at least 2' deeper than size of ball or spread of roots.

b) Shrub and vine pits shall be at least 2' greater in diameter and at least 1' deeper than size of ball or spread of roots.

c) Pits for ground cover plants from flats shall be at least 4" x 4" x 4". Pits for plants from small pots or small field clumps shall be at least 6" x 8" x 8". Pits for plants comparable in size to shrubs and vines shall be as (b).

3. Pits shall be at least 12 inches deeper than the ball or roots of the plant which is to go in them. The soil in the bottom of each hole shall be loosened to a depth of at least 6 inches. Approximately one full shovelful of manure shall be spread in the bottom of each tree pit (shrubs, vines, flowering plants, and ground cover plants in proportion) mixed with topsoil, and covered with at least 2 inches of topsoil to insulate roots from manure. Set plants in centers of pits, adjusting depth so that crown of plant will stand at finished grade. All plants shall be set in a watering basin which shall be 4 feet in diameter for trees over 6 feet tall, and 2 feet in diameter for trees and shrubs less than 6 feet tall. This basin shall be 3 to 4 inches deep.

4. Cans shall be removed carefully to avoid breaking the ball. Remove burlap from top and sides of BB plants after placement in the hole. Remove tubs or boxes after placement in the hole. Bare roots shall be properly spread out and topsoil carefully worked in among them.

5. If unsuitable soil is encountered in excavation, such soil or material shall be removed and sufficient approved soil for installing plant material shall be provided.

6. Backfill for plant pits shall be topsoil. All backfill for trees, shrubs and vines shall have the following thoroughly incorporated: 30% peat; 10% manure; 5% soil conditioner; 5% processed sludge; 2% bone meal.

7. Prune plants in accordance with standard horticultural practice. Cuts over 1/2" in diameter shall be painted with an approved tree paint.

8. Stake trees at time of planting. Use Sec. # of these specifications as far as possible to the grade of stake on the tree as possible without leaving the stake. Fasten stake to upper end of

SEC. L - LAWNS

1. Plant grass in all areas shown on plans.
2. Cultivate to a depth of 6 inches below finished grade, remove stones, foreign growth of any kind, and extraneous matter, and grade to remove ridges and depressions so that areas after settlement will conform to finished grade.
3. Incorporate commercial fertilizer with the top 4 inches of soil at the rate of 40 pounds per 1000 square feet, and water thoroughly.
4. Roll and rake lightly until surface is smooth, friable, and of uniformly fine texture immediately before planting grass.
5. Sow the seed mixture at the rate of 5 lbs. per 1000 sq. ft. of area; spread evenly by sowing in two directions. Rake lightly, spread 1/2" peat moss mulch, roll with 200 pound roller and water with fine spray.

SEC. N - MAINTENANCE

1. Maintenance shall begin immediately after each plant and each portion of lawn is planted, and shall continue in accordance with the following requirements.

a. Lawns shall be maintained until a close stand is established, reasonably free from weeds and undesirable coarse native grasses. Lawn shall be cut as necessary until this is achieved.

b. Maintain plants in a vigorous thriving condition by watering, cultivating, pruning, spraying if required, and any other necessary operations. Replace any damaged areas or plants promptly.

c. Maintenance shall continue until final inspection and approval.

SEC. N - FINAL INSPECTION

1. Final inspection of lawns and planting will be made at conclusion of work.

2. Coordination between Contractor and Landscape Architect for final inspection shall be initiated by Contractor.

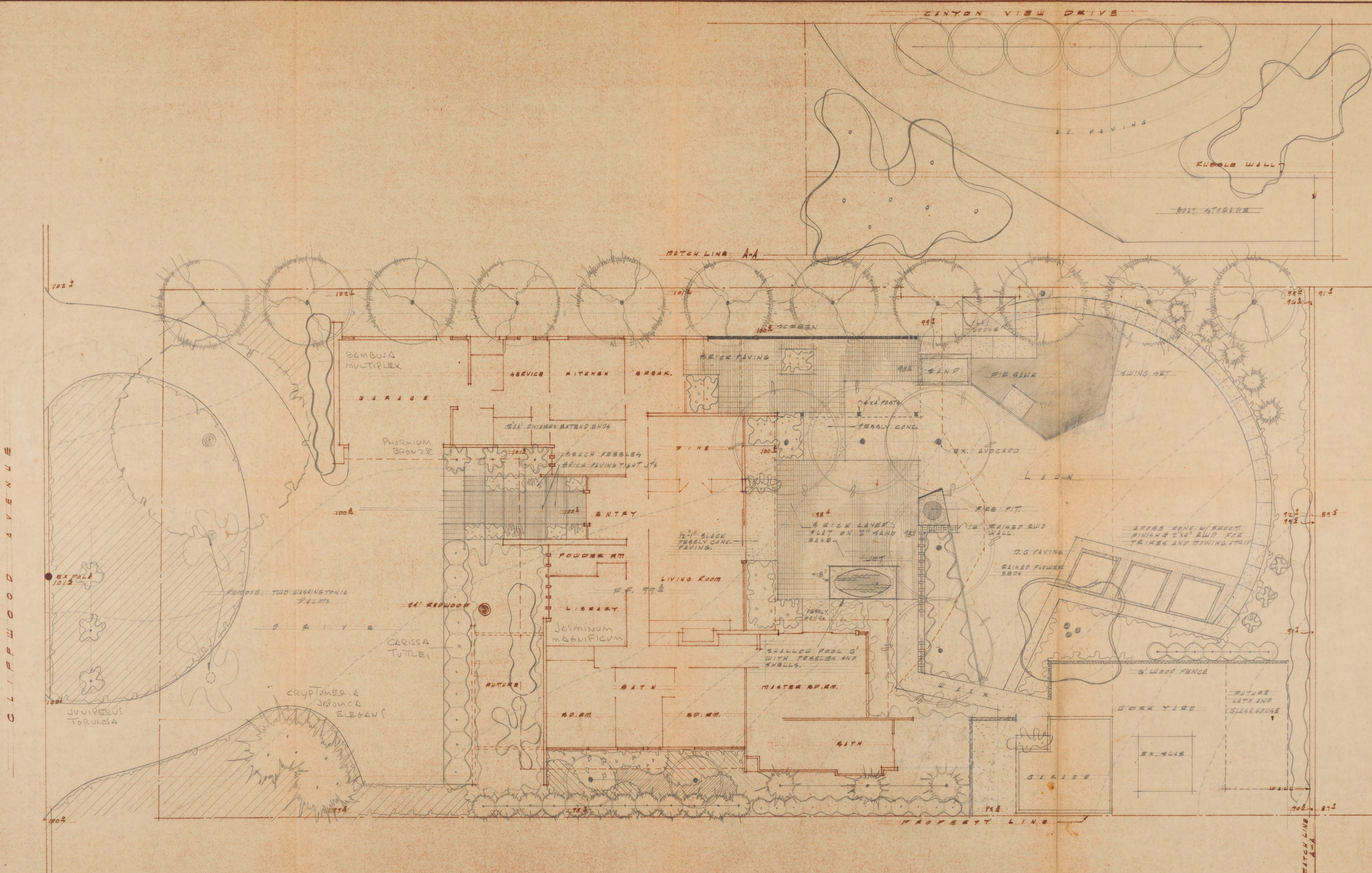
3. Replace as soon as weather conditions permit, all dead plants and all plants not in a vigorous thriving condition at the time of final inspection.

4. Plants used for replacement shall be of same kind and size as specified in plant list. They shall be furnished, planted and approved as specified with no additional cost to the Owner.

