

THE BRADY BUNCH HOUSE
11222 W. Dilling Street
CHC-2025-5716-HCM
ENV-2025-5717-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—December 11, 2025](#)
3. [Categorical Exemption](#)
4. [Under Consideration Staff Recommendation Report](#)
5. [Historic-Cultural Monument Application](#)

Please click on each document to be directly taken to the corresponding page of the PDF.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2025-5716-HCM
ENV-2025-5717-CE**

HEARING DATE: January 15, 2026
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012
and teleconference (see
agenda for login
information)

Location: 11222 W. Dilling Street
Council District: 2 – Nazarian
Community Plan Area: Sherman Oaks - Studio City -
Toluca Lake - Cahuenga Pass
Land Use Designation: Low Residential
Zoning: R1-1-RIO
Area Planning Commission: South Valley
Neighborhood Council: Studio City
Legal Description: Tract 9216, Arb 5 of Lot FR 260

EXPIRATION DATE: January 20, 2026

PROJECT: Historic-Cultural Monument Application for
THE BRADY BUNCH HOUSE

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS: Tina Trahan
295 Clinton Avenue
Elmhurst, IL 60126

Violet McCallister, Trustee
Violet K. McCallister Revocable Trust
11222 W. Dilling Street
Los Angeles, CA 91602

APPLICANT: Tina Trahan
11222 W. Dilling Street
Los Angeles, CA 91602

PREPARER: Heather Goers
1265 N. Sweetzer Avenue, #15
West Hollywood, CA 90069

FINDINGS

- The Brady Bunch House “exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city, or community” for its use as a filming location for establishing shots filmed for the popular television series, *The Brady Bunch*, which aired from 1969-1974, as well as for its faithful re-creation of the fictional Brady family home, both on the interior and exterior, that is enshrined in American popular culture.

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.

SUMMARY

The Brady Bunch House is a two-story, single-family residence with a detached carport located on the south side of West Dilling Street, between Klump Avenue and Fair Avenue in the Studio City neighborhood of Los Angeles. Constructed in 1959, the single-family residence was designed by Harry Londelius Jr. in a Contemporary Ranch architectural style. The detached carport was built in 1975 as a garage. The exterior of the residence was the filming location for establishing shots for the popular television series, *The Brady Bunch*, which aired from 1969-1974. In 2018, the exterior, street-facing facades of the subject property were restored and rehabilitated to match the color, materials, finishes, and fenestration of the residence as it appeared in the establishing shots for the television series. At the same time, the interior of the residence was remodeled to recreate the sets of the fictional Brady family home used on the sound stages where the television series was filmed.

The Brady Bunch television series was a half-hour primetime sitcom conceived by producer Sherwood Schwartz that depicted a fictional blended family navigating life following the marriage of two single parents, Mike and Carol Brady, with three children each from their respective previous marriages, along with a housekeeper, and a pet dog.

As television found its way into more homes across the United States in the 1950s, the commercial television industry began to evolve from live programming toward filmed programming. This shift allowed scripted-content genres, such as dramas and comedies, to flourish in the mid-1950s. Even after the transition to filmed programming, many of the earliest television shows – such as *I Love Lucy* – were still shot within the controlled environment of a television studio. However, the late 1950s saw an exponential rise in the number of action-oriented Westerns on television, and although filming was still primarily limited to the studio, many of television’s early Westerns were filmed on location, amidst

the surrounding landscape of Southern California at movie ranches owned by studios or independent producers.

While location filming for television did not begin in earnest until the late 1960s, the transition of production activity to Los Angeles and the establishment of a more stylized, “factory system” production sparked one of the earliest trends in location filming for television – the location-based establishing shot. Even when television shows were filmed entirely within the studio, location-based establishing shots helped set the tone for the scene and the show and lend some degree of authenticity to the narrative. Although the location-based establishing shot was utilized across all genres, some of the most memorable to television audiences were those which included a particular residence that was associated with the show’s characters. Location-based establishing shots continue to be utilized today, and over time homes which were used for establishing shots that opened a popular show became some of the most recognized and beloved homes in the country. Other examples of television series utilizing Los Angeles homes for establishing shots include *The Adventures of Ozzie and Harriet* (1952-1966, 1822 North Camino Palmero), *The Beverly Hillbillies* (1962-1971, 750 North Bel-Air Road), and *The Golden Girls* (1985-1992, 245 North Saltair Road).

Irregular in plan, the subject property is of wood-frame construction clad with flagstone, smooth cement plaster, and vertical wood siding. It has a complex combination roof consisting of moderately-pitched cross-gable and side-gable roofs of composition shingles with deep open eaves, bargeboards, and exposed rafter tails, and a flat roof with eaves. Façades are asymmetrically composed. The primary entrance is situated on the primary, north-facing elevation of the main residence; it is set back from the street and is accessed via a concrete walk leading from the sidewalk. The entrance consists of a concrete stoop with metal railing leading to a pair of wood flush doors with metal hardware framed by a simple surround topped by a transom. There are several secondary entrances situated at the rear of the residence that afford access to the patio and backyard. These are set at grade and vary in composition; three entrances consist of metal sliding glass doors leading from the dining room, kitchen, and family room respectively. Two additional entrances, also set at grade, consist of single flush doors. A sixth entrance is located on the second floor and is accessed via a balcony with a metal balustrade and stair rail; it consists of a metal sliding glass door. Fenestration is mixed and asymmetrically organized. It consists primarily of fixed clerestory windows, grouped fixed and casement metal windows, single metal casement windows, and sliding metal windows.

The interior of the main residence is asymmetrically composed, with an irregular plan and informal organization. First-floor principal rooms are finished with smooth painted plaster or wood paneling and are accented by natural stone accent walls. Floors in principal rooms are laid with thick carpet or linoleum; traffic areas such as the foyer and stairway are finished with brick pavers. A double-sided fireplace of natural stone topped by brick piers divides the living room and den. Second-floor principal rooms are finished primarily with carpeted or marble floors, walls finished with plaster with painted baseboards, and flat plaster ceilings.

At the rear of the subject property there is turf and a terraced concrete patio with planting beds. A concrete block wall topped with a wood trellis forms an arbor, which is situated to the west of the detached carport.

The carport is one story in height with a rectangular plan and simple massing. It is of wood-frame construction clad in wood vertical board.

The subject property has undergone various, mostly minor alterations over the years that include the construction of a 576-square foot detached garage in 1975. The most significant alteration occurred in 2018, when the exterior and front facades of the subject property were restored and rehabilitated to match the color, materials, finishes, and fenestration of the house as it appeared in the establishing

shot for *The Brady Bunch* television series. In addition, at this time, the interior was renovated to resemble the fictional Brady family home as it was portrayed on the sound stage sets used for the filming of the original series and its sequels. The scope of work consisted of an over 960-square-foot addition to the ground floor, the construction of an over 192-square-foot covered patio, a second floor addition of more than 1,512 square feet, the addition of a window on the primary, north-facing elevation, and a major interior remodel in 2018; and the construction of a new 252-square-foot, free-standing block wall in 2019. Additionally, the roof of the rear, detached garage at the eastern side of the property was replaced, and the door was removed to create a carport.

The subject property was identified in the citywide survey of historic resources, SurveyLA, as individually eligible for listing under local and state designation programs as a filming site associated with *The Brady Bunch* television series (1969-1974).

DISCUSSION

The Brady Bunch House meets one of the Historic-Cultural Monument criteria.

The subject property “exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city, or community” for its use as a filming location for establishing shots filmed for the popular television series, *The Brady Bunch*, which aired from 1969-1974, as well as for its faithful re-creation of the fictional Brady family home, both on the interior and exterior, that is enshrined in American popular culture.

As with many television shows, each episode of *The Brady Bunch* began with what is known as an establishing shot—a long-range view of a location intended to help audiences understand where the episode is taking place and establish a context for the scenes to follow. As the show focused almost exclusively on the Bradys’ blended-family dynamic and their lively home life, the vast majority of episodes were set at the Brady home. The subject property was utilized for establishing shots depicting the Brady family home, which appeared in nearly every episode of the series’ five-season run. Additionally, footage of the subject property was used for establishing shots in the majority of the show’s subsequent spinoffs, theatrical films, and television films including *The Brady Girls Get Married* (also known as *The Brady Brides*, 1981), *A Very Brady Christmas* (1988), the serial drama *The Bradys* (1990), *The Brady Bunch Movie* (1995), *A Very Brady Sequel* (1996) and *The Brady Bunch in the White House* (2002).

Although the interiors of the residence were never utilized for the filming of *The Brady Bunch* television series, the 2018 faithful re-creation of the original sound stage sets on the interior and restoration of the exterior of the residence as it was portrayed in the series has taken on significance of its own in bringing to life the fictional Brady family home. More than fifty years have passed since *The Brady Bunch* ended its initial primetime run in 1974. The original television series only aired for five years and was never a ratings hit during its original airing. But since it went into regular syndication in 1975, it has become a popular syndicated staple, especially among children and teenage viewers. The success of *The Brady Bunch*, as well as the show’s later spinoffs and the HGTV show *A Very Brady Renovation* (2019) that highlighted the 2018 remodel, ensured that the fictional Brady family and Brady family home have maintained a presence in popular culture for over five decades.

At a time when divorce was increasingly common, *The Brady Bunch* portrayed an idealized American family and childhood experience with which many viewers identified. For this reason, among others, the subject property has been a draw to fans of the show, starting while the series was still being filmed, prior to 1974, and enduring to present day. Over the years, scores of fans made, and continue to make,

pilgrimages to the house to take photographs in front of the subject property, and more recently within the interior.

In addition to the exterior, significant interior features include the entryway and stairs, living area with the stone-clad fireplace, stairway leading to the second floor, multi-colored wall paneling above the stairs, the kitchen, and den.

At least two other properties have received historic designations based significantly on their association with fictional places in popular American culture. These include the House of Seven Gables in Salem, Massachusetts (1668, Contributor to the House of Seven Gables Historic District designated a National Historic Landmark District in 2007), which was remodeled and enlarged in 1909 to specifically reflect aspects of Nathaniel Hawthorne's 1851 romance novel, *The House of Seven Gables*. Another example is Rancho Camulos (1953, listed as a National Historic Landmark in 2000), which was designated for its association with a fictional setting in the 1884 novel *Ramona*.

The subject property retains a high level of integrity of location, materials, design, setting, workmanship, feeling, and association to convey its significance. All recent alterations were completed to reflect and reinforce existing cultural associations with the fictional home of the Brady family.

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS

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

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

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

The City of Los Angeles has determined based on the whole of the administrative record, that substantial evidence supports that the Project is exempt from CEQA pursuant to CEQA Guidelines Section Article 19, Section 15308, Class 8 and Class 31. The project was found to be exempt based on the following:

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment

through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

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

Furthermore, none of the exceptions to the Categorical Exemption Under CEQA Guidelines Section 15300.2 apply to the proposed Project. The proposed Project will not result in significant cumulative impacts from successive projects of the same type in the same place. The Project does not involve unusual circumstances as it is in a similar location, topography, and streetscape as other Historic-Cultural Monuments in the Sherman Oaks - Studio City - Toluca Lake - Cahuenga Pass Community Plan Area. The Project will not damage scenic resources in a state scenic highway. The Project site is not on a list compiled pursuant to Government Code Section 65962.5 related to hazardous waste sites. The Project will also not cause a substantial adverse change in the significance of an historical resource.

Categorical Exemption ENV-2025-5717-CE was prepared on December 23, 2025.

BACKGROUND

On October 9, 2025, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete. On November 6, 2025, the Cultural Heritage Commission voted to take the subject property under consideration as a potential Historic-Cultural Monument. On December 11, 2025, a subcommittee of the Commission consisting of Commissioners Milofsky and Barron conducted an inspection of the subject property, accompanied by staff of the Office of Historic Resources. A second subcommittee consisting of Commissioners Rubio and Buelna conducted a separate site inspection of the subject property on the same day.