BORUN RESIDENCE

PLANT LIST

QUANT.	NAME	COMMON NAME	CONTAINER	SIZE	SPACING
TREES AND SHRUBS:					
1	Acer palmatum atropurpurea	Red Japanese Maple	7 Gal	4-5'	rd 12' o.c.
5	Corynocarpus laevigatus	New Zealand Laurel	7 Gal	7-8'	20' o.c.
2	Eriobotrya japonica	Loquat	7 Gal	7-8'	
3	Eucalyptus citriodora	Lemon Gum	5 Gal	6-7'	6' o.c.
2	Calodendrum capense (stem)	Cape Chestnut	15 Gal	9-10'	multi-stem
3	Pinus thunbergi	Japanese Black Pine	15 Gal	6-7'	15' o.c.
3	Magnolia soulangeana	Saucer Magnolia	7 Gal	6-7'	
7	Tristania conferta	Brisbane Box	7 Gal	5-6'	
3	Magnolia stellata	Star Magnolia	5 Gal	3-4'	7' o.c.
5	Lagerstroemia indica	Crepe Myrtle	7 Gal	6-7'	12' o.c.
85	Agapanthus africanus	Lily of the Nile	Gal	10-12"	18" o.c.
1	Pittosporum phillyraeoides	Willow Pittosporum	5 Gal	5-6'	
7	Bambusa multiplex fernleaf	Fernleaf Bamboo	5 Gal	3 1/2-4'	4' o.c.
3	Brunfelsia calycina floribunda	Yesterday, Today & Tomorrow	5 Gal	2'	3' o.c.
11	Beloperone guttata	Shrimp Plant	Gal	8-10"	2' o.c.
15	Clivia miniata (hybrid)	Kafir Lily	Gal	12-15"	12" o.c.
5	Calliandra guildingi	Trinidad Flame Bush	5 Gal	3-4'	
3	Camellia "Snow-White"	Camellia	5 Gal	3-4'	
3	Dianella tasmanica	Dianella	5 Gal	2 1/2'	4' o.c.
5	Gardenia Mystery	Gardenia	Gal	10-12"	4' o.c.
4	Elaeagnus fruitlandi	Silverberry	5 Gal	2-3'	6' o.c.
3	Ilex cornuta retunda	Dwarf Holly	Gal	10-12"	2 1/2' o.c.
9	Juniperus prostrata	Prostrate Juniper	5 Gal	6-8" 2 1/2-3' apr.	4' o.c.
14	Juniperus tamaricifolia	Tamarix Juniper	5 Gal	18-12" 2-2 1/2' apr.	4' o.c.
3	Hibiscus luna	Hibiscus	5 Gal	4-5'	4' o.c.
1	Jasminum magnificum	Angel Wing Jasmine	5 Gal	18"	
12	Lantana "Cream Carpet"	Cream Carpet Lantana	Gal	8-10"	2' o.c.
11	Lantana "Spreading Sunset"	Spreading Sunset Lantana	Gal	8-10"	2' o.c.
29	Lantana "Sunburst"	Sunset Lantana	Gal	8-10"	2' o.c.
7	Ligustrum texanum	Wax Leafed Ligustrum	5 Gal	4-5'	5 1/2' o.c.
9	Ligustrum japonicum	Japanese Privet	5 Gal	4-5'	
2	Michelia fascata	Banana Shrub	5 Gal	2'	
1	Mahonia bealei	Beale Holly	5 Gal	3-4'	4' o.c.
6	Mahonia lomarifolia	Chinese Holly	5 Gal	3-4'	4' o.c.
9	Morea iridioides	Japanese Iris	Gal	12-15"	
24	Raphiolepis indica	Indian Hawthorn	5 Gal	18-24"	4' o.c.
24	Myrsine africana	African Box	5 Gal	3-3 1/2'	4' o.c.
8	Nandina domestica	Heavenly Bamboo	Gal	2-2 1/2'	3 1/2' o.c.
3	Phormium bronze	Bronze Phormium	5 Gal	3'	5' o.c.
8	Pittosporum Tobira variegata	Variegated Japanese Pittosporum	5 Gal	2-3'	5' o.c.
1	Strelitzia reginae	Bird of Paradise	5 Gal	2'	
8	Ternstroemia gymnanthera	Ternstroemia	5 Gal	2'	5' o.c.
2	Tibouchina semidecandra	Princess Flower	5 Gal	4-5'	4' o.c.
6	Umbellularia californica	California Laurel	5 Gal	4-5'	6' o.c.
15	Viburnum suspensum	Sendanwa Viburnum	5 Gal	3-3 1/2'	5' o.c.
13	Xylocma senticosus	Shiny Xylocma	5 Gal	3-4'	
1					
GROUND COVER:					
1100	Polygonum capitatum	Gradygonum	Flats		12" o.c.
321	Ophiopogon jaburan	Lily Turf	Flats		12" o.c.
1200	Rosmarinus lockwoodi	Lockwood's Rosemary	Flats		10" o.c.
1150	Sedum confusum	Stone Crop	Flats		8" o.c.
5	Trachelospermum jasminoides	Star Jasmine	Gal	18-24" spread	4' o.c.



CLIFFWOOD AVENUE

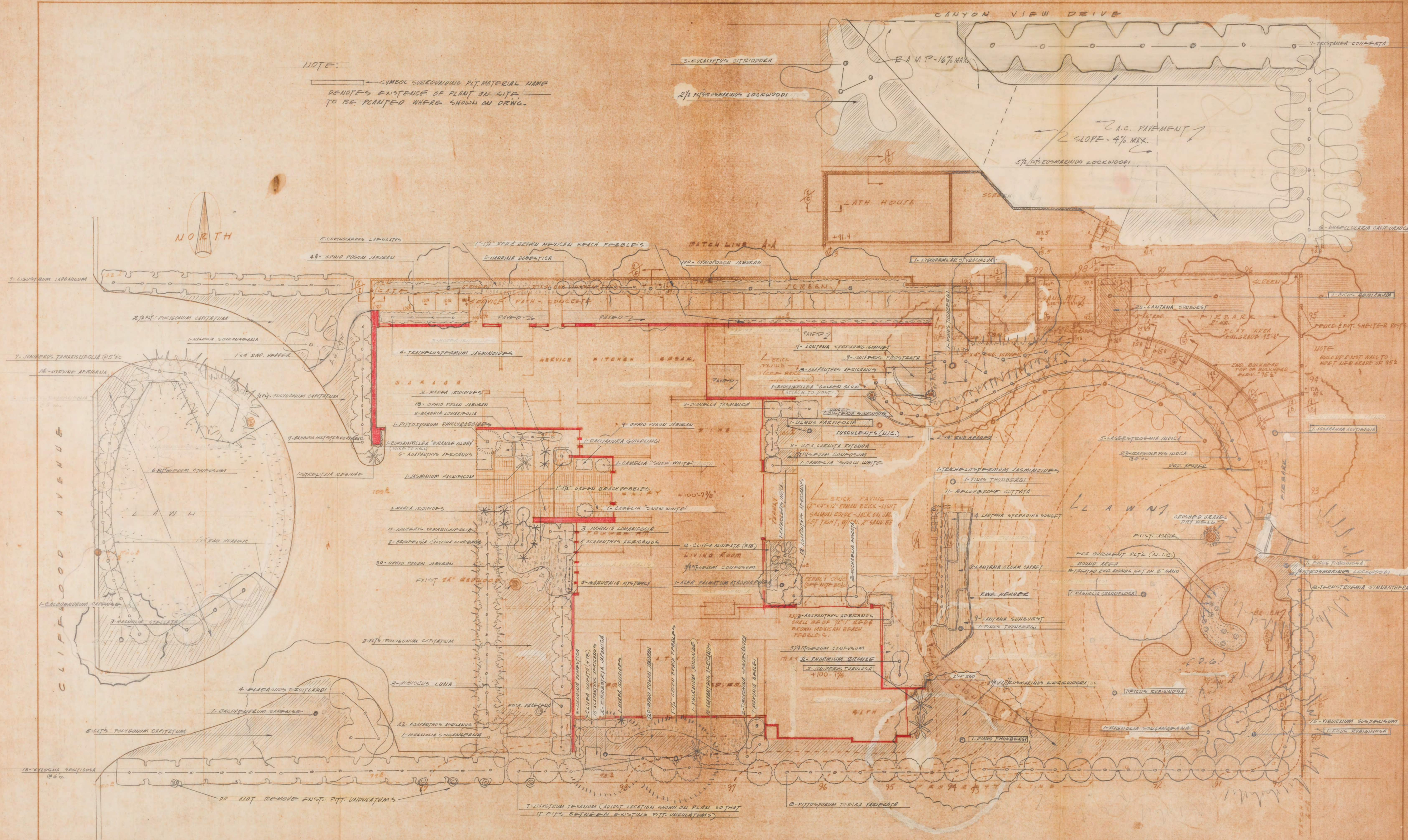
CANYON VIEW DRIVE

ECKBO, DEAN & WILLIAMS
 LANDSCAPE ARCHITECTS PLANNING CONSULTANTS
 LOS ANGELES • SAN FRANCISCO • SEATTLE
 1414 FAIR OAKS AVE., SOUTH PASADENA • RYan 1-1141

NO.	REVISION	DATE	BY	SHEET TITLE	SCALE	DATE
				GENERAL LANDSCAPE PLAN	1/8" = 1'-0"	
				JOB TITLE	DR.	SHEET
				DR. AND MRS. RAYMOND BORNUN	CHK	1
				CLIFFWOOD AVENUE	JOB NO.	
				11444 FOXWOOD RD - LA. 49	#	

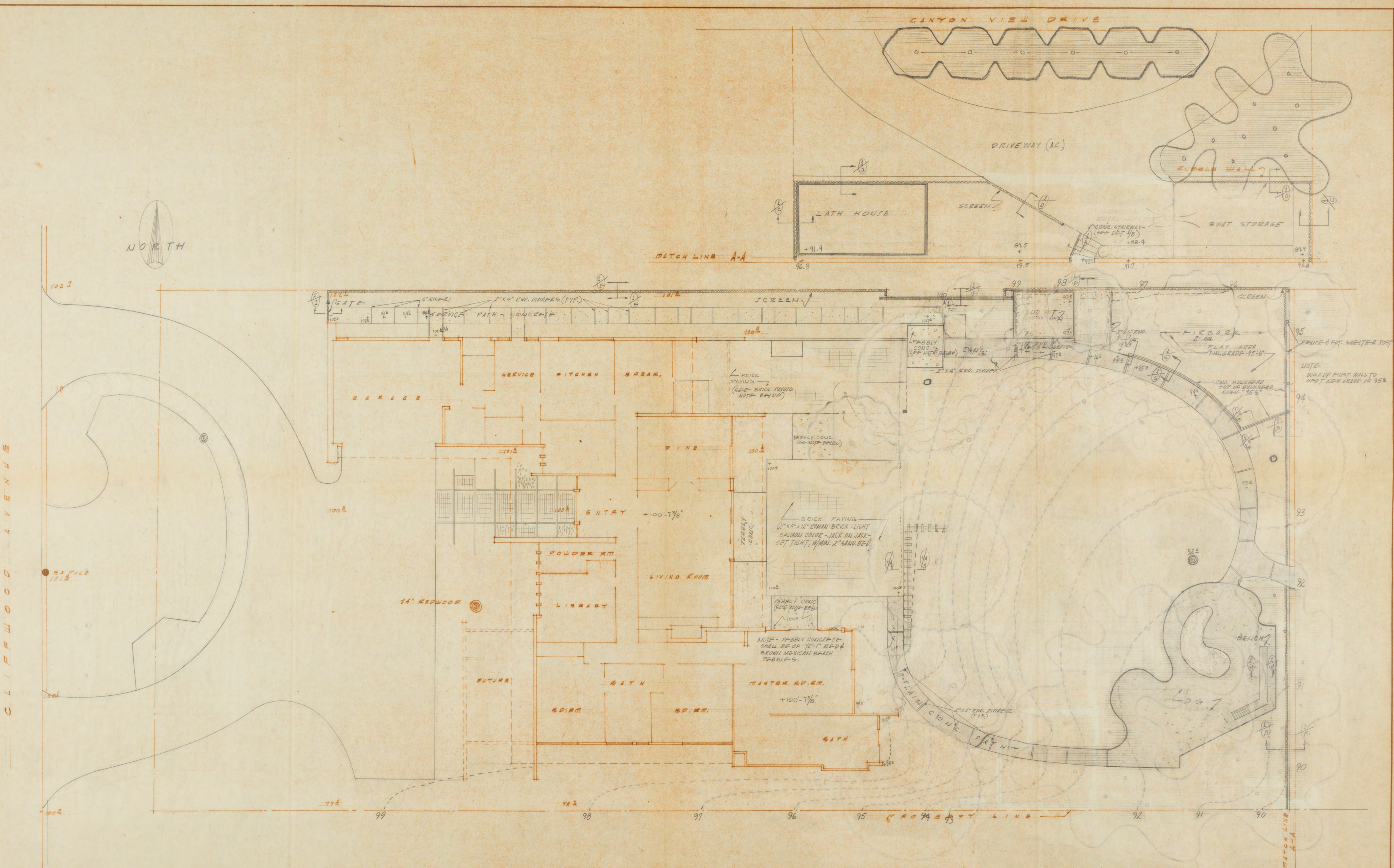
DIERZEN 1974 DURAYE

NOTE:
 SYMBOL SURROUNDING PLANT MATERIAL NAME
 DENOTES EXISTENCE OF PLANT ON SITE
 TO BE PLANTED WHERE SHOWN ON DRWG.