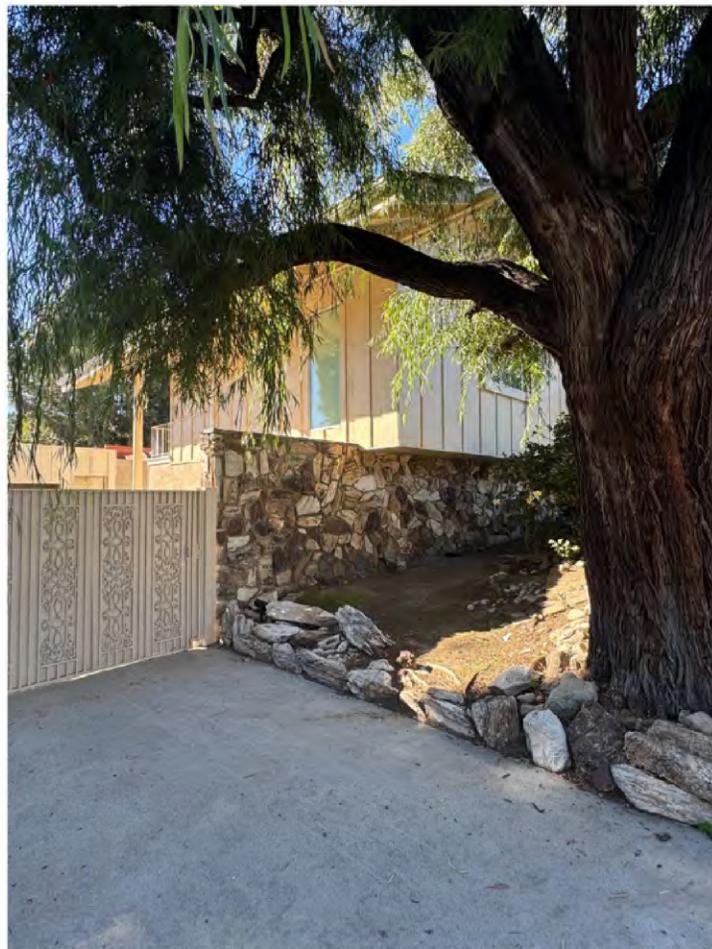










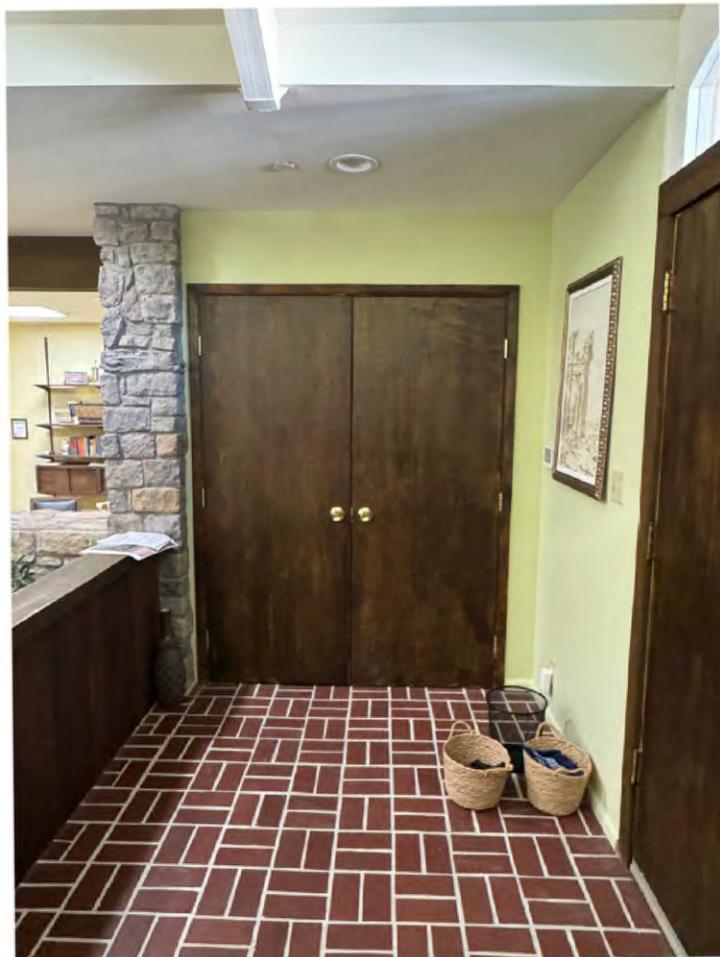










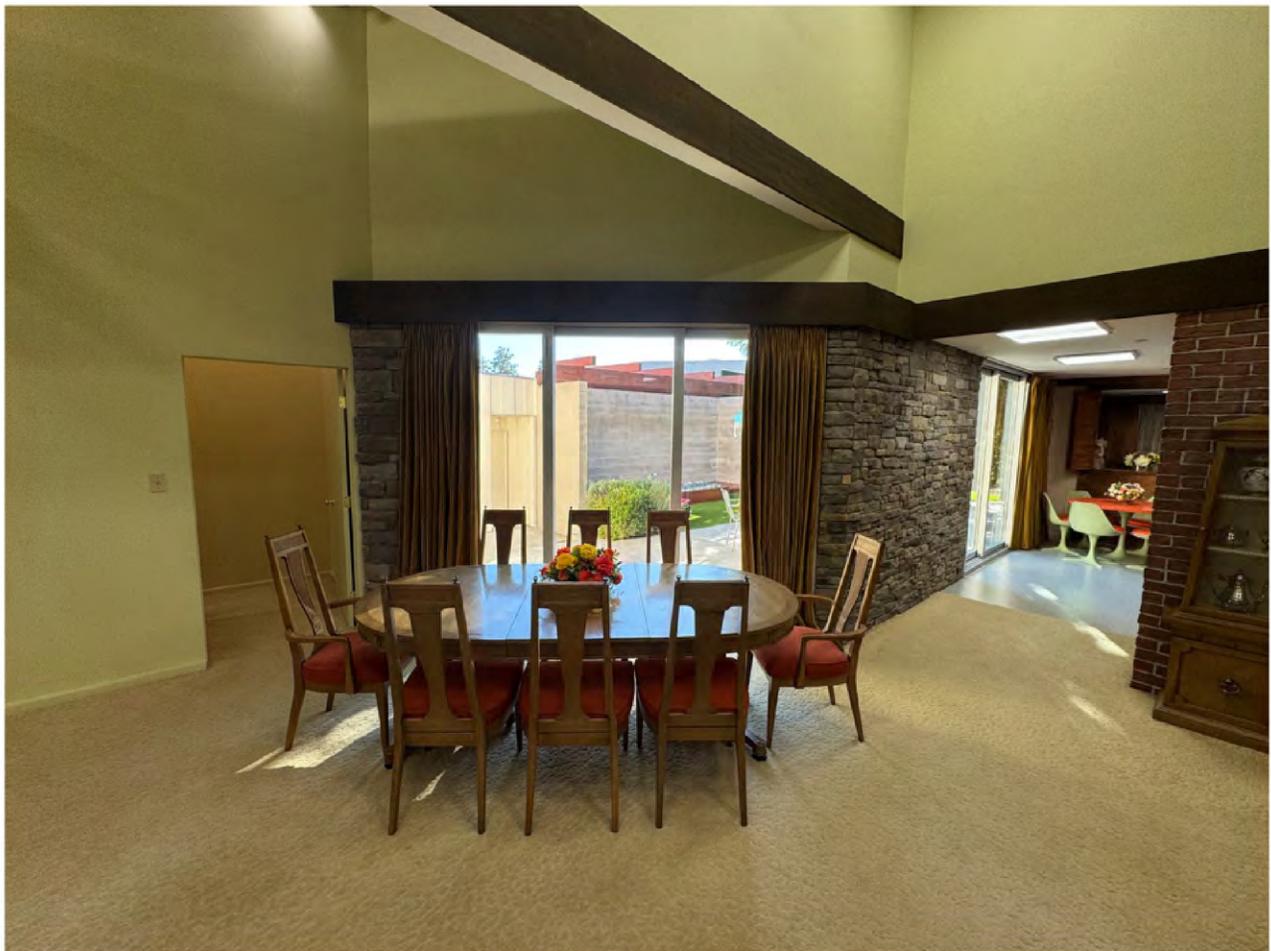












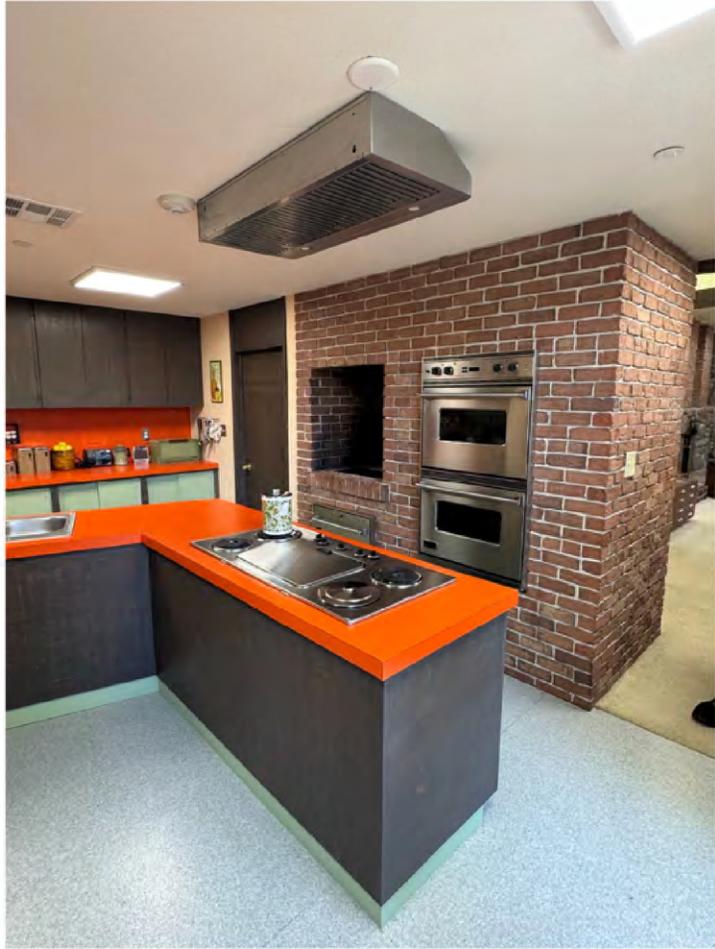






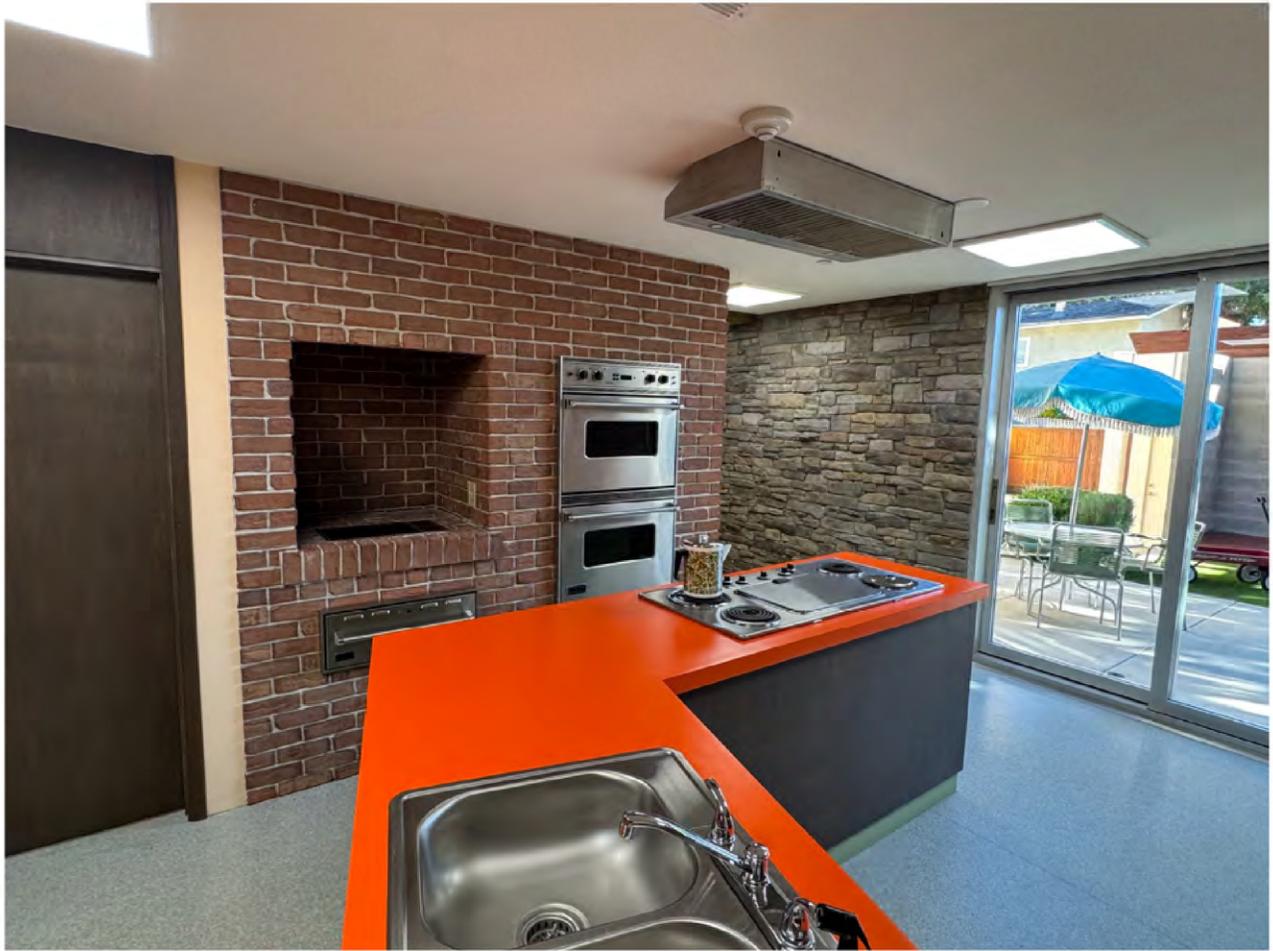


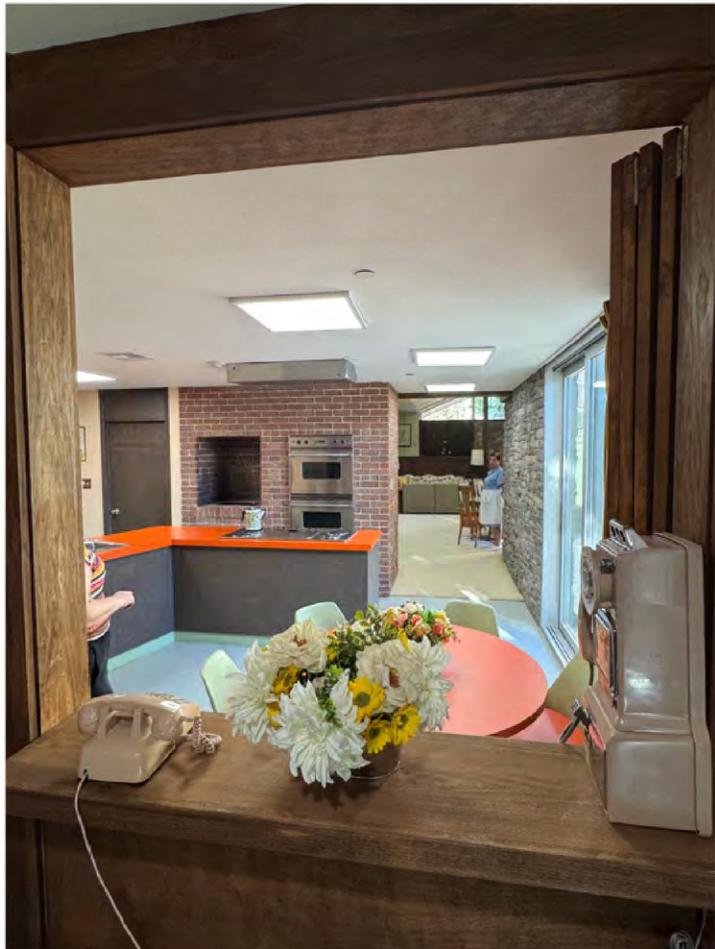




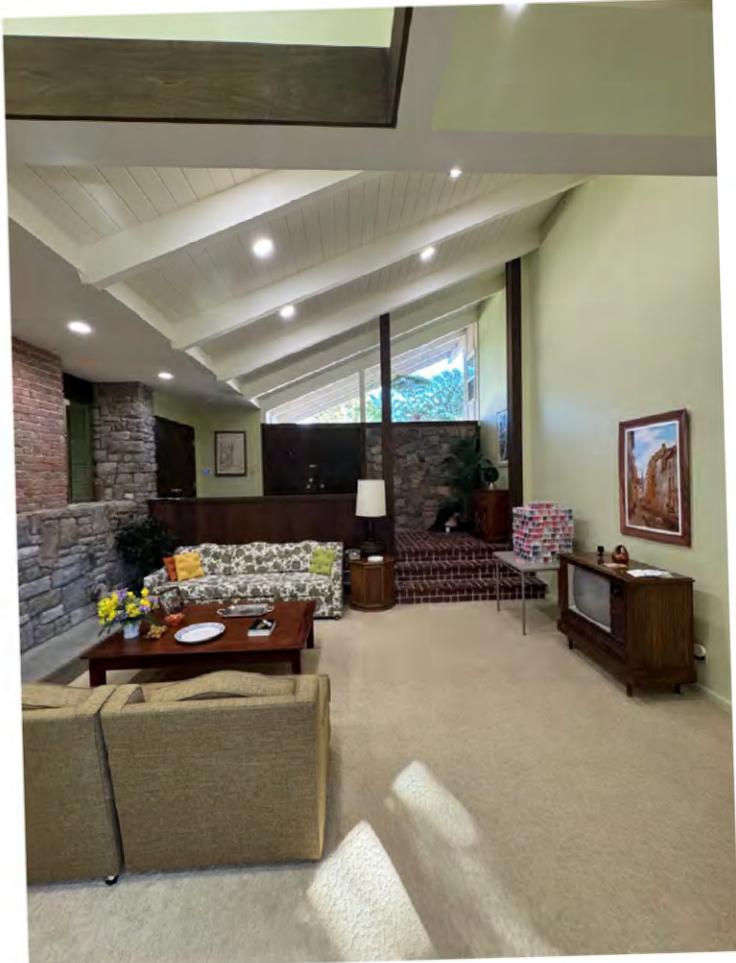








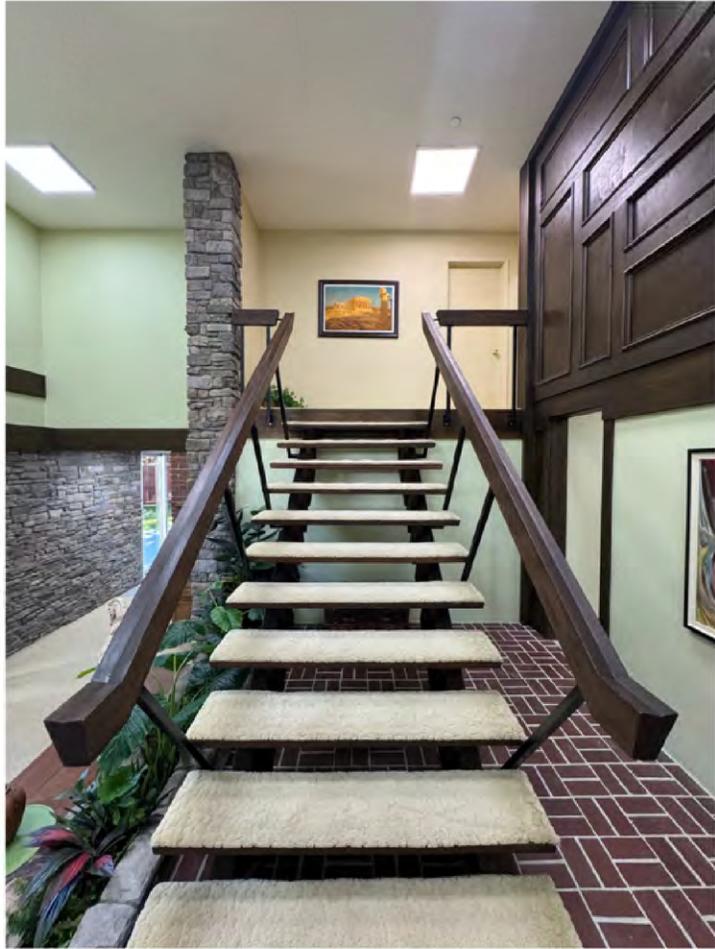






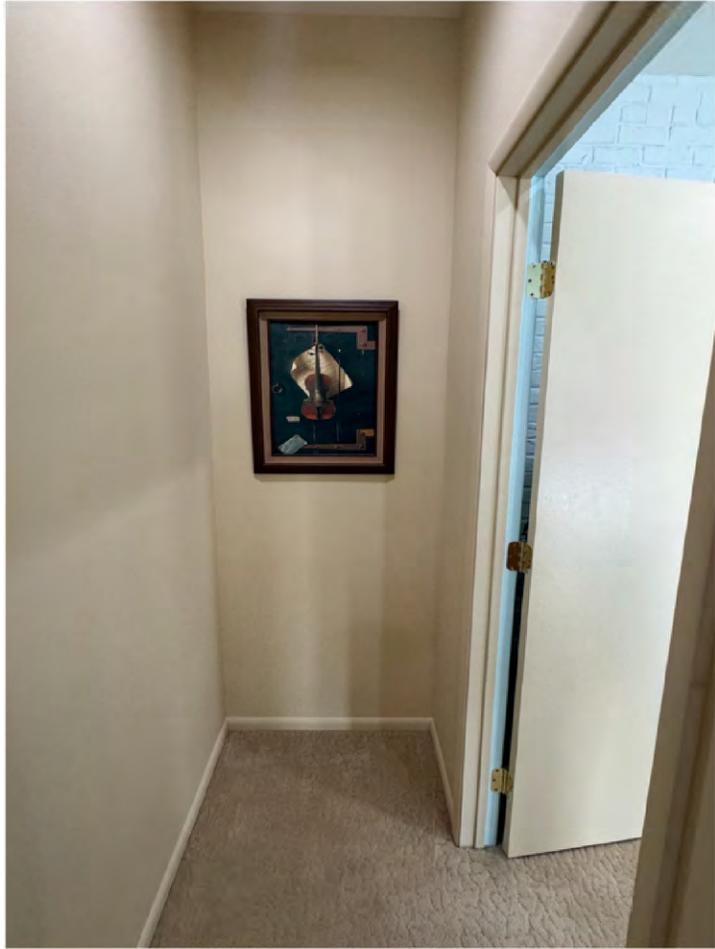




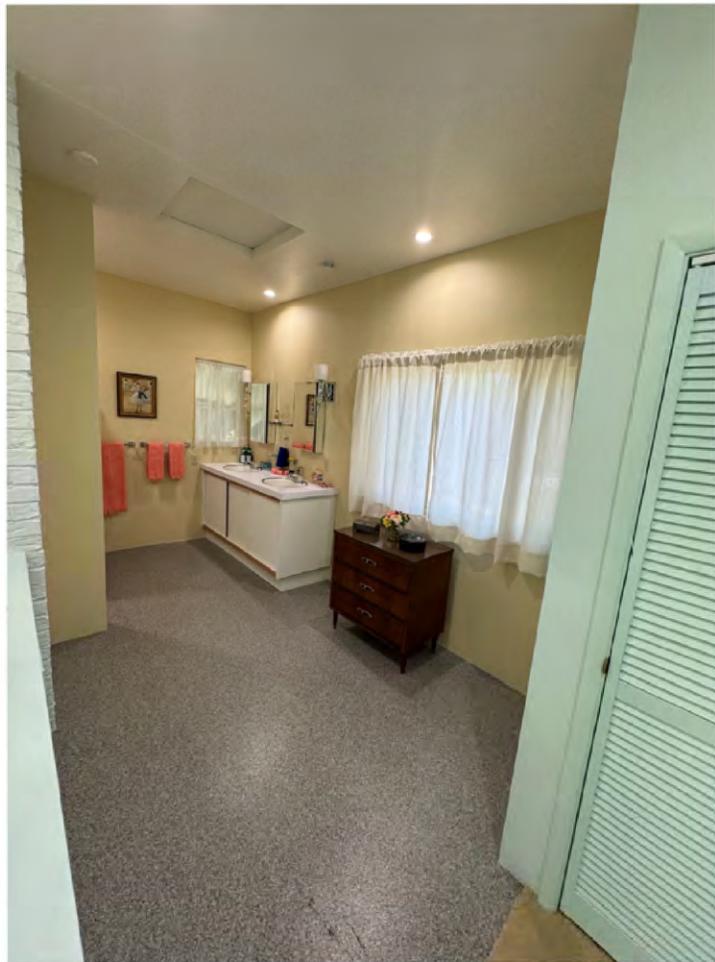