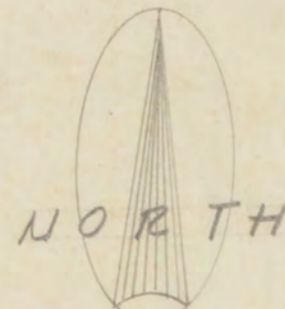


ECKBO, DEAN & WILLIAMS
 LANDSCAPE ARCHITECTS PLANNING CONSULTANTS
 LOS ANGELES • SAN FRANCISCO • SEATTLE
 1414 FAIR OAKS AVE., SOUTH PASADENA • RYAN 1-1141

NO.	REVISION	DATE	BY	SHEET TITLE	SCALE	DATE
1	PATH & SERVICE PATH	2/1/60	EDW	PLANTING PLAN	1/8" = 1'-0"	12/27/60
2	REVISIONS	1/1/60	EDW			
3	REVISIONS	1/1/60	EDW			
4	REVISIONS	1/1/60	EDW			
5	REVISIONS	1/1/60	EDW			
6	REVISIONS	1/1/60	EDW			
7	REVISIONS	1/1/60	EDW			
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47	REVISIONS	1/1/60	EDW			
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49	REVISIONS	1/1/60	EDW			
50	REVISIONS	1/1/60	EDW			

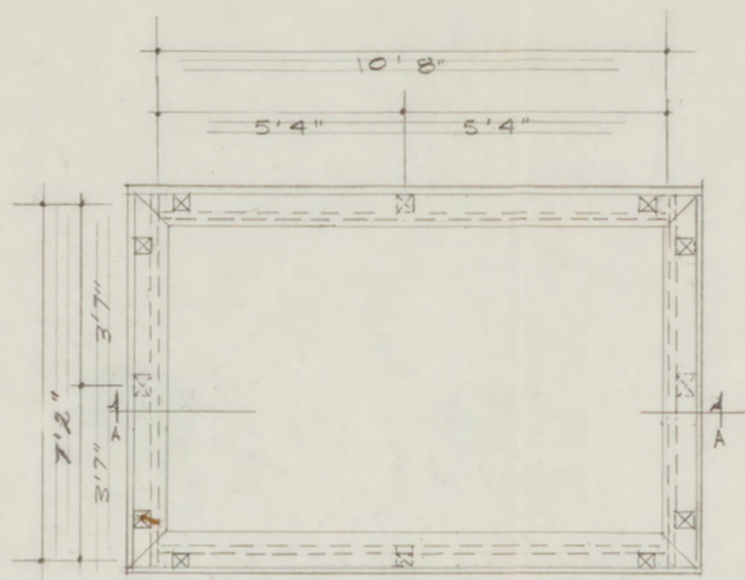


CLIFFWOOD AVENUE

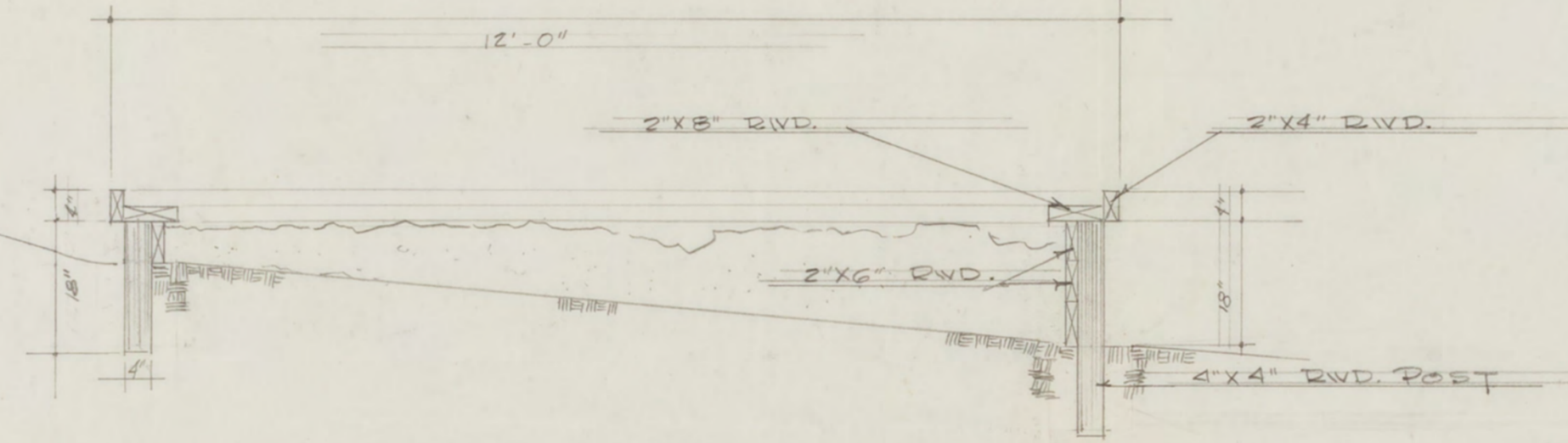


ECKBO, DEAN & WILLIAMS
 LANDSCAPE ARCHITECTS PLANNING CONSULTANTS
 LOS ANGELES • SAN FRANCISCO • SEATTLE
 1414 FAIR OAKS AVE., SOUTH PASADENA • RYAN 1-1141

NO.	REVISION	DATE	BY	SHEET TITLE	SCALE	DATE
1	PATH & BELIEVED FORD	2/18/51	ESF	GENERAL LANDSCAPE PLAN	1/8"=1'-0"	12/27/60
2	BRICK PAVING & SPRINKLING	3/24/51	ESF	JOB TITLE	DR. E. J. F.	SHEET
				DR. AND MR. RAYMOND BOWEN	CHK	
				CLIFFWOOD AVENUE	JOB NO.	
				11444 FOXBORO RD - LA 41	#2113	

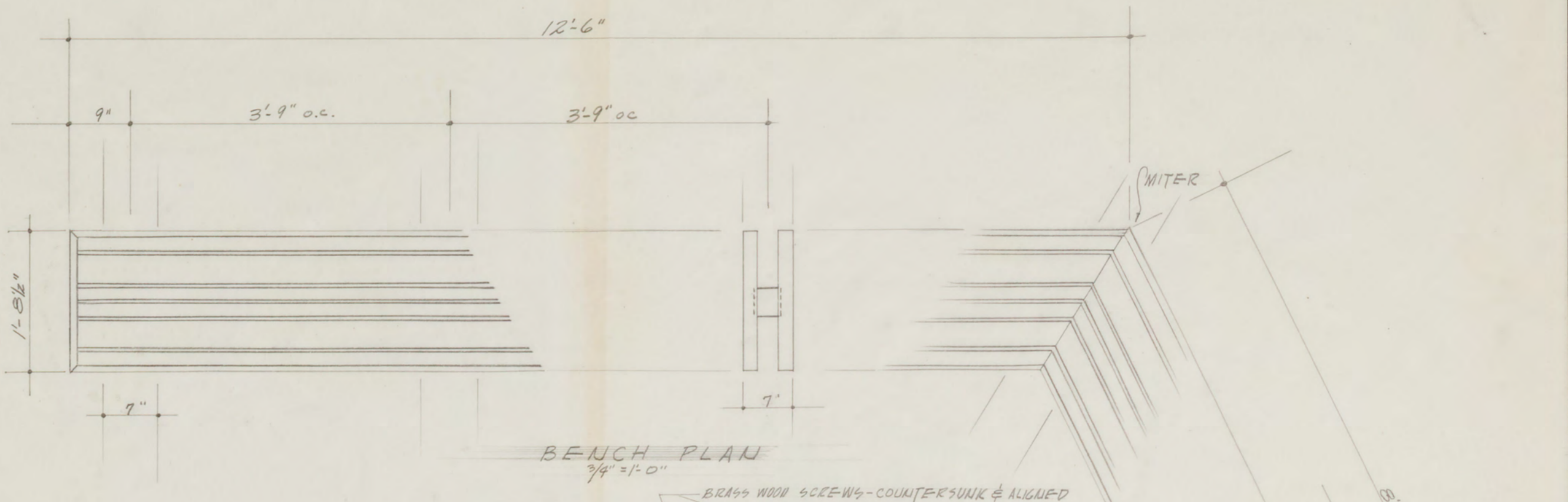


FRAME PLAN OF SAND BOX
SHOWING 4x4 RWD POST
SCALE 1/4" = 1'-0"