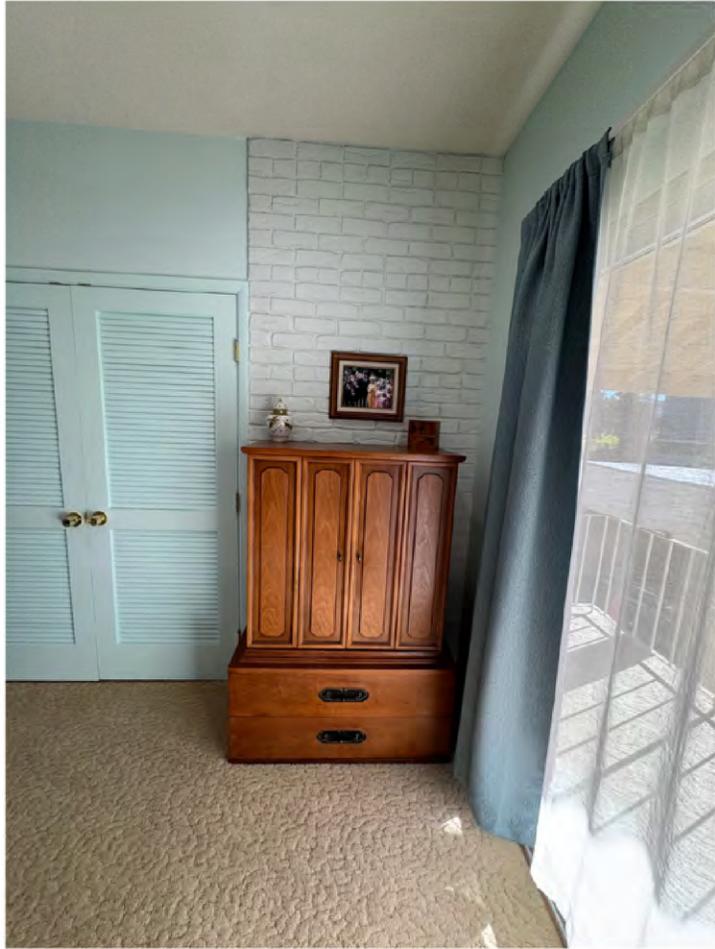


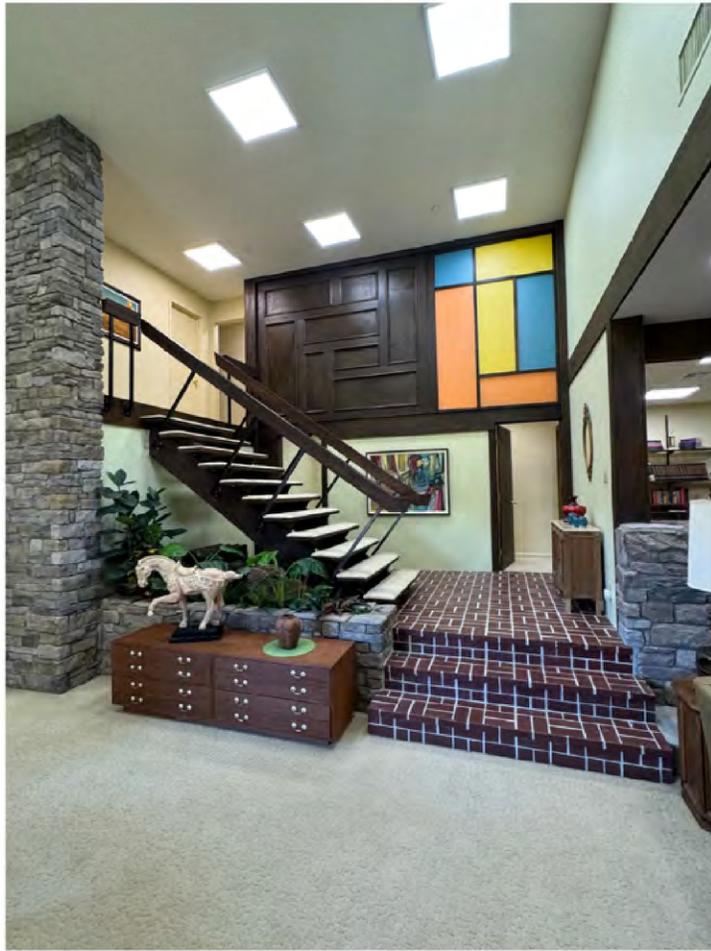










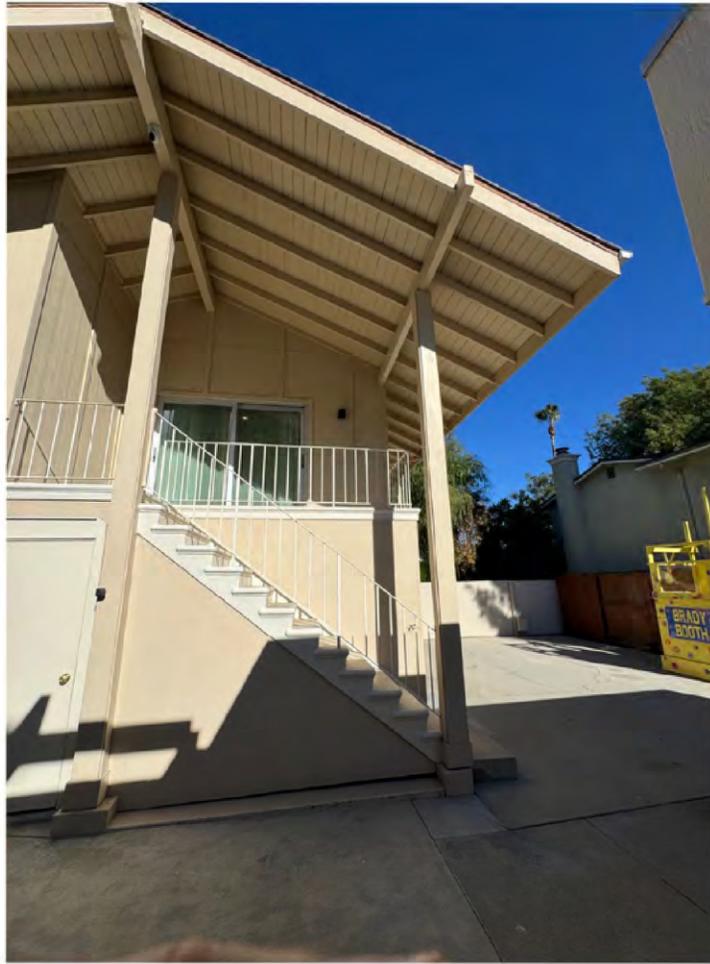


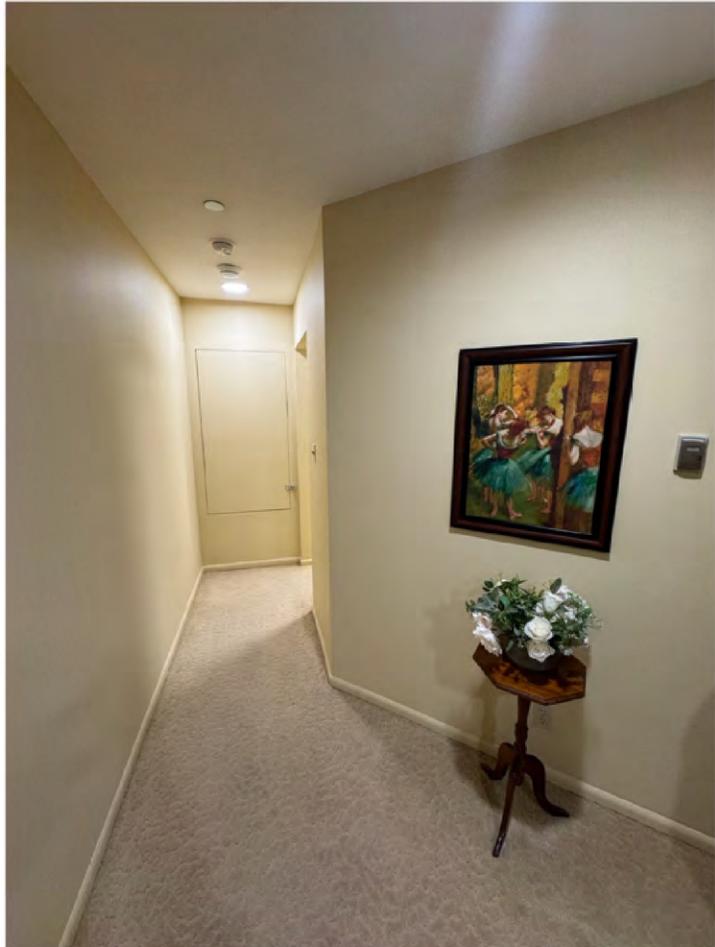
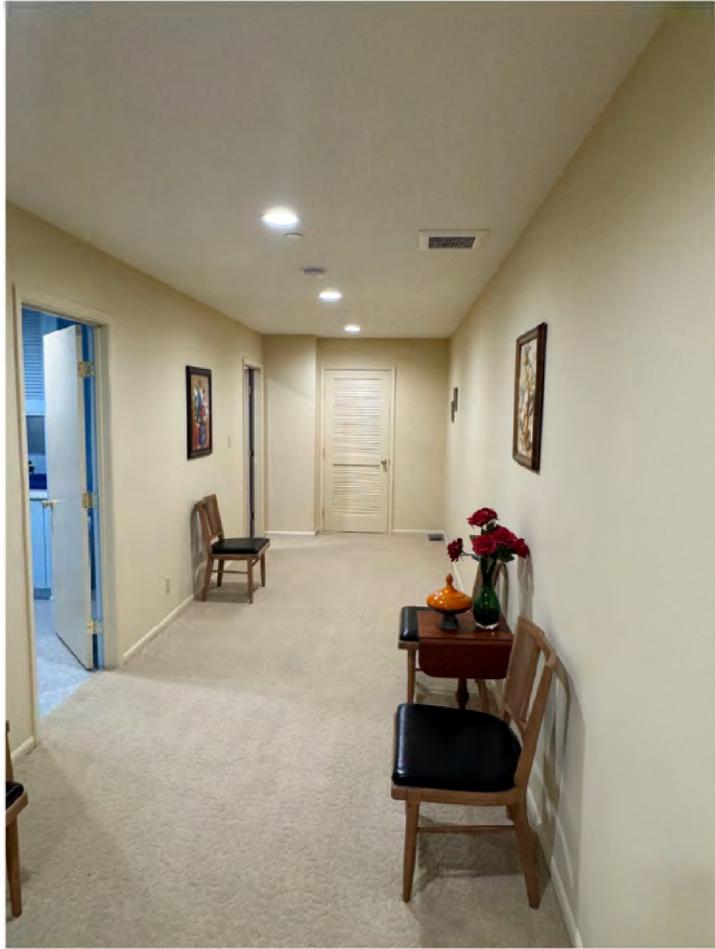