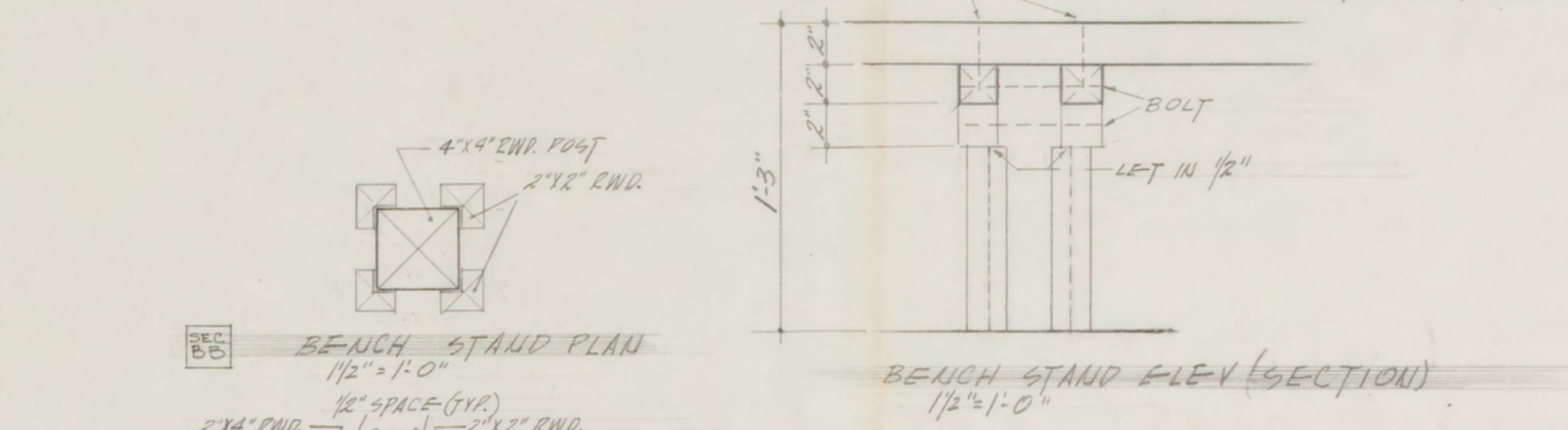


SANDBOX SECTION
SCALE 1/2" = 1'-0"

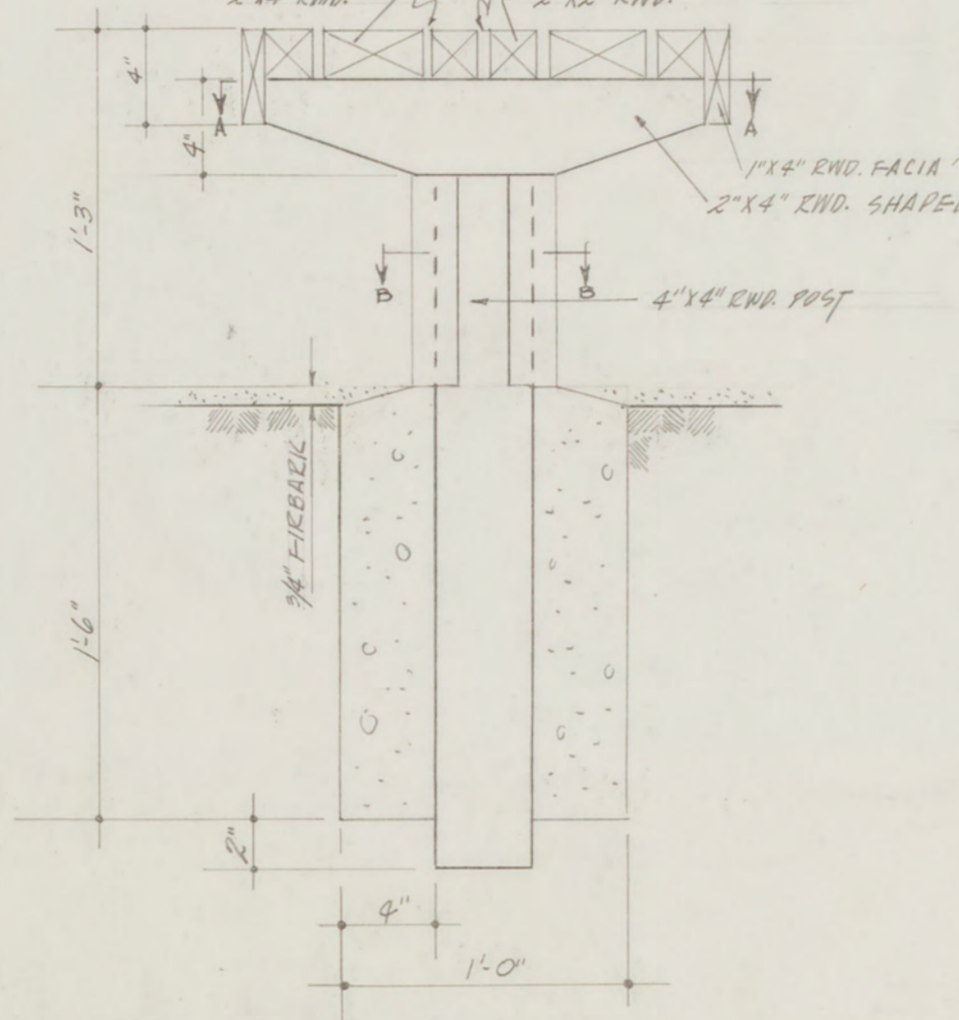
SAND BOX DETAILS



BENCH PLAN
3/4" x 1'-0"

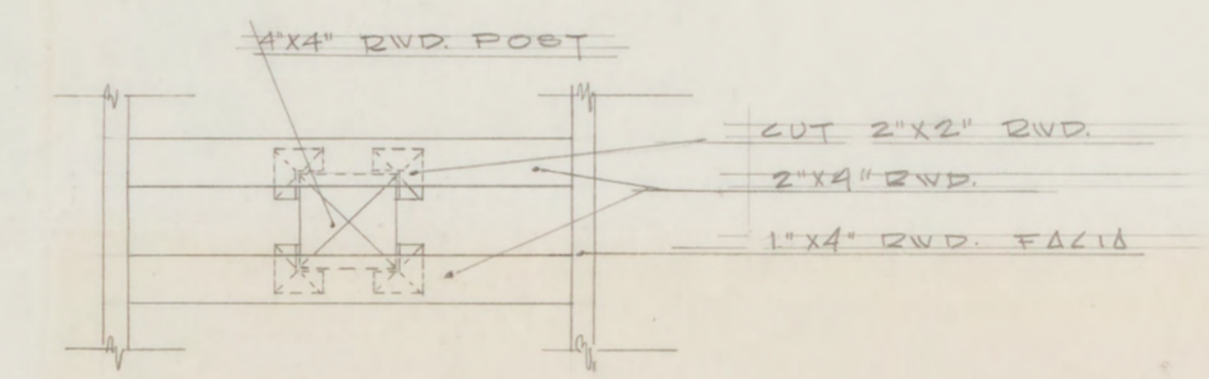


BENCH STAND ELEV (SECTION)
1 1/2" x 1'-0"



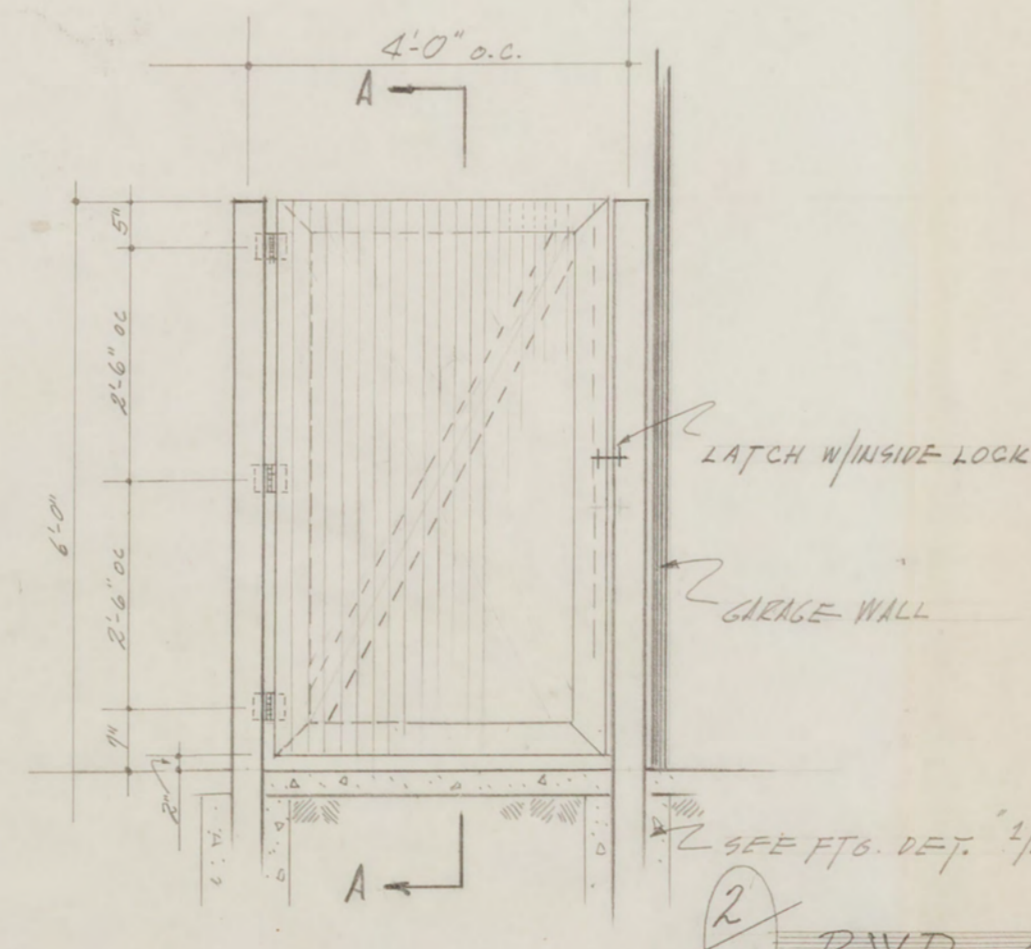
TYP. BENCH SECT.
1/2" x 1'-0"

BENCH STAND ELEV (FRONT)
1 1/2" x 1'-0"

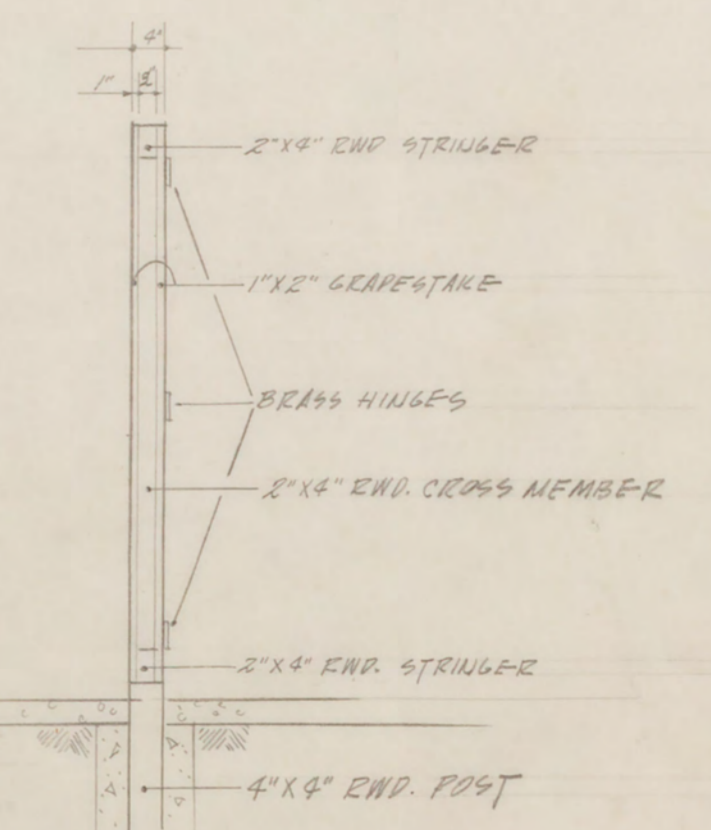


BENCH STAND PLAN
1 1/2" x 1'-0"

2/H RWD BENCH DETAILS



2/I RWD GATE SECTION
1/2" x 1'-0"



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NO.	REVISION	DATE	BY	SHEET TITLE	SCALE	DATE
1	BENCH, SAND BOX, & GATE	3/31/61	M.H.	CONSTRUCTION DETAILS	AS SHOWN	3/20/61
2	"	9/9/61	EF	JOB TITLE	DR.	SHEET
				DR. & MRS. RAYMOND BOEHL	CHK	2 OF 2
				CLIFFWOOD AVE-LIVE	JOB NO.	#2113

ATTACHMENT F:
ARTICLES

**BORUN HOUSE AND GARDEN
344 SOUTH CLIFFWOOD AVENUE
LOS ANGELES, CA**

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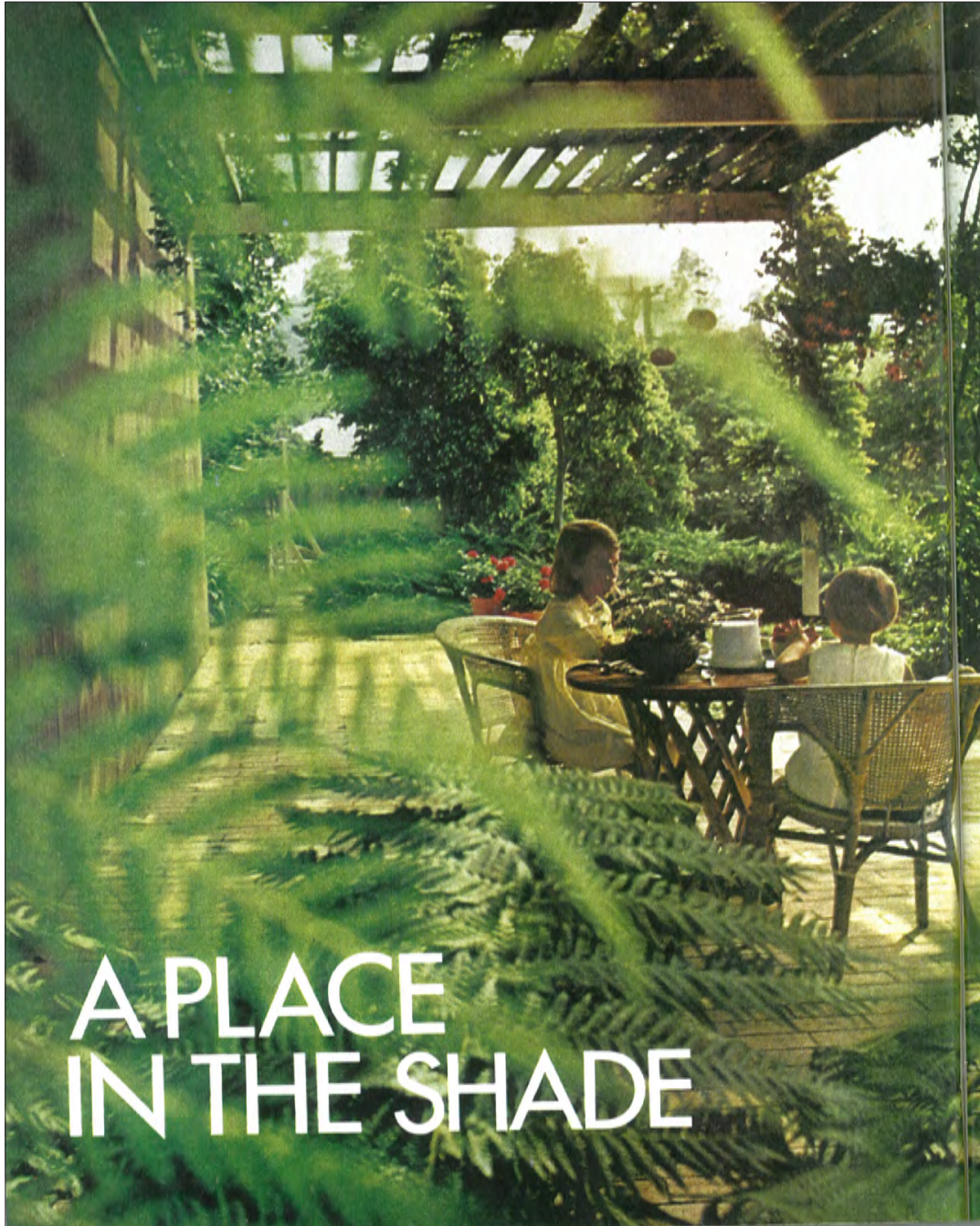


Image 1: "A Place in the Shade" (*American Home Magazine*, June 1969)



By Evanthia Kondonellis

Most gardens have too much sun, when what you really want is green, leafy shade. If you don't have trees cover an arbor with vines. An airy, sweet-scented bower can be enchanting. Ours was designed by landscape architect Garrett Eckbo for a Los Angeles garden. It provides shade and privacy. The wall that forms the solid part of the arbor is rough-hewn cedar plywood; supporting posts are 4x4s holding 4x8 beams and 2x4 cross-beams set six feet apart. Instead of a permanent roof, reed mats go over the beams and can be moved to shade any area. Wisteria grows at the bases of the posts and clambers across the overhead beams. Floor is Norman brick.

What better way to enjoy a bowl of strawberries in June than sitting in the garden surrounded by flowers? The furniture is natural wicker, to suit the informality of the setting. In the foreground (opposite page), the foliage of a pot-grown fern.

Looking back at the arbor from the sunny part of the garden (above right) you can see it's a fence as well as a shade device. The tree blooming at left is crape myrtle. From the doorway of the family room (right) you can look down the entire thirty-foot length of the arbor. Between the two posts is an area covered with dichondra and randomly placed redwood rounds.

Clusters of pots around the posts give a Spanish look, and fuchsias thrive in baskets hung from the beams. The mass of green at the far end is juniper.



Photographer: Richard Gross
Information: Pauline Graves



Image 2: "A Place in the Shade" (American Home Magazine, June 1969)



Image 3: “In the English Manner” (Los Angeles Times Magazine, March 8, 1987)



Gutsy colors including red and orange draw the eye to this corner of the garden, which otherwise might have become a backwater.



Small plants line the paths, putting color at one's feet (above), while raised beds of broken concrete (right) contain incredible variety.

bloom in the dead of winter. Remember that perennials are, for the most part, from harsher climates than ours and most die to the ground to survive the cold winters of their native lands. Californians are accustomed to year-round greenery and flowers at almost any time, so the traditional perennials have seemed unlikely choices, considering that they occupy space 12 months of the year but may flower for only a few.

But what gardeners have discovered in California is that perennials offer their own possibilities. It is perhaps unfair to attribute any trend to one individual, but the interest in and use of perennials in Southern California can be traced to Chris Rosmini, one of this area's premier plantswomen. She has been experimenting with perennials for more than two decades, sharing what she learned along the way with other gardeners at seminars and talks.

Rosmini's latest effort in perennials was the Los Angeles garden of Ruth Borun, which was photographed in full flower last May. Borun is an equally serious gardener—but not ashamed to call in a little help when faced with bringing order to a burgeoning collection of remarkable plants that had grown joyfully but haphazardly over the years.

In many respects it would be difficult to find a less typical California garden. True, there is a swimming pool and a patio or two, but the garden is devoted to plants. It is not obsessed with what California landscapes have become known for—what has been called “outdoor living” (there is no spa, no tennis court, no barbecue area, no bar). Yet it is not a passive garden, meant only to be looked at. Its beauty reflects Borun's study and hard work.