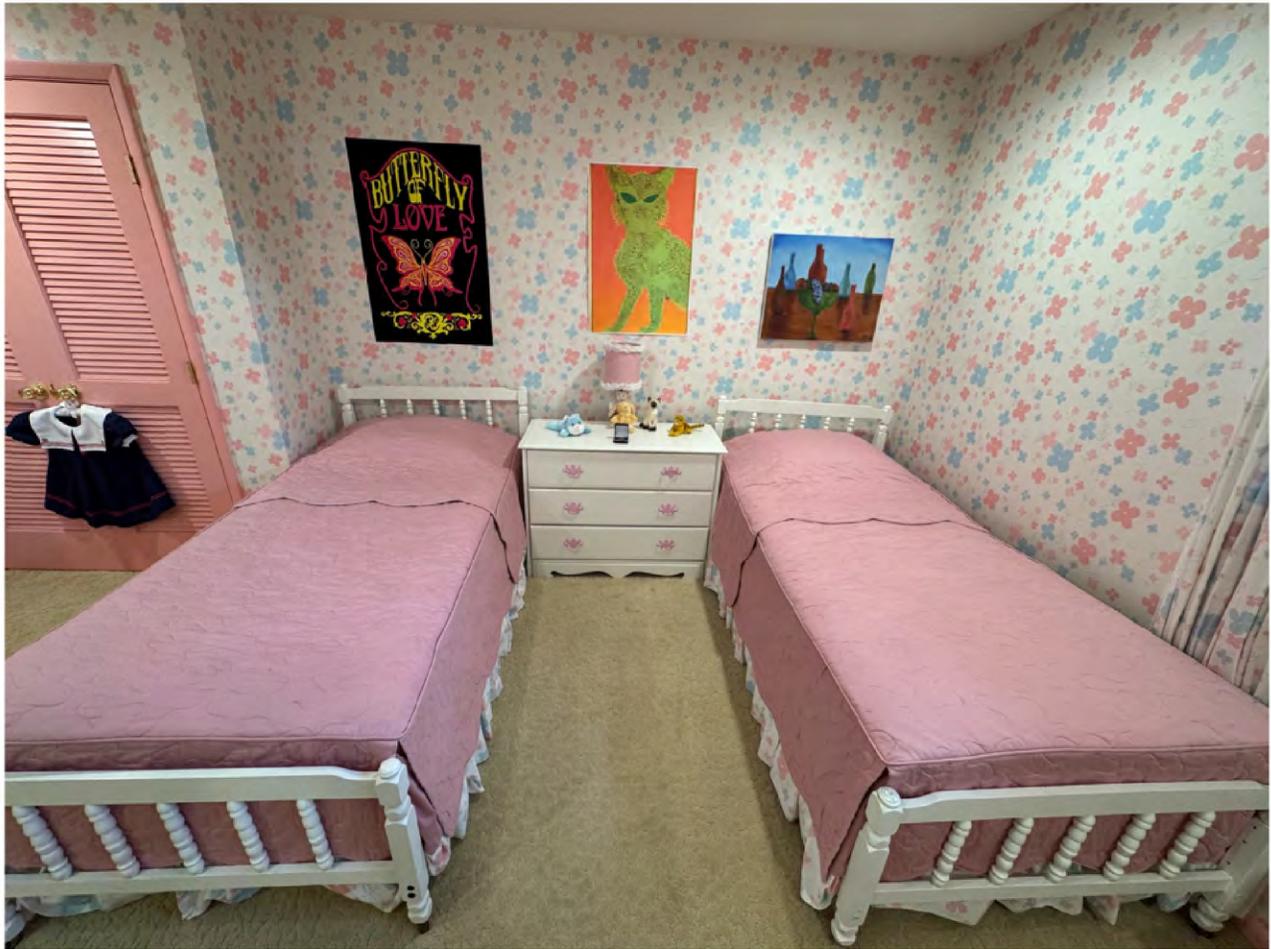
















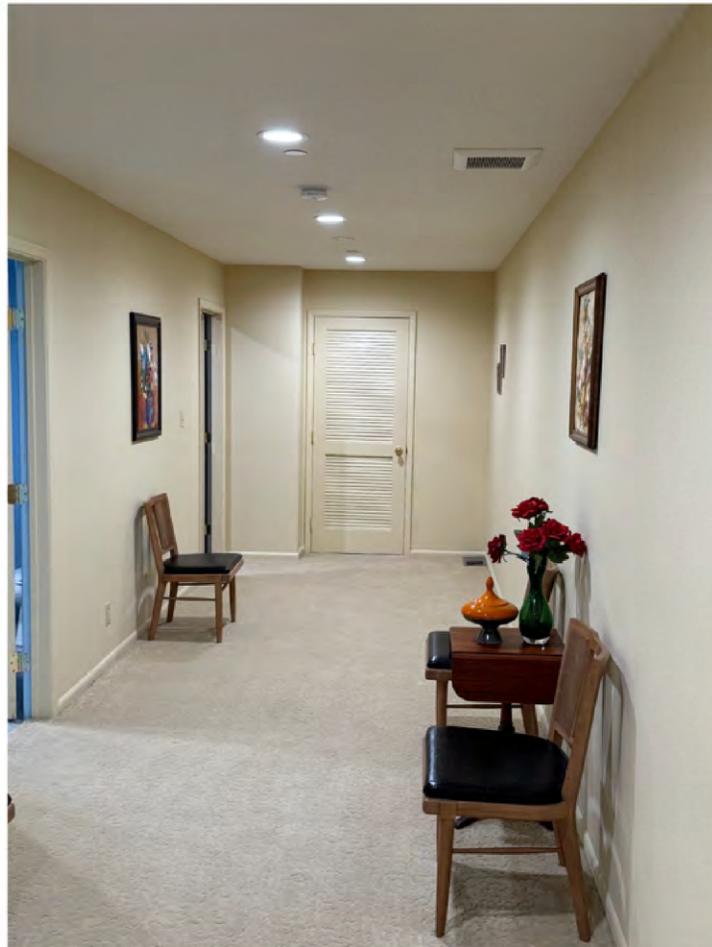












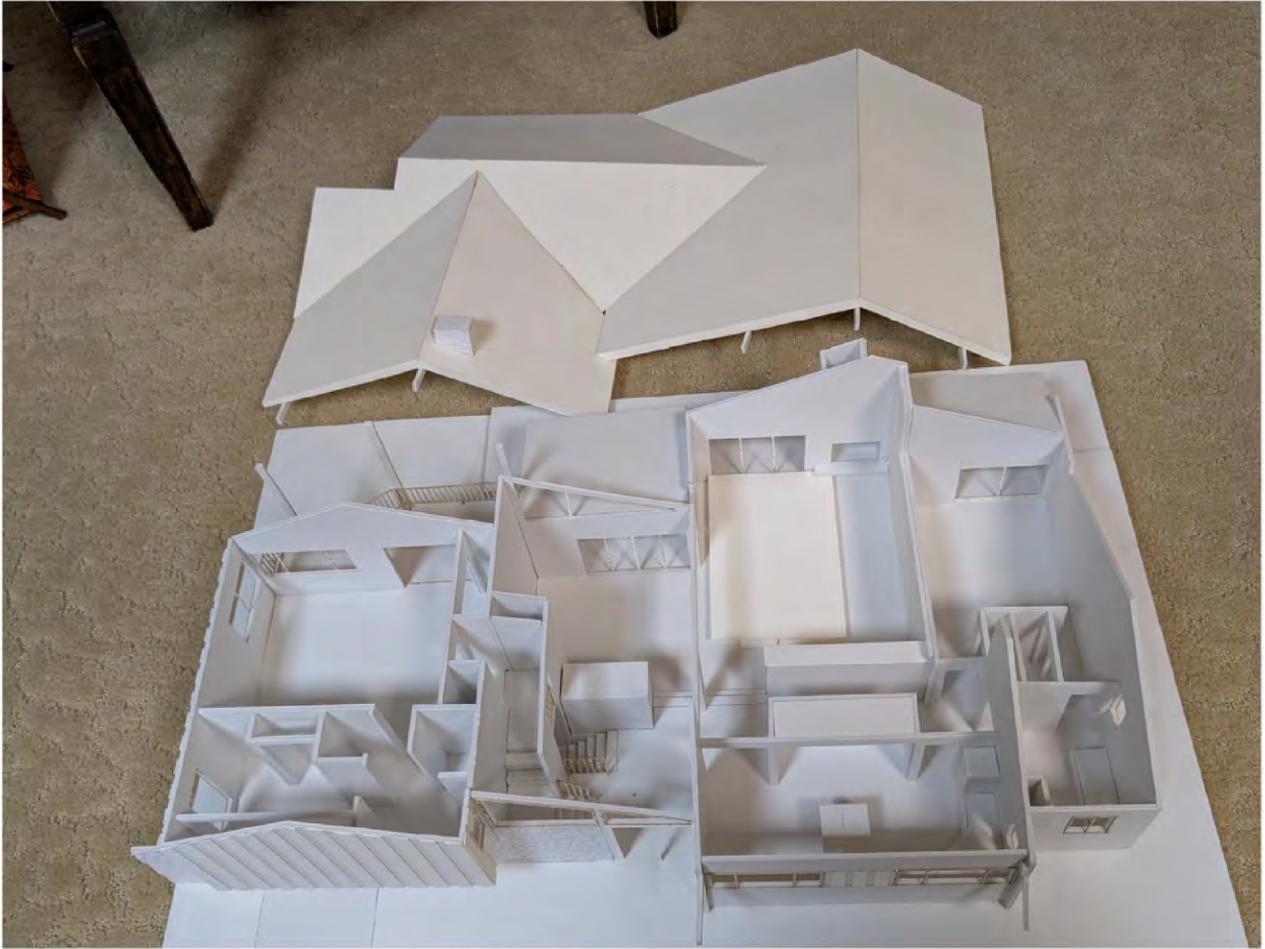
























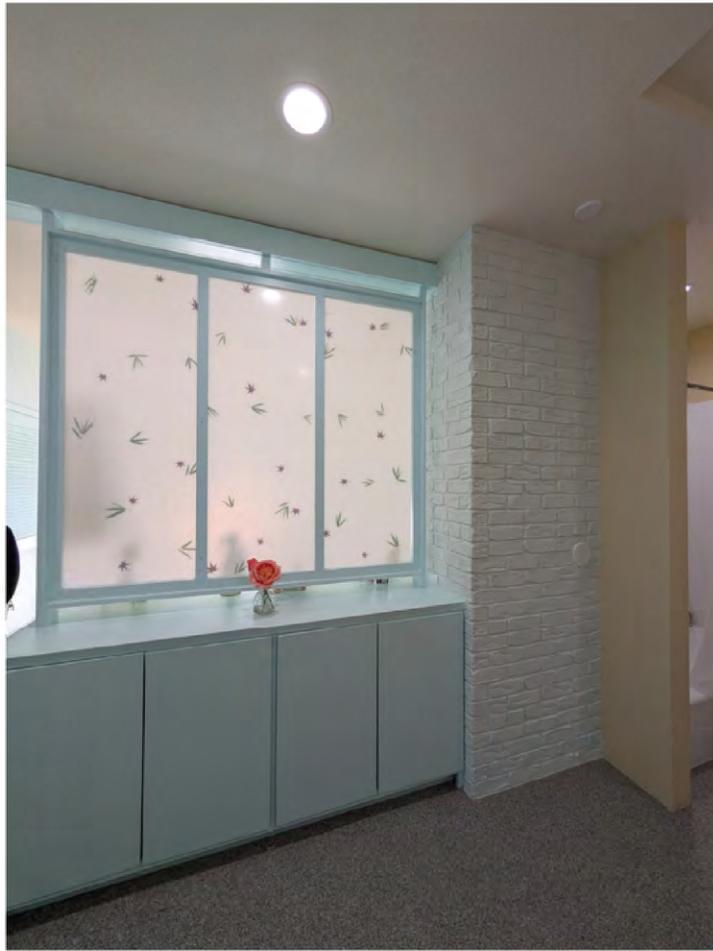


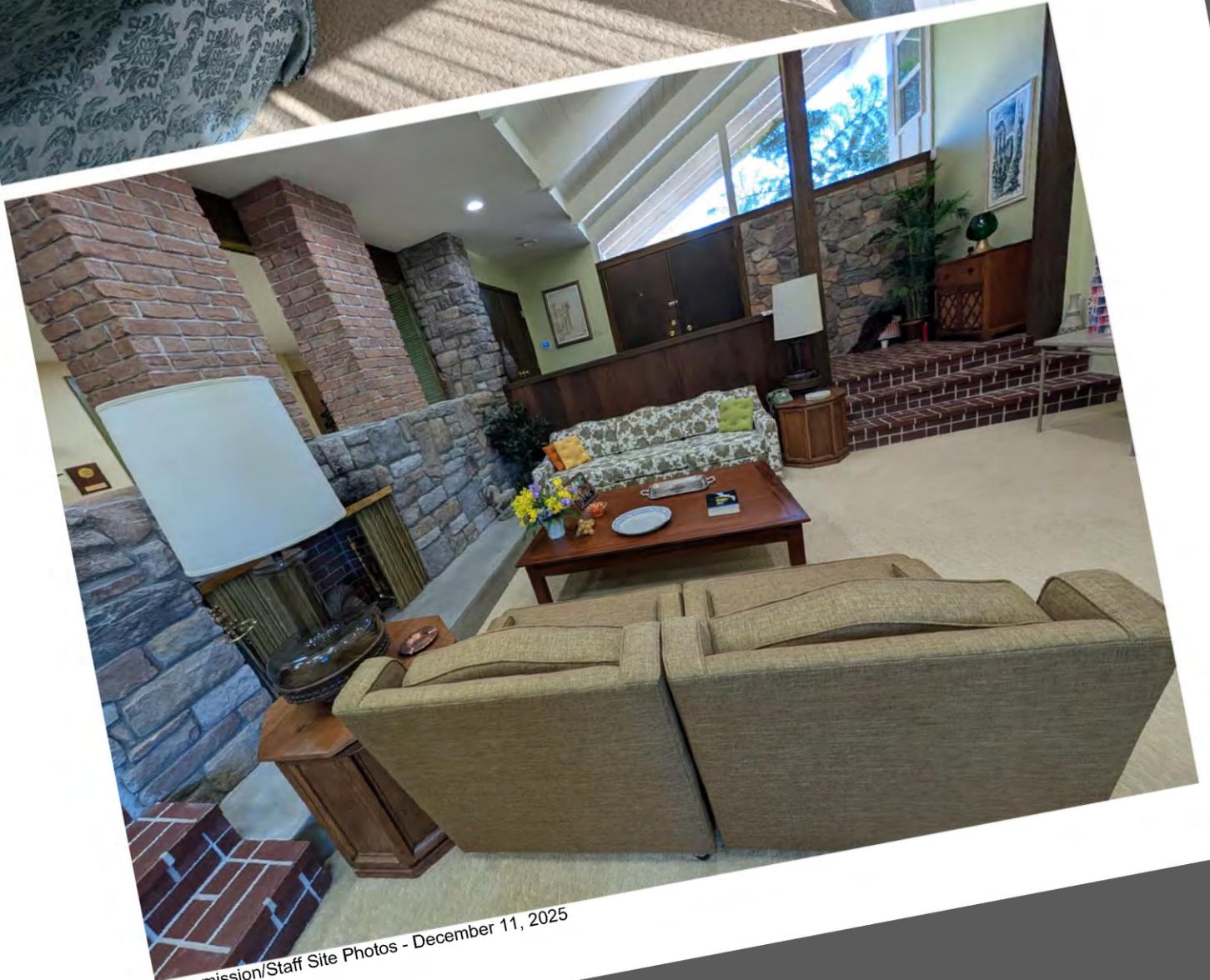


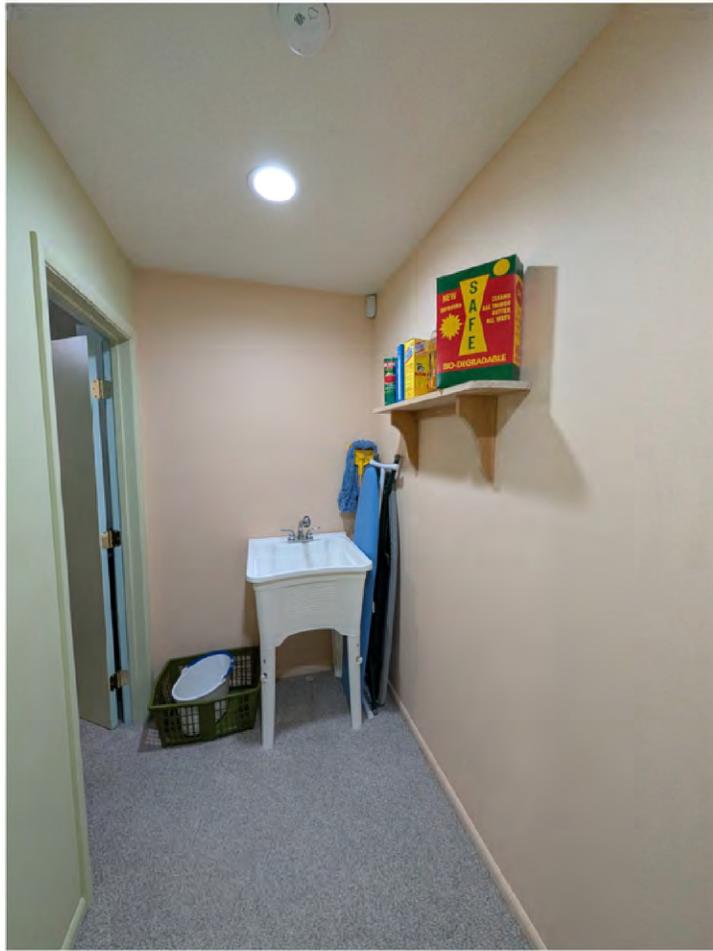
















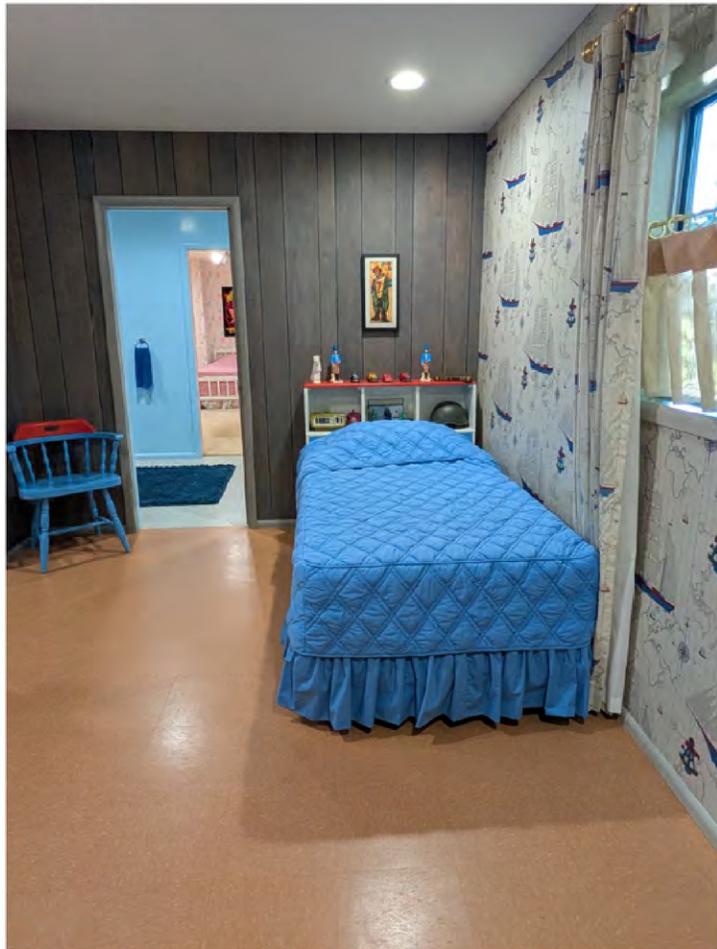
















COUNTY CLERK'S USE

CITY OF LOS ANGELES

OFFICE OF THE CITY CLERK
200 NORTH SPRING STREET, ROOM 395
LOS ANGELES, CALIFORNIA 90012

CALIFORNIA ENVIRONMENTAL QUALITY ACT

NOTICE OF EXEMPTION

(PRC Section 21152; CEQA Guidelines Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152(b) and CEQA Guidelines Section 15062. Pursuant to Public Resources Code Section 21167 (d), the posting of this notice starts a 35-day statute of limitations on court challenges to reliance on an exemption for the project. Failure to file this notice as provided above, results in the statute of limitations being extended to 180 days.

PARENT CASE NUMBER(S) / REQUESTED ENTITLEMENTS
CHC-2025-5716-HCM

LEAD CITY AGENCY City of Los Angeles (Department of City Planning)	CASE NUMBER ENV-2025-5717-CE
--	---------------------------------

PROJECT TITLE The Brady Bunch House	COUNCIL DISTRICT 2
--	-----------------------

PROJECT LOCATION (Street Address and Cross Streets and/or Attached Map) 11222 W. Dilling Street, Los Angeles, CA 91602	<input type="checkbox"/> Map attached.
---	--

PROJECT DESCRIPTION: Designation of The Brady Bunch House as an Historic-Cultural Monument.	<input type="checkbox"/> Additional page(s) attached.
--	---

NAME OF APPLICANT / OWNER:
N/A

CONTACT PERSON (If different from Applicant/Owner above) Rafael Fontes	(AREA CODE) TELEPHONE NUMBER (213) 978-1189	EXT.
--	---	------

EXEMPT STATUS: (Check all boxes, and include all exemptions, that apply and provide relevant citations.)