There are many elements to the Borun garden (including one of the few true rock gardens in Southern California). But the border of perennials is undoubtedly the largest in Southern California and one of the few to really do perennials justice. They are planted in one huge bed that sweeps the length of the yard, and they so fill the bed's ample boundaries that plants spill out on all sides and threaten to cascade into the pool at the base of the slope. The bed is so broad that there is a path behind it, without which the plants in the center would be completely out of reach. As it is, one must step gingerly through the lush growth to reach the remote interior.

(Although some of the best drama in the Borun garden comes from plants that are not perennials in the strictest sense—plants that can't be grown in Eastern gardens such as the towering pink *watsonias*, a South African bulb related to the

gladiolus—for the most part, it's the perennial plants that are putting on the show.)

Do not stare too dreamily at English garden books, however, because perennials in California do not reach the crescendo of English perennial gardens; our seasonal clock is less precise. What do you think perennials made of last month's weather, when it sizzled one day and drizzled the next? Was it spring yet, or summer, or still winter? As a result, perennials here tend not to bloom all at once as they do in August in England. But in compensation, they tend to bloom over a longer period during the year.

What do perennials have over more-ordinary bedding plants? One advantage is the variety available, beginning with height. While seedsman strive to create ever-more-uniform marigolds and zinnias and try to make them ever more compact, they are also making the plants so much more like *Fords* and *Chevys*. From a distance the flowers are simply carpets of color, and to see them up close you must drop down on all fours. And when it comes to holding the attention of an active gardener, there are not that many annuals to play with, and those available have a certain similarity that doesn't pose much challenge after a point.

Unlike annuals, perennials last at least a few years, needing little care along the way, though eventually one must get in there and tend to them—by digging up and dividing the now-too-large clumps or by pulling them up and replacing them with fresh starts. A garden composed solely of common annuals may be a knockout at first glance (and not to be entirely knocked either, because there is still nothing brighter or more cheerful). But the entire planting must be ripped up and re-done at least twice a year, which is somewhat unsettling and a bit too much like growing corn or other crops. Most perennials, especially the traditional sorts, are not permanent in Southern California, but neither are they as short-lived as annuals.

Perennials are definitely a challenge: Because they are new to California, you first will need to learn how to grow them, which comes mostly with trial and error. The only way to begin is by plunging in as both Borun and Rosmini did some years ago. And a good time to begin is this month; March is an ideal time to plant most perennials.

Don't be put off by the size of the Borun garden; any section of it could be scaled down to fit in even the tiniest yard. Planting could even be done in pots, which Rosmini has accomplished in her own garden and in others. What is important is that you allow as much room as possible, and especially depth, even if it means digging up part of the lawn. The more

Robert Smaus is an associate editor of Los Angeles Times Magazine.

30 LOS ANGELES TIMES MAGAZINE, MARCH 8, 1987

Image 4: “In the English Manner” (Los Angeles Times Magazine, March 8, 1987)

depth you allow, the more room you will have for a variety of heights.

Height is a crucial element in a flower bed. It brings excitement and contrast. The first perennials to catch the eye, as they do in the Borun garden, are the tall ones. For that reason, delphiniums are among the first perennials gardeners try, even though in California they act more like annuals, needing to be replanted every March. But they are tall enough to make an instant difference in the garden, and many are blue to boot, a color lacking in annuals.

Many perennials are tall plants. As you stroll through the Borun garden, they can be looked straight in the eye, and many of them tower overhead with all the grandeur of a cathedral. Some of this is a deception: The beds in the Borun garden are raised, so tall plants seem even loftier than they are, and often one is standing downhill from them, making them seem even taller.

With perennials, the variety is so great that there are also flowers at your feet, knees and waist. You can spend a great deal of time looking them over.

They come in every shape as well. Some of the perennials in the Borun garden are vertical accents, and others are at the opposite extreme, spreading horizontally along the ground or spilling over the sides of the raised beds. Some have slender, pencil-thin leaves; others have leaves

as broad as the pages of a book.

And perennials are not confined merely to the bright and, some might say, garish colors. A gardener could occupy a lifetime trying to make all the available colors work together, but perennials tend to be forgiving, and if you can live with poor combinations for a season, you can dig them up and move them the next winter; most of them are easy to transplant.

Color is found in the foliage as well. Many perennials are planted for their leaves—the wonderfully felty lamb's ears with gray foliage, for instance. Next to the pool in the Borun garden, a whole raft of perennials, especially those with gray leaves, are grown, primarily for their foliage.

And, there is the season-of-bloom factor. In California especially, there are perennials that bloom at almost any time of the year. But a perennial garden looks quite wintery from November into March, with only a few exceptions providing some bright spots—and most of those are decidedly non-traditional perennials such as *Reinwardtia indica*, which flowers bright butter-yellow in the depths of winter but won't be found in Eastern or English garden books and is nearly impossible to find at nurseries.

Which brings on another challenge.

Nurseries have been caught off guard by the sudden interest in perennials, forc-

ing adventuresome gardeners to search through mail-order catalogues from Eastern nurseries. Ruth Borun even went as far afield as England to get plants, and Chris Rosmini, who regularly leads garden tours to England, has had to ship her clothes back in a box because her suitcase has been so stuffed with plants. This spring, however, the nurseries are catching up with demand, and hundreds of different perennials are being offered. Finding them may still take some effort and driving around, but they are out there somewhere.

Should this March turn out to be the time you take the plunge with perennials, be sure to prepare the soil thoroughly before planting. The Borun border required tremendous effort, but the soil is rich and full of organic matter and has the best of drainage. Not all perennials require good soil, but many of the most interesting do, and perennials work hard for a living, depleting soils. And you don't soon get a second chance, because, unlike annuals, perennials will be in the ground a long time.

Beyond planting, caring for them is mostly puttering. As Ruth Borun and I talked and walked through her garden, she was always stopping to pull this weed or nip that bud. That is what gardening is all about—and why perennials are so popular with people who love to grow things. □



Image 5: "In the English Manner" (*Los Angeles Times Magazine*, March 8, 1987)

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G A R D E N S

A Hard Place

Set Among Stones and Boulders,
Tiny, Rare, Difficult-to-Grow Plants Are
the Jewels of Rock Gardens

BY ROBERT SMAUS

NOW THAT perennials have taken root in Southern California gardens, can rock gardening be far behind? In England, one style traditionally follows the other. It's as though perennials whet the gardener's appetite for unusual plants that rock gardening ultimately satisfies.

Already there are signs. In Los Angeles, several brand-new rock gardens now exist; practically none did in past years. A new chapter of the American Rock Garden Society has been formed; though it can boast only 50 members at the moment, the Southwest Chapter does manage to publish a newsletter.

In England, rock gardening is considered to be the highest form of gardening, and it represents, perhaps, the activity's most curious bent. One does not, of course, grow rocks, but rather plants that are associated with rocks and rocky soil. Enthusiasts consider the small, rare, rock-garden plants to be the jewels of the plant kingdom. Some people think this evaluation is odd, because often you can notice these tiny plants only if you're on your hands and knees. Someone on a quick garden tour could miss them altogether. Their

flowers, however, are quite notable; they are either immense in comparison to the plant itself, or they are intensely colored.

The tenants of the original rock gardens were strictly alpine plants, inhabitants of mountaintops that have learned to hug the ground to protect themselves from winter blizzards and the summer's constant wind. True alpine plants are lean as well as low and grow in a gritty soil that at best is one step removed from solid rock. However, rock gardens now include just about any plant that is gem-like, including not only woodland plants that grow in the richest soils but also bog plants that grow in the dampest. The menu has even expanded to embrace many Mediterranean plants that grow in rocky soil at sea level. Those are the plants that offer the most hope for California gardeners. Only certain of the alpine plants can survive in our mild, dry climate and alkaline soil.

One way of fooling alpine rock-garden plants into feeling at home is to grow them in containers so that soil and watering conditions can be precisely controlled. Many English rock gardens are planted entirely in containers; "troughs," old stone sinks, are in such large demand that British magazines



frequently publish articles about how to build suitable imitation troughs.

Many books have been written on the subject of rock gardening, especially in England. "The English Rock Garden" by Reginald Farrer (1918) is the classic work. Though it is mostly a compendium and rating of plants, the basics of making a rock garden are outlined in the opening chapters: "Having chosen an open aspect and conceived your plan, you must invariably excavate the soil to a foot or 15 inches below ground level. Now comes your soil: This must be a mixture that is

Continued on Page 28

Image 6: "A Hard Place" (Los Angeles Times Magazine, May 15, 1988)



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Continued on Page 28

Photographed by Kathlene Persoff

Above is a new Santa Monica rock garden, planted by Ruth Borunegg, with the help of pioneer rock gardener and garden designer Chris Rosmini. California native irises make a meadow under the old oak, while raised beds hold a variety of tiny plants. At left: In Pasadena, steps furnish a home for rock-garden plants, which thrive in narrow, honey cracks, especially when they are raised above ground to provide the necessary drainage.

LOS ANGELES TIMES MAGAZINE, MAY 15, 1988

Image 7: "A Hard Place" (Los Angeles Times Magazine, May 15, 1988)

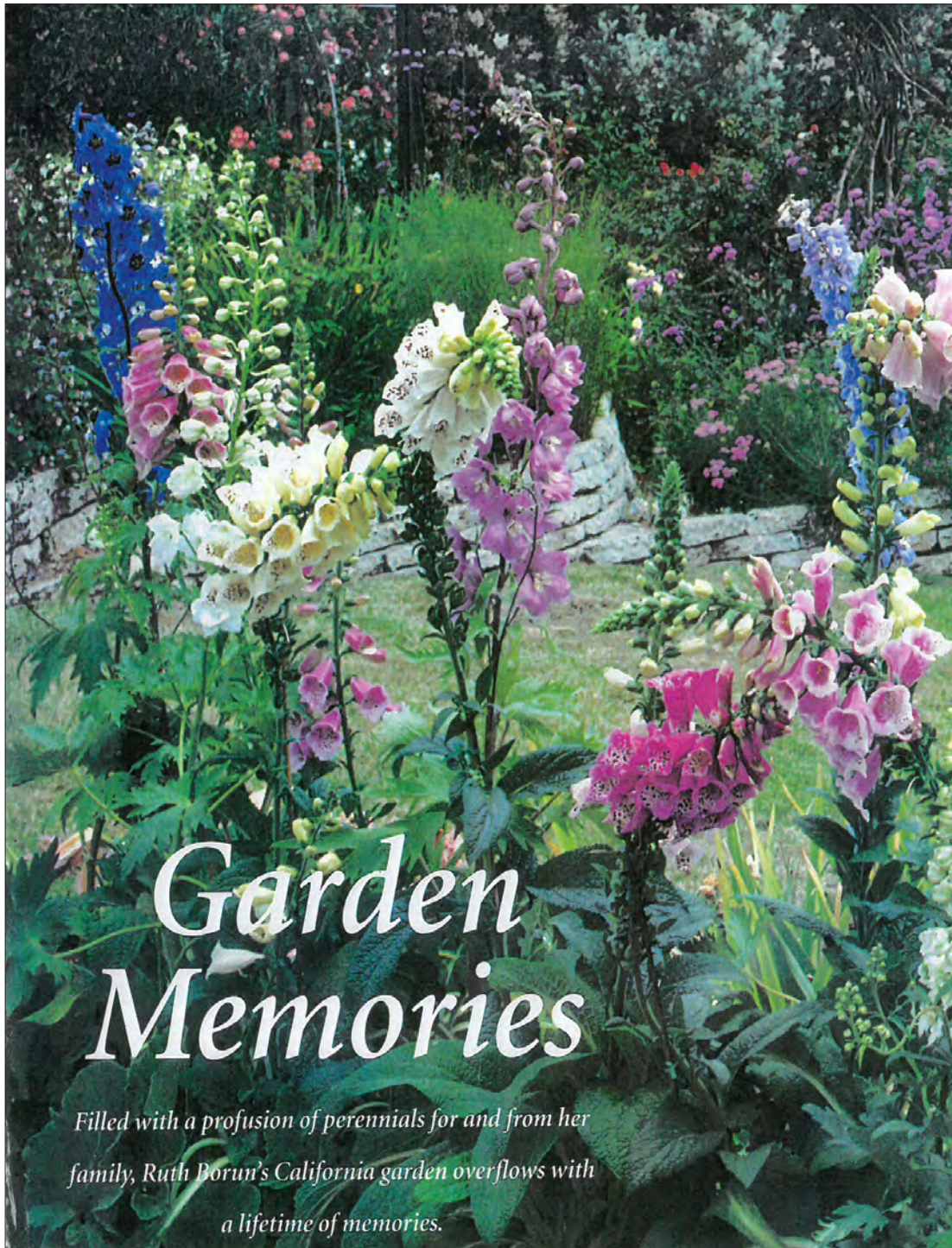


Image 8: "Garden Memories" (Carolyn Ulrich, July 1994)

*Magical things happen. A diminutive flower
has gone madly maternal, and a colony of
seedlings is well on its way.*

Ruth Borun's garden, like any special place, operates on multiple levels. For some gardens, it may be the setting that provides the touch of magic. For others, it's design. For Ruth, however, the spark in her English-style perennial garden comes from its memories.

"Gardens summon up more memories of people than the insides of houses do," Ruth asserts. "A garden is real and living. When I look at mine, I see the yellow irises my mother gave me and other blooms that my mother-in-law dug up for me." And the saga continues down the generations. Last year, for example, "I sent my daughter wild tulip bulbs for Valentine's Day," says Ruth.

Ruth's garden memories hark back to Staten Island, New York, where she grew up learning from a mother who was a devoted plantswoman. "She had a big garden and I had a piece of it, so in a sense I've gardened all my life," Ruth says.

She has gardened at her present site in Los Angeles since 1960, although in the early years, when her children were small, the emphasis was on play areas and low-maintenance plantings. By 1984, however, her children had grown up and left, and Ruth decided she was ready for some really serious gardening.

At this point she called in garden designer Chris Rosmini to help create the plan and floral mix that today give her space its distinctive look. "I like to fool around with colors and textures, move plants around, and play musical chairs," Ruth explains. "But I can't lay it out. I can't do hardscape."

Hiring Chris turned out to be a double blessing, for the association resulted in more than just a beautiful garden—the two women also became fast friends. Thus Chris continues to pop in periodically with new plants to try out, and when Ruth's beloved wisteria is in full bloom, Chris will rush over that very day from the other side of town. "My other friends say, 'Hey, maybe I'll be there in a few weeks,' but Chris understands. She truly loves gardens."

The lot, at 100 by 350 feet, comfortably accommodates two garden ponds just off the patio and a swimming pool, conveniently out of sight down at the foot of the backyard's long slope. But flowers are the garden's true *raison d'être*. "Lots of flowers," notes Ruth, referring to the roses, poppies, and asters billowing through her raised perennial beds, and also "lots of South African bulbs." Among the latter she grows flowering *Sparaxis*, *Homeria*, and *Watsonia*, all of which thrive here since they hail from a climate very similar to that of coastal California.

Amid such abundance, it's hard to pick favorites, but the "Dainty Bess" rose gets a special nod ("I like single roses," notes Ruth), and so does the 3-foot-tall *Watsonia*. "It makes a wonderful statement every year, blooming in shades of coral, pale orange, white, and deep shocking pink," says Ruth.

And over in a shady corner, nestling with the ferns under a California peppertree, magical things are happening on their own. The diminutive *Cyclamen neapolitanum* has gone madly maternal, and a colony of seedlings is well on its way. Ruth couldn't be more pleased. "It's so exciting when a really elegant plant starts seeding itself around and you realize, 'My God, it's happy!'"

And, in moments like this, so is the gardener.

Image 9: "Garden Memories" (Carolyn Ulrich, July 1994)



Image 10: "Garden Memories" (Carolyn Ulrich, July 1994)



Image 11: "Garden Memories" (Carolyn Ulrich, July 1994)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT F: ARTICLES

In December, grasses, ajuga, and other small treasures now show along the wall. She clips back shaggy growth and mulches bare earth where surprises lie dormant



For professional-looking results, avoid using too many different colors. Most fool-proof and easiest to live with are combinations of closely related colors, such as the pink-to-purple hues used by designer Chita Rosmini in Ruth Borun's garden at left, or soft pastels, such as those at the bottom of the preceding page.

Pale colors stand out at dusk and after dark. Blues augment the sense of fading light, becoming magical at twilight before they fade from view. Reds and magentas tend to be hard to combine. Our list on the next page emphasizes perennials that tend to combine readily with each other as well as being easy-to-grow and prolific.

For beginners, it's easiest to plan a spring-through-summer border like the deer-resistant one on page 227. When that area goes dormant in winter, use plants to shift attention elsewhere, or cover bare spots with fast, shallow-rooted annuals such as sweet alyssum. You can also bridge gaps by interplanting winter-flowering shrubs and early-spring bulbs.

As you become more knowledgeable, you can intersperse plants so that late-season performers spill over the early bloomers just as they go dormant.

An easy way to plug gaps in the bloom cycle and gain knowledge at the same time is to fill the dull spots as they occur. Haunt nurseries, gathering plants in bloom like a flower arranger, until you have a collection of flower colors and foliage textures you like.



Image 12: "Garden Memories" (Carolyn Ulrich, July 1994)



Image 13: "Garden Memories" (Carolyn Ulrich, July 1994)



Image 14: “Spring Garden Tour-The Gardener’s Garden” (*Palisadian-Post*, April 16, 1998)



Backed by a stone wall and framed with layers of greenery, the pot makes a colorful focal point outside a window.

50 SUNSET JANUARY 2006

Pot luck

A shapely urn turns a problem space into a great view

BY SHARON COHOON

In the right place, a perfect pot works wonders. Before the scene shown here took form, Ruth Borun's floor-to-ceiling picture window at the end of a central hallway framed a boring view. The space was dark in winter and blazing hot in summer—nothing seemed to thrive in the narrow side yard.

Then landscape designer Chris Rosmini suggested using an attractive container as a focal point instead of plants. She even helped Borun find the pot—a vintage American piece dating from the '30s. Pots in similar shapes are available at many nurseries, such as Inner Gardens in Los Angeles (www.innergardens.com or 310/838-8378). Other potential focal points include birdbaths, simple fountains, salvaged ironwork, or sculpture.

Once the container was in place, Borun found she didn't need as many plants to create a vignette. A scrim of lacy bamboo, a trail of ivy, a few sprigs of lily turf—just enough greenery for context—and there was her view. The bamboo is from the neighboring property; when it crept under the fence, Borun decided to incorporate it. The retaining wall and an underground barrier keep it from running farther. The ivy grows in pots so it doesn't have to compete with the bamboo.

"This scene gives me pleasure every day. So much so, I think I'd go into mourning if I lost this pot," Borun says.