STATE CEQA STATUTE & GUIDELINES

STATUTORY EXEMPTION(S)
Public Resources Code Section(s) _____

CATEGORICAL EXEMPTION(S) (State CEQA Guidelines Sec. 15301-15333 / Class 1-Class 33)
CEQA Guideline Section(s) / Class(es) **8 and 31**

OTHER BASIS FOR EXEMPTION (E.g., CEQA Guidelines Section 15061(b)(3) or (b)(4) or Section 15378(b))

JUSTIFICATION FOR PROJECT EXEMPTION: Additional page(s) attached

Article 19, Section 15308, Class 8 of the State's CEQA Guidelines applies to where projects consists of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of the **The Brady Bunch House** as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site. None of the exceptions to the Categorical Exemption Under CEQA Guidelines Section 15300.2 apply to the proposed Project. The proposed Project will not result in significant cumulative impacts from successive projects of the same type in the same place. The Project does not involve unusual circumstances as it is in a similar location, topography, and streetscape as other Historic-Cultural Monuments in the Sherman Oaks - Studio City - Toluca Lake - Cahuenga Pass Community Plan Area. The Project will not damage scenic resources in a state scenic highway. The Project site is not on a list compiled pursuant to Government Code Section 65962.5 related to hazardous waste sites. The Project will also not cause a substantial adverse change in the significance of an historical resource.

None of the exceptions in CEQA Guidelines Section 15300.2 to the categorical exemption(s) apply to the Project.

The project is identified in one or more of the list of activities in the City of Los Angeles CEQA Guidelines as cited in the justification.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.
If different from the applicant, the identity of the person undertaking the project.

CITY STAFF USE ONLY:

CITY STAFF NAME AND SIGNATURE Rafael Fontes	[SIGNED COPY IN FILE]	STAFF TITLE Planning Associate
ENTITLEMENTS APPROVED N/A		

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2025-5716-HCM
ENV-2025-5717-CE**

HEARING DATE: November 6, 2025
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012
and teleconference (see
agenda for login
information)

Location: 11222 W. Dilling Street
Council District: 2 – Nazarian
Community Plan Area: Sherman Oaks - Studio City -
Toluca Lake - Cahuenga Pass
Land Use Designation: Low Residential
Zoning: R1-1-RIO
Area Planning Commission: South Valley
Neighborhood Council: Studio City
Legal Description: Tract 9216, Arb 5 of Lot FR 260

EXPIRATION DATE: November 8, 2025

PROJECT: Historic-Cultural Monument Application for
THE BRADY BUNCH HOUSE

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS: Tina Trahan
295 Clinton Avenue
Elmhurst, IL 60126

Violet McCallister, Trustee
Violet K. McCallister Revocable Trust
11222 W. Dilling Street
Los Angeles, CA 91602

APPLICANT: Tina Trahan
11222 W. Dilling Street
Los Angeles, CA 91602

PREPARER: Heather Goers
1265 N. Sweetzer Avenue, #15
West Hollywood, CA 90069

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, Principal City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Senior Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Rafael Fontes, Planning Associate
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The Brady Bunch House is a two-story, single-family residence with a detached garage located on the southern side of West Dilling Street, between Klump Avenue and Fair Avenue in the Studio City neighborhood of Los Angeles. Constructed in 1959, the single-family residence was designed by Harry Londelius Jr. in a Contemporary Ranch architectural style. The detached garage was built in 1975. The exterior of the single-family house was the filming location for establishing shots filmed for the popular television series, *The Brady Bunch*, which aired from 1969-1974.

The television series, *The Brady Bunch*, was a half-hour primetime sitcom conceived by producer Sherwood Schwartz that depicted a fictional blended family navigating life following the marriage of two single parents, Mike and Carol Brady, with three children each from their respective previous marriages, along with a housekeeper, and a dog. As with many television shows, each episode of *The Brady Bunch* began with what is known as an establishing shot—a long-range view of a location intended to help audiences understand where the episode is taking place and establish a context for the scenes to follow. As the show focused almost exclusively on the Bradys' blended-family dynamic and their lively home life, the vast majority of episodes were set at the Brady home. The subject property was utilized for establishing shots depicting the Brady family home, which appeared in nearly every episode of the series' five-season run. Additionally, footage of the subject property was used for establishing shots in the majority of the show's subsequent spinoffs and television films, including *The Brady Girls Get Married* (also known as *The Brady Brides*, 1981), *A Very Brady Christmas* (1988), and the serial drama *The Bradys* (1990). The subject property also appeared in the HGTV show *A Very Brady Renovation* (2019), which brought all six of the original actors who portrayed the Brady children back to help renovate the house and return it to its original condition as it appeared during the initial primetime run of *The Brady Bunch*.

As television found its way into more homes across the United States in the 1950s, the commercial television industry began to evolve from live programming toward filmed programming. This shift allowed scripted-content genres, such as dramas and comedies, to flourish in the mid-1950s. Even after the transition to filmed programming, many of the earliest television shows—such as *I Love Lucy*—were still shot within the controlled environment of a television studio. However, the late 1950s saw an exponential rise in the number of action-oriented Westerns on television, and although filming was still primarily limited to the studio, many of television's early Westerns were filmed on location, amidst the surrounding landscape of Southern California at movie ranches owned by studios or independent producers.

While location filming for television did not begin in earnest until the late 1960s, the transition of production activity to Los Angeles and the establishment of a more stylized, "factory system" production sparked one of the earliest trends in location filming for television – the location-based establishing shot. Even when television shows were filmed entirely within the studio, location-based establishing shots helped set the tone for the scene and the show and lend some degree of authenticity to the narrative. Although the location-based establishing shot was utilized across all genres, some of the most memorable to television audiences were those which included a particular residence that was associated with the show's characters – a trend that continues to the present day. Location-based establishing shots continue to be utilized today, and over time homes which were used for establishing shots that opened a popular show became some of the most recognized and beloved homes in the country. Other examples of homes in Los Angeles use for establishing shots are for *The Adventures of Ozzie and Harriet* (1952-1966, 1822 North Camino Palmero), *The Beverly Hillbillies* (1962-1971, 750 North Bel-Air Road), and *The Golden Girls* (1985-1992, 245 North Saltair Road).

Irregular in plan, the subject property is of wood-frame construction clad with flagstone, smooth cement plaster, and vertical wood siding. It has a complex combination roof consisting of moderately-pitched cross-gable and side-gable roofs of composition shingles with deep open eaves, bargeboards, and exposed rafter tails, and a flat roof with eaves. Façades are asymmetrically composed. The primary entrance is situated on the primary, north-facing elevation of the main residence; it is set back from the street and is accessed via a concrete walk leading from the sidewalk. The entrance consists of a concrete stoop with metal railing leading to a pair of wood flush doors with metal hardware framed by a simple surround topped by a transom. There are several secondary entrances situated at the rear of the residence that afford access to the patio and back yard. These are set at grade and vary in composition; three entrances consist of metal sliding glass doors leading from the dining room, kitchen, and family room respectively. Two additional entrances, also set at grade, consist of single flush doors. A sixth entrance is located on the second floor and is accessed via a balcony with a metal balustrade and stair rail; it consists of a metal sliding glass door. Fenestration is mixed and asymmetrically organized. It consists primarily of fixed clerestory windows, grouped fixed and casement metal windows, single metal casement windows, and sliding metal windows.

The interior of the main residence is asymmetrically composed, with an irregular plan and informal organization. First-floor principal rooms are finished with smooth painted plaster or wood paneling and are accented by natural stone accent walls. Floors in principal rooms are laid with thick carpet or linoleum; traffic areas such as the foyer and stairway are finished with brick pavers. A double-sided fireplace of natural stone topped by brick piers divides the living room and den. Second-floor principal rooms are finished primarily with carpeted or marble floors, walls finished with plaster with painted baseboards, and flat plaster ceilings.

At the rear of the subject property there is turf and a terraced concrete patio with planting beds. A concrete block wall topped with a wood trellis forms an arbor, which is situated to the west of the detached garage.

The garage is one story in height with a rectangular plan and simple massing. It is of wood-frame construction clad in wood vertical board with an open roof.

The subject property has undergone various, mostly minor alterations over the years that include the construction of a 576-square foot detached garage in 1975. The most significant alteration occurred in 2018, when the exterior and front facades of the subject property were remodeled to match the color and material finishes of the house as it appeared in the establishing shot for *The Brady Bunch* television series. In addition, at this time, the interior was renovated to resemble the sound stage sets used for the original series and its sequels. The scope of work consisted of an over 960-square-foot addition to the ground floor, the construction of an over 192-square-foot covered patio, a second floor addition of more than 1,512 square feet, the addition of a window on the primary, north-facing elevation, and a major interior remodel in 2018; and the construction of a new 252-square-foot, free-standing block wall in 2019. Additionally, the roof of the rear, detached garage at the eastern side of the property was removed.

The subject property was identified in the citywide survey of historic resources, SurveyLA, as individually eligible for listing under local and state designation programs as a filming site associated with the Brady Bunch television series (1969-1974).

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 October 9, 2025, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete.

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



1. PROPERTY IDENTIFICATION

Proposed Monument Name: 11222 West Dilling Street		Current address	
Other Associated Names: The Brady Bunch House			
Street Address: 11222 West Dilling Street		Zip: 91602	Council District: 2
Range of Addresses on Property: 11222 West Dilling Street		Community Name: Sherman Oaks - Studio	
Assessor Parcel Number: 2366033030	Tract: Tract No. 9216	Block: None	Lot: FR 260
Identification cont'd: Arb 5 of Lot FR 260			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
		<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1959	<input checked="" type="radio"/> Factual <input type="radio"/> Estimated	Threatened? None
Architect/Designer: Harry Londelius, Jr.	Contractor:	
Original Use: Single-Family Residence	Present Use: Single-Family Residence	
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes	<input type="radio"/> No (explain in section 7) <input type="radio"/> Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style: Select from menu or type style directly into box		Stories: 2	Plan Shape: Irregular
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Wood	Type: Select	
CLADDING	Material: Wood vertical boards	Material: Stone, natural	
ROOF	Type: Combination	Type: Gable	
	Material: Composition shingle	Material: Select	
WINDOWS	Type: Casement	Type: Sliding	
	Material: Aluminum	Material: Aluminum	
ENTRY	Style: Off-center	Style: Off-center	
DOOR	Type: Double	Type: Sliding glass	



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.

	Please see attachments.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

<input type="checkbox"/>	Listed in the National Register of Historic Places	
<input type="checkbox"/>	Listed in the California Register of Historical Resources	
<input type="checkbox"/>	Formally determined eligible for the National and/or California Registers	
<input type="checkbox"/>	Located in an Historic Preservation Overlay Zone (HPOZ)	<input type="radio"/> Contributing feature <input type="radio"/> Non-contributing feature
<input checked="" type="checkbox"/>	Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s): SurveyLA, 2012
Other historical or cultural resource designations:		

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

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

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

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

8. CONTACT INFORMATION

Applicant

Name: Tina Trahan		Company:	
Street Address: 11222 West Dilling Street		City: Los Angeles	State: CA
Zip: 91602	Phone Number:	Email:	

Property Owner

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

Name: Tina Trahan		Company:	
Street Address: 11222 West Dilling Street		City: Los Angeles	State: CA
Zip: 91602	Phone Number:	Email:	

Nomination Preparer/Applicant's Representative

Name: Heather Goers		Company:	
Street Address: 1265 North Sweetzer Avenue #15		City: West Hollywood	State: CA
Zip: 90069	Phone Number: (312) 497-1697	Email: hmgoers@gmail.com	



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.

Heather M. Goers
Name:

07/28/2025
Date:

Heather Goers
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

.4. ALTERATION HISTORY

According to building permit records, initial construction at 11222 West Dilling Street likely commenced in April 1959 and was completed by December 1960. A list of available building permits is included below and notes those alterations and additions which appear to have involved work to the exterior and/or interior spaces of the property. Owners' and architects' names and descriptions of work performed are transcribed exactly as they appear in building permit records.

Year	Permit Number	Work Performed	Architect	Owner
1959	1959VN33555	NEW – Residence & Att. Gar. [38'x65'] <i>Certificate of Occupancy issued 12/29/1960</i>	Harry Londelius (architect); Richard W. Hall (engineer)	Mrs. L. B. [Luther B.] Carson
1975	1975VN20515	NEW – Garage. [24'x24'] <i>Certificate of Occupancy issued 7/3/1975</i>	None listed	George McAllister
2018	18014-10000-05449	ADD – Add 40'9"x24'8" ground floor addition for new kitchen and family room with 8'3"x24'8" covered patio. Add 63'6"x24'8" second floor addition for new bedrooms. Major interior remodel. Fire sprinkler required; NFPA 13D. Note: Brady Bunch TV set; some mech. systems/appliances are not functional. <i>Certificate of Occupancy issued 7/15/2019</i>	Keith Wismer	Violet K McCallister Trust
2018	18016-90000-35435	ALT – Interior kitchen remodel/repair (no changes in walls or openings).	None listed	Scripps Networks LLC
2019	19020-10000-00634	NEW – New 9'6"x28'0" free standing block wall.	James Todd Tuchscher [engineer]	Scripps Networks LLC

7. WRITTEN STATEMENTS

A. Proposed Monument Description

Overall Site

The residence at 11222 West Dilling Street is located in the eastern portion of the Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass Community Plan Area in the City of Los Angeles. The parcel is situated to the south of West Dilling Street between North Fair Avenue to the east and North Klump Avenue to the west. The property occupies an irregularly-shaped parcel that is surrounded on the north, east, and west by single-family residential properties; the property abuts the Los Angeles River channel to the south. Access to the property is afforded via West Dilling Street to the north.