DESIGN: Chris Rosmini Garden Design, Los Angeles (323/258-1195)

Image 15: "Pot Luck" (*Sunset Magazine*, January 2006)

ATTACHMENT G:
BENTON AND PARK WORK

**BORUN HOUSE AND GARDEN
344 SOUTH CLIFFWOOD AVENUE
LOS ANGELES, CA**

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BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT G: BENTON AND PARK WORK



Image 1: 3301 Longridge Terrace, Sherman Oaks, 1962 (Chattel, 2019)



Image 2: 17823 Delano Street, Reseda, 1970 (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT G: BENTON AND PARK WORK



Image 3: 17061 Strawberry Drive, Encino, 1964 (Chattel, 2019)



Image 4: 17862 Via Vallarta, Encino, 1972 (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT G: BENTON AND PARK WORK



Image 5: 2503 Aberdeen Avenue, Los Feliz, 1964 (Chattel, 2019)



Image 6: 18128 Chardon Circle, Encino, 1964 (Chattel, 2019)

BORUN HOUSE AND GARDENS, 344 SOUTH CLIFFWOOD AVENUE, LOS ANGELES, CALIFORNIA
ATTACHMENT G: BENTON AND PARK WORK



Image 7: 6610 North Mary Ellen Avenue, Sherman Oaks (Chattel, 2019)



Image 8: Neiburger House (HCM #1122), 1220 North Kenter Avenue, Brentwood, 1962 (Chattel, 2019)

ATTACHMENT H:
ZIMAS MAP

**BORUN HOUSE AND GARDEN
344 SOUTH CLIFFWOOD AVENUE
LOS ANGELES, CA**

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City of Los Angeles Department of City Planning

4/24/2020 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

344 S CLIFFWOOD AVE

ZIP CODES

90049

RECENT ACTIVITY

CHC-2020-2794-HCM

ENV-2020-2795-CE

CASE NUMBERS

CPC-2014-1457-SP

CPC-2007-5138-ZC

CPC-2005-8252-CA

CPC-1963-15699

ORD-186108

ORD-179723

ORD-171492

ORD-171227

ORD-163205

ORD-129279

ORD-126251

ENV-2014-1458-EIR-SE-CE

ENV-2007-5139-ND

ENV-2005-8253-ND

Address/Legal Information

PIN Number	129B141 212
Lot/Parcel Area (Calculated)	26,253.3 (sq ft)
Thomas Brothers Grid	PAGE 631 - GRID F4
Assessor Parcel No. (APN)	4405025006
Tract	BRENTWOOD PARK
Map Reference	M B 9-10
Block	30
Lot	7
Arb (Lot Cut Reference)	1
Map Sheet	129B141

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 #	2640.00
LADBS District Office	West Los Angeles

Planning and Zoning Information

Special Notes	None
Zoning	RE20-1
Zoning Information (ZI)	ZI-2438 Equine Keeping in the City of Los Angeles ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations ZI-2192 West Los Angeles Transportation Improvement and Mitigation
General Plan Land Use	Very Low I Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	West Los Angeles Transportation Improvement and Mitigation
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

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

Adaptive Reuse Incentive Area	None
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)	4405025006
Ownership (Assessor)	
Owner1	BORUN,ELMER R TR ELMER R BORUN TRUST
Address	344 S CLIFFWOOD AVE LOS ANGELES CA 90049
Ownership (Bureau of Engineering, Land Records)	
Owner	BORUN, ELMER R. (TR) ELMER RAYMOND BORUN LIVING TRUST DTD 4-22-1987
Address	344 S CLIFFWOOD AVENUE LOS ANGELES CA 90049
APN Area (Co. Public Works)*	0.601 (ac)
Use Code	0101 - Residential - Single Family Residence - Pool
Assessed Land Val.	\$253,306
Assessed Improvement Val.	\$314,855
Last Owner Change	07/19/2018
Last Sale Amount	\$0
Tax Rate Area	67
Deed Ref No. (City Clerk)	1882
	163860
	1289075
	0721145
	0678610
	0111939
Building 1	
Year Built	1960
Building Class	D10C
Number of Units	1
Number of Bedrooms	6
Number of Bathrooms	5
Building Square Footage	4,169.0 (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: 4405025006]
Additional Information	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	No
Flood Zone	Outside Flood Zone

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Watercourse	Yes
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)	Within Fault Zone
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: 4405025006]
Ellis Act Property	No

Public Safety

Police Information	
Bureau	West
Division / Station	West Los Angeles
Reporting District	825
Fire Information	
Bureau	West
Batallion	9
District / Fire Station	19
Red Flag Restricted Parking	No

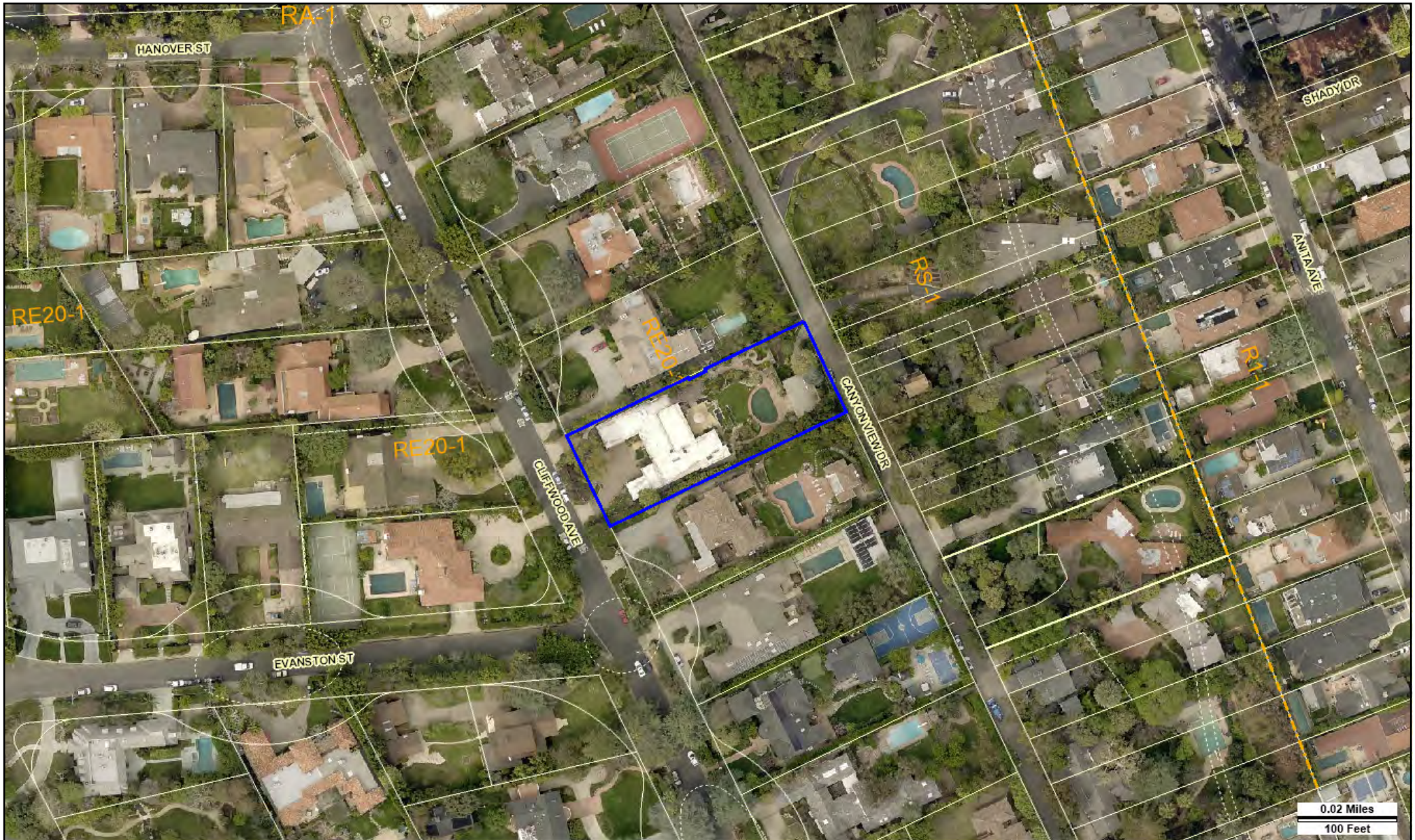
CASE SUMMARIES

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

Case Number:	CPC-2014-1457-SP
Required Action(s):	SP-SPECIFIC PLAN (INCLUDING AMENDMENTS)
Project Descriptions(s):	SPECIFIC PLAN AMENDMENT
Case Number:	CPC-2007-5138-ZC
Required Action(s):	ZC-ZONE CHANGE
Project Descriptions(s):	ZONE CHANGE FROM RA (RESIDENTIAL SUBURBAN) TO RE20 (RESIDENTIAL ESTATE) FOR THE PARCELS GENERALLY BOUNDED BY SUNSET BOULEVARD TO THE NORTH, SAN VICENTE BOULEVARD TO THE SOUTH, SOUTH ROCKINGHAM AVENUE AND SOUTH 26TH STREET TO THE WEST, AND SOUTH CANYON VIEW DRIVE TO THE EAST, AND INCLUDES THE PARCELS FRONTING SOUTH ROCKINGHAM AVENUE ON THE WEST SIDE OF THE STREET, NOT INCLUDING THE PROPERTIES CURRENTLY ZONED RE11.
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-1963-15699
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	ENV-2014-1458-EIR-SE-CE
Required Action(s):	SE-STATUTORY EXEMPTIONS CE-CATEGORICAL EXEMPTION EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	ENVIRONMENTAL IMPACT REPORT
Case Number:	ENV-2007-5139-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	ZONE CHANGE FROM RA (RESIDENTIAL SUBURBAN) TO RE20 (RESIDENTIAL ESTATE) FOR THE PARCELS GENERALLY BOUNDED BY SUNSET BOULEVARD TO THE NORTH, SAN VICENTE BOULEVARD TO THE SOUTH, SOUTH ROCKINGHAM AVENUE AND SOUTH 26TH STREET TO THE WEST, AND SOUTH CANYON VIEW DRIVE TO THE EAST, AND INCLUDES THE PARCELS FRONTING SOUTH ROCKINGHAM AVENUE ON THE WEST SIDE OF THE STREET, NOT INCLUDING THE PROPERTIES CURRENTLY ZONED RE11.
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.

DATA NOT AVAILABLE

ORD-186108
ORD-179723
ORD-171492
ORD-171227
ORD-163205
ORD-129279
ORD-126251



Address: 344 S CLIFFWOOD AVE

APN: 4405025006

PIN #: 129B141 212

Tract: BRENTWOOD PARK

Block: 30

Lot: 7

Arb: 1

Zoning: RE20-1

General Plan: Very Low I Residential