The property is improved with a main residence and detached garage. The residence is situated in the relative center of the parcel; the detached garage is situated to the east of the main residence in the southeastern corner of the parcel. A concrete driveway fronted by a metal security gate in the northeastern corner of the parcel affords access to the garage from West Dilling Street.

The rear (southern) portion of the property is improved with turf and a terraced concrete patio with planting beds. A concrete block wall topped with a wood trellis forms an arbor, which is situated to the west of the detached garage.

Landscaping varies throughout the property and includes a variety of vegetation as well as a number of mature trees. The eastern portion of the front lawn is accented by a substantial arrangement of large natural stones surrounding a mature tree.

Main Residence and Detached Garage

Main Residence – Exterior

The main residence is a two-story house with an irregular plan, complex massing, and asymmetrical composition. Constructed in 1959 and designed in the Contemporary Ranch style, the house is of wood frame construction finished in smooth cement plaster, vertical wood boards, and natural stone. It has a complex combination roof consisting of moderately-pitched cross-gable and side-gable roofs of composition shingles with deep open eaves, bargeboards, and exposed rafter tails, and a flat roof with eaves.

Façades are asymmetrically composed. The primary entrance is situated on the primary (north) façade of the main residence; it is set back from the street and is accessed via a concrete walk leading from the sidewalk. The entrance consists of a concrete stoop with

11222 West Dilling Street

City of Los Angeles Historic-Cultural Monument Nomination

metal railing. Primary entrance doors consist of a pair of wood flush doors with metal hardware framed by a simple surround topped by a transom.

There are several secondary entrances situated at the rear of the residence that afford access to the patio and back yard. These are set at grade and vary in composition; three entrances consist of metal sliding glass doors leading from the dining room, kitchen, and family room respectively. Two additional entrances, also set at grade, consist of single flush doors. A sixth entrance is located on the second floor and is accessed via a balcony with metal balustrade and stair rail; it consists of a metal sliding glass door.

Fenestration is mixed and asymmetrically organized. It consists primarily of fixed clerestory windows, grouped fixed and casement metal windows, single metal casement windows, and sliding metal windows.

Main Residence – Interior

The interior of the main residence is asymmetrically composed, with an irregular plan and informal organization. Finishes and decorative elements throughout the house reflect the influence of Mid-Century Modern interior design.

First-floor principal rooms are finished with smooth painted plaster or wood paneling and are accented by natural stone accent walls. Floors in principal rooms are laid with thick carpet or linoleum; traffic areas such as the foyer and stairway are finished with brick pavers. A double-sided fireplace of natural stone topped by brick piers divides the living room and den. Second-floor principal rooms are finished primarily with carpeted or marble floors, walls finished with plaster with painted baseboards, and flat plaster ceilings.

It should be noted that the interior of the main residence was never filmed for inclusion in *The Brady Bunch* television show; only the home's exterior was used for establishing shots. (All of the interior settings seen on the show were constructed and filmed on a soundstage at Paramount Studios.) However, in recent years, the interior of the main residence at 11222 West Dilling Street has been substantially renovated to accommodate the development of interior spaces that resemble the original sets used for filming of *The Brady Bunch* in plan and organization. While these interiors are of recent construction and do not contribute to the significance of the property as a filming location, the finishes, fixtures, and features utilized in their construction are compatible with the character and appearance of the home as it appeared on the show and do not detract from its historic significance and identity.

Detached Garage

Constructed in 1975, the garage has been subsequently altered in recent years to resemble the carport depicted on the set of *The Brady Bunch*. The garage is one story in height with a

11222 West Dilling Street

City of Los Angeles Historic-Cultural Monument Nomination

rectangular plan and simple massing. It is of wood frame construction clad in wood vertical board with an open roof.

Alterations

The property at 11222 West Dilling Street has undergone some alterations since initial construction was completed. While the majority of alterations have been permitted and are noted in the table above, visual observation and a comparison of footage of the house that appears in *The Brady Bunch* suggests that there have also been several unrecorded alterations. These changes are described below.

- **1975:** The earliest permitted alteration calls for the addition of a detached garage in 1975, following the conclusion of the primetime run of *The Brady Bunch* in 1974. Based on specifications included in the initial building permit as well as footage of the house taken in 1969 for use on the show, it appears that the house originally included an attached garage; the garage entrance, located on the secondary (east) façade, is visible from certain angles in *The Brady Bunch* footage. It appears likely that this garage was enclosed and converted into a recreation room around the time the detached garage was constructed.¹
- **Date Unknown, between 1975 and 2018:** Along with the garage enclosure, visual observation and a comparison of photographs indicate that several minor alterations were undertaken by the property's second owner. These changes include the replacement of original windows on secondary façades with contemporary substitutes; the addition of new contemporary windows on secondary façades; and the addition of new contemporary entrances on secondary façades, including new sliding glass doors in the former attached garage space.

In addition, it appears that several changes were made to the primary (north) façade. The primary entrance doors were replaced with contemporary doors within the original opening, and an additional window was added that does not previously appear in establishing shots filmed for *The Brady Bunch*. The home was also repainted a different color than its original finish. Although not specifically noted, it is likely that the original roof was also replaced as part of this work.

Alterations to the site during this period included the addition of a low concrete boundary wall at the sidewalk and changes to existing landscaping, including the removal and replacement of existing vegetation and planting beds originally visible in footage from the show.

¹ Although the precise date of the garage enclosure is unknown, the work is confirmed in a later *Los Angeles Times* article; see “‘Brady Bunch’ home is for sale,” *Los Angeles Times*, July 19, 2018.

- **2018:** A substantial renovation of the property was undertaken by HGTV as part of the television show *A Very Brady Renovation* with the goal of returning the exterior of the home to its appearance in establishing shots filmed for *The Brady Bunch*, as well as creating compatible interior and exterior spaces that resembled the original sets used for filming.

As part of this work, the primary (north) façade – the façade most historically associated with the filming of *The Brady Bunch* – underwent several changes in an effort to reverse previous incompatible alterations. The previous entrance doors, which were not original to the house, were removed and replaced with compatible flush doors more closely resembling the originals. A prominent window, which had been previously added following the house’s filming for the show, was removed and the opening was enclosed to return the façade to its original appearance. In addition, a new window was added where a temporary prop window had originally been mounted for filming to replicate the house’s appearance during the run of the show.

Landscaping at the front of the house was also enhanced to return the property to its appearance during the show. The boundary wall, which was added in subsequent years, was removed, and planting beds and vegetation were reinstalled in areas where they had previously been planted.

Several changes were also made to secondary façades, particularly the east façade, which had been visible from certain angles in establishing shots used for the show. Some non-historic windows were removed to return these façades to their original appearance during the run of *The Brady Bunch*; original openings were fitted with compatible windows that more closely resembled the originals, and non-original window openings were enclosed.

A substantial renovation was also undertaken to the rear portion of the residence, which is not visible from the street, to allow for the construction of new interior spaces that were compatible in plan and organization to the show’s original interior sets. This work included the construction of a new ground-floor addition to create a new kitchen and den, along with a new second-floor addition to create space for additional bedrooms. A new kitchen was also created within an existing interior space.

- **2019:** A new concrete patio and new freestanding concrete masonry unit (CMU) 9’6”x28’0” garden wall were added at the rear of the residence.
- **Date Unknown, since 2019:** Several minor alterations have been made in recent years by the current owner. These changes include the replacement of one small original window near the primary entrance to address leakage issues and prevent

11222 West Dilling Street

City of Los Angeles Historic-Cultural Monument Nomination

damage to the building envelope. The grass in the front yard has been replaced with artificial turf to maintain appearance, reduce watering requirements, and minimize damage resulting from foot traffic.

Character-Defining Features

Character-defining features are defined by the NPS as “those aspects that give the building and setting its essential visual qualities and character.”²

Character refers to all those visual aspects and physical features that comprise the appearance of every historic building. Character-defining elements include the overall shape of the building, its materials, craftsmanship, decorative details, interior spaces and features, as well as the various aspects of its site and environment.³

In guidance pertaining to the identification of character-defining features, the NPS notes that “[e]ven though buildings may be of historic, rather than architectural significance, it is their tangible elements that embody its significance for association with specific events or persons and it is those *tangible elements* both on the exterior and interior that should be preserved.”⁴

The property at 11222 West Dilling Street has undergone some changes since the original primetime run of *The Brady Bunch* concluded in 1974. However, despite these changes, the property retains a majority of its character-defining features and the residence continues to reflect its existing condition as it appeared during the years the show was on the air from 1969 to 1974.

Character-defining features of the site that convey the historic identity and character as a filming location for *The Brady Bunch* include those areas and features of the property visible in establishing shots used for the show. These features include:

- Setback and siting of main residence
- Concrete driveway leading from West Dilling Street
- Concrete walkway leading from the sidewalk
- Natural stone hardscape feature

² U.S. Department of the Interior, National Park Service, *Preservation Brief 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*, by Lee H. Nelson, FAIA (Washington, DC: n.d.), 11.

³ *Preservation Brief 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*, 1.

⁴ *Preservation Brief 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*, 1.

Similarly, character-defining features of the main residence include those façades and features visible in establishing shots. These include:

- Irregular plan and complex massing
- Asymmetrical façade composition
- Contemporary Ranch architectural style
- Cladding of smooth cement plaster, vertical wood board, and natural stone
- Combination roof with moderately-pitched cross-gable and side-gable roofs with deep open eaves, bargeboards, and exposed rafter tails
- Primary entrance on primary (north) façade consisting of a concrete stoop with metal railing
- Primary entrance doors consisting of wood flush doors with metal hardware and transom
- Fenestration consisting of fixed clerestory windows, grouped fixed and casement metal windows, single metal casement windows, and sliding metal windows

B. Statement of Significance

The property at 11222 West Dilling Street meets the following criteria for designation as a City of Los Angeles Historic-Cultural Monument:

- ***Criterion 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.***

The property is significant under this criterion for its association with the development and filming of the seminal television series *The Brady Bunch*. Premiering at the close of the 1960s during a time of significant political, social, and cultural upheaval, *The Brady Bunch* redefined sitcom storytelling with the introduction of television’s first blended family, and is also credited with introducing significant social and technological advancements within the television industry. This property served as the filming location of important establishing shots that contributed to the essential tone, style, and structure of the show and influenced the viewer’s perception of the fictional Brady family. The period of significance for the property under this criterion is 1969-1974, which corresponds to the initial primetime run of the original *The Brady Bunch* television series in which the property was featured.

The property was previously identified in August 2012 as part of the SurveyLA survey of the Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass Community Plan Area (CPA).⁵ At that time, the property was assigned two status codes under Criterion A/1/1:

- 3CS, or “appears eligible for California Register as an individual property through SurveyLA or other survey evaluation,” and
- 5S3, or “appears to be individually eligible for local listing or designation through SurveyLA or other survey evaluation.”

Field surveyors noted that the property represented the “[f]ilming site associated with the Brady Bunch television series (1969-1974); used as the exterior of the Brady residence. Association is less than 50 years old and not of exceptional importance; therefore the property is not eligible for listing in the National Register.”⁶ (At the time of survey in 2012, the association was not yet fifty years old; however, with the passage of additional time that threshold has since been exceeded.)

Criterion 1: Association with *The Brady Bunch*

The property at 11222 West Dilling Street is significant for its association with the development of the television series *The Brady Bunch*, a half-hour primetime sitcom that aired from 1969 to 1974 on the ABC network. Conceived by producer Sherwood Schwartz, *The Brady Bunch* depicted a fictional blended family navigating life following the marriage of two single parents, Mike and Carol Brady, with three children each from their respective previous marriages, along with a housekeeper, a dog, and assorted hijinks. This property was utilized as a filming location for establishing shots depicting the Brady family home.

As with many television shows, each episode of *The Brady Bunch* began with what is known as an “establishing shot” – a long-range view of a location intended to help audiences understand where the episode is taking place and establish a context for the scenes to follow. As the show focused almost exclusively on the Bradys’ blended-family dynamic and their lively home life, the vast majority of episodes were set at the Brady home. As a result, establishing shots of the Brady house appeared in nearly every episode of the series’ five-season run. Indeed, the property at 11222 West Dilling Street appears as the Brady home in 112 of the show’s 117 total episodes; the only episodes in which the home is *not* featured

⁵ City of Los Angeles Department of City Planning, “SurveyLA Survey Results: Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass, Individual Resources – 02/26/13,” https://planning.lacity.gov/odocument/51125543-cb8b-4aa3-8312-32b2565ea738/SO-SC-TL-CP_Individual_Resources.pdf (accessed November 2024); and “Historic Resource – 11222 W Dilling St,” HistoricPlacesLA, <https://historicplacesla.lacity.org/report/2c9924a7-3ba7-47d1-b733-b3797b3e8913> (accessed November 2024).

⁶ City of Los Angeles Department of City Planning, “SurveyLA Survey Results: Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass, Individual Resources – 02/26/13.”

are the pilot episode, which depicts the wedding of Mike and Carol before they move into the house, and four subsequent episodes from multi-part story arcs in later seasons where the Brady family is already traveling and does not return home.⁷

Since the Brady home served as the physical and emotional nexus of the show's plots, its onscreen representation was critical to shaping the tone, style, and structure of the show and its depiction of the Brady family and their Southern California lifestyle. Indeed, as Lloyd Schwartz, Sherwood Schwartz's son who also worked as a producer on *The Brady Bunch*, later recalled, "My dad always believed that the house was as much a character as the people in the show."⁸ To that end, a great deal of thought was given to what location should be used to represent the home in establishing shots for the show.

From the start, producer Sherwood Schwartz had a vision for how the Brady house should look: "In my mind's eye, I always saw a two-story house," Schwartz later wrote. "I wanted it to be the right house in the right neighborhood, upscale and traditional, for the six kids, a mother, a father, and a housekeeper."⁹ For Schwartz, it was also important that the house actually looked like a place the fictional Brady family – as he conceived of them – would live. Schwartz's premise for the show involved Mike Brady working as an architect, and for Schwartz's purposes, he "didn't want [the house] to be affluent, we didn't want it to be too blue-collar. We wanted it to look like it would fit a place an architect would live."¹⁰

Having already decided that "nothing on the Paramount was suitable,"¹¹ it was Sherwood Schwartz himself who eventually found the ideal house at 11222 West Dilling Street. By the spring of 1969, *The Brady Bunch* series had been greenlighted and preproduction was underway for an autumn premiere.¹² As Lloyd Schwartz explained, his father "was literally driving around neighborhoods"¹³ in Studio City when he happened upon the Dilling Street home, which at the time was owned by Louise Weddington Carson. The house's "middle-class appearance" was just what Schwartz and the show's producers had in mind.¹⁴ "It just had a good look to it," Louise Carson's son, Guy Weddington McCreary, later explained. "It symbolized California living."¹⁵ Schwartz and his team signed an agreement with Louise Carson to film footage of her home for use in establishing shots representing the Brady

⁷ The five episodes in which the house does not appear are: "The Honeymoon" (S01 E01), "Grand Canyon or Bust" (S03 E02), "The Brady Braves" (S03 E03), "Pass the Tabu" (S04 E02), and "The Tiki Caves" (S04 E03).

⁸ Lloyd Schwartz, telephone interview by Heather Goers, November 21, 2024.

⁹ Schwartz and Schwartz, 62.

¹⁰ "Chateau Brady," *Los Angeles Times*, September 26, 1994.

¹¹ Potts, 225.

¹² "Chateau Brady," *Los Angeles Times*, September 26, 1994.

¹³ Lloyd Schwartz, telephone interview by Heather Goers, November 21, 2024.

¹⁴ "Chateau Brady," *Los Angeles Times*, September 26, 1994.

¹⁵ "Chateau Brady," *Los Angeles Times*, September 26, 1994.

11222 West Dilling Street

City of Los Angeles Historic-Cultural Monument Nomination

house. There was just one minor problem: “The real house was only a modest split level while the interior set already under construction on Paramount Studios’ Stage 5 in Hollywood was that of a roomy two-story structure. But Hollywood set designers came to the rescue, attaching a phony window atop Carson’s house to give the appearance of a full second floor.”¹⁶

In a later interview with the *Los Angeles Times*, Guy McCreary couldn’t recall “how much his mother...was paid for the use of her home, but it wasn’t very much.”¹⁷ At the time, the commitment surely seemed minimal: although “viewers saw the house from a variety of angles during each show, usually as a vehicle for taking viewers inside the home...all the clips were filmed before the series’ debut and recycled throughout its five-year run.”¹⁸

What could not have been anticipated, however, was just how popular *The Brady Bunch* – and the Brady home – would swiftly become with television audiences. As Sherwood Schwartz later observed, “As it has worked out, that two-story house has become as well-known as the actors.”¹⁹ Although it is not known precisely when viewers first “discovered” the real-life location of the Brady Bunch house, it was undoubtedly within the first few seasons of the show, as Guy McCreary recounted that even before his mother sold the property in 1973 – while *The Brady Bunch* was still on the air – she was already entertaining visitors who sought out the house due to its association with the show. As McCreary told the *Los Angeles Times*, Louise Carson “didn’t mind the house’s fame, even when it meant strangers stopping by to gawk at it.”²⁰

The Brady Bunch – as well as the house at 11222 West Dilling Street – had been on the air for several years when Louise Carson decided the house had become too large for her to manage on her own, and she sold the property to George and Violet McCallister in 1973. The show’s original primetime run was cancelled the following year. However, as Kimberly Potts explains, “*Brady* syndication success was right around the corner, and the show’s enduring, and rising, popularity meant more fans were making the trek to see the house, in cars, on foot, and in tour buses.”²¹ With multiple episodes shown daily in syndication in the ensuing decades, *The Brady Bunch* and the Brady family home were introduced to scores of new audiences, many of whom made pilgrimages to the house.

¹⁶ “Chateau Brady,” *Los Angeles Times*, September 26, 1994. According to Kimberly Potts, the interior *Brady Bunch* sets on the Paramount lot were designed by art director William Campbell. See Potts, 226.

¹⁷ “Chateau Brady,” *Los Angeles Times*, September 26, 1994.

¹⁸ “Chateau Brady,” *Los Angeles Times*, September 26, 1994.

¹⁹ Schwartz and Schwartz, 62.

²⁰ “Chateau Brady,” *Los Angeles Times*, September 26, 1994.

²¹ Potts, 227.

Cognizant of the property’s enduring association with the show and the Brady family even as time marched on, *Brady* producers used footage of the Dilling Street house for establishing shots in the majority of the show’s subsequent spinoffs and television films, including *The Brady Girls Get Married* (also known as *The Brady Brides*, 1981), *A Very Brady Christmas* (1988), and the serial drama *The Bradys* (1990).²²

The house appeared most recently in the HGTV show *A Very Brady Renovation* (2019), which brought all six of the original actors who portrayed the Brady children back to help renovate the house and return it to its original condition as it appeared during the initial primetime run of *The Brady Bunch*.

Development of Location Filming in the Television Industry

As television found its way into more homes across the United States in the 1950s, the commercial television industry began to evolve from live programming toward filmed programming.²³ This shift allowed scripted-content genres, such as dramas and comedies, to flourish in the mid-1950s. Additionally, it was around this time that television filming and production activity began to relocate from New York City to Hollywood and Los Angeles generally, and the “concerted move to products of the Hollywood factory system altered the look and production of programming.” Even after the transition to filmed programming, though, many of the earliest television shows – such as *I Love Lucy*, the first routinely-filmed television program – were shot within the controlled environment of a television studio. On the whole, action/adventure shows prevailed as the popular genre of the day, and in what must surely have seemed like a callback to the early days of film, once again the Western emerged as one of the most popular genres in programming. The late 1950s saw an exponential rise in the number of action-oriented Westerns on television, including *Cheyenne*, *Gunsmoke*, *Maverick*, *Have Gun – Will Travel*, and *The Rifleman*. Although filming was still primarily limited to the studio, the Western’s natural inclusion of outdoor action sequences began to signal the forthcoming trend of filming on location for television, and sequences for many of television’s early Westerns were filmed amidst the surrounding landscape of Southern California at movie ranches owned by studios or independent producers.

²² The house is only missing from *The Brady Bunch Variety Hour* (1976) and the animated *The Brady Kids* (1973); the differing premises of both shows did not allow for the house to be featured.

²³ The following section has been excerpted and adapted from City of Los Angeles Department of City Planning, “Context: Entertainment Industry, 1908-1980, Theme: Filming Locations Associated with the Entertainment Industry, 1908-1980,” in *SurveyLA: Los Angeles Historic Resources Survey Citywide Historic Context Statement*, prepared by Historic Resources Group, September 2019, https://planning.lacity.gov/odocument/986211ba-6d75-4251-b239-c825dd704c6f/7.5_Entertainment_FilmingLocationsMotionPictureandTelevisionBroadcastingIndustries_1908-1980.pdf (accessed November 2024).

While location filming for television did not begin in earnest until the late 1960s, the transition of production activity to Los Angeles and the establishment of a more stylized, “factory system” production sparked one of the earliest trends in location filming for television – the location-based establishing shot. The establishing shot, typically shown as the first shot of a scene or episode, visually alerts the audience to where the scene is taking place. Even when television shows were filmed entirely within the studio, location-based establishing shots helped set the tone for the scene and the show and lend some degree of authenticity to the narrative.

Although the location-based establishing shot was utilized across all genres, some of the most memorable to television audiences were those which included a particular residence that was associated with the show’s characters – a trend that continues to the present day. Location-based establishing shots continue to be utilized today, and over time homes which were used for establishing shots that opened a popular show became some of the most recognized and beloved homes in the country. In addition to the Ozzie and Harriet Nelson residence, which was one of the first private homes used for filming with the development of *The Adventures of Ozzie and Harriet* (1952-1966, 1822 North Camino Palmero), other popular shows with prominent location-based establishing shots in Los Angeles include *The Beverly Hillbillies* (1962-1971, 750 North Bel-Air Road), *The Brady Bunch* (1969-1974, 11222 West Dilling Street), and *The Golden Girls* (1985-1992, 245 North Saltair Road).²⁴

Development of The Brady Bunch

Over forty years after *The Brady Bunch* first aired, producer Sherwood Schwartz could still clearly recall his inspiration for the show. He described his eureka moment in 2010: “One morning in 1966, I was reading the *Los Angeles Times* and I came across something that changed my life forever...The item stated that, ‘In the year 1965, more than 29 percent of all marriages included a child or children from a previous marriage.’ I knew instinctively that statistic was the key to a new and unusual TV series. It was a revelation! The first blended family! His kids and her kids! Together!”²⁵ At the time, Schwartz noted, most television families in the 1960s were “fairly predictable with a father, mother, their children, and sometimes a housekeeper. Shows like *My Three Sons*, *Ozzie and Harriet*, *The Donna Reed Show*, and *Father Knows Best* had all portrayed the daily life of the traditional American family with conventional plots and resolutions...But times were changing.”²⁶

Indeed, they were. The 1960s represented a time of immense political, social, and cultural upheaval, and perhaps nowhere was this dynamic more apparent than in the changing

²⁴ City of Los Angeles Department of City Planning, “Context: Entertainment Industry, 1908-1980, Theme: Filming Locations Associated with the Entertainment Industry, 1908-1980.”

²⁵ Schwartz and Schwartz, 20.

²⁶ Schwartz and Schwartz, 20.

structure of the American family. Divorce was becoming more and more prevalent, and divorce rates accelerated as the decade drew to a close, particularly after California Governor Ronald Reagan enacted the country's first no-fault divorce law in the state in 1969. The rise in divorces in the United States obviously begat the opportunity for more couples to remarry, creating an increase in “blended families” – that is, families with children from one or more previous relationships.

Although blended families were becoming increasingly commonplace, the entertainment industry – which often sought to uphold higher societal ideals – was slow to embrace the premise of depicting such situations onscreen. Television in particular was still considered the bastion of the nuclear family, although “TV began toying with the concept of the nuclear family by creating a spate of widows and widower sitcoms that flourished in the late ‘60s and early ‘70s.”²⁷ The idea of a divorced character, however, was still “a TV no-no as late as 1969.”²⁸ However, as Andrew Edelstein and Frank Lovece explain, “widows and widowers were perfectly acceptable.”²⁹ However, to date, shows depicting widows or widowers with children had only featured the one surviving parent (or a reasonably familial substitute, such as a bachelor uncle) and their children. Schwartz’s show would be the first to bring two families together.³⁰

Sherwood Schwartz raced to register the idea for what would eventually become *The Brady Bunch* with the Writers Guild of America under the initial title *Yours & Mine*, but it would take more than two years and the success of a major motion picture about a blended family – coincidentally called *Yours, Mine and Ours* – before he could convince network executives to take a chance on his vision. In 1968, Paramount gave Schwartz a thirteen-week commitment for *The Brady Bunch*, which would be filmed at Paramount Studios and shown on ABC.³¹ The pilot episode, “The Honeymoon,” debuted on September 26, 1969. Notably, the premiere marked the first time a family comedy would be aired in color.³²

The debut of *The Brady Bunch* was accompanied by the premiere of a unique opening-credits sequence that represented a cutting-edge technological innovation in the television industry. Sherwood Schwartz knew that he would face a challenge in trying to develop an appropriate opening sequence that introduced all nine principal actors as well as fulfilled

²⁷ Edelstein and Lovece, 1.

²⁸ Edelstein and Lovece, 1.

²⁹ Edelstein and Lovece, 1.

³⁰ Although *Make Room for Daddy* (later titled *The Danny Thomas Show*) featured a blended family in later seasons, when the show debuted in 1953 it was as a nuclear-family comedy. It was only after the departure of actress Jean Hagen, who played Thomas’s wife, after the third season that the show was eventually restyled to include Thomas’s remarriage to a woman with a child.

³¹ Schwartz and Schwartz, 47.

³² Potts, 57.

the contractual obligations of the three adult players. After some idle doodling by Schwartz resulted in a tic-tac-toe grid, he tasked visual effects artist Howard Anderson, Jr. with bringing the grid to life. Anderson envisioned individual videos of each cast member arranged within the grid, all of them seemingly interacting with each other. It was a technically challenging scenario that required each actor to match specifically-timed choreography so that the entire sequence – and their reactions to each other – could then be timed to the opening theme song. To bring his vision to life, Anderson turned to Canadian filmmaker Christopher Chapman, who had pioneered the multi-dynamic image technique, which merged all nine videos into the memorable split-screen opener.

Sherwood Schwartz introduced the blended Brady family to America with six initial episodes directed by John Rich that featured storylines “that pointed out the difficulties of forming a family with people who have to learn to adjust and make compromises. After that, the show would be stories that would happen to any family.”³³ Young viewers, Schwartz predicted, would “identify with the characters and their dilemmas, especially when the plots started to focus less on the issues specific to blended-family life and more on the general trials and tribulations of being a kid.”³⁴ The pilot episode introduced viewers to the widowed Michael “Mike” Brady, an architect (played by Robert Reed), and his three sons, Greg, Peter, and Bobby; as well as Mike’s new bride Carol (played by Florence Henderson), and her three daughters, Marcia, Jan, and Cindy. Rounding out the bunch was Alice, the family housekeeper, who was played by veteran actress Ann B. Davis. While the premise of the show was indeed focused on the Brady children, it is worth noting that Mike and Carol Brady’s relationship also marked its own television milestone: They were the first married couple to be shown sleeping together in a double bed.³⁵ (Perhaps somewhat surprisingly, ABC network executives never objected to this milestone, but they *did* object – successfully – to showing a visible toilet in the Brady family bathroom.)³⁶

After the first six episodes, the direction of the show began to evolve more toward highlighting the broader experience of childhood. Childhood travails were universal: as Sherwood Schwartz pointed out, *The Brady Bunch* “deals with stories that were true 100 years ago and that will be true 100 years from now.”³⁷ Indeed, the way that *The Brady Bunch* dealt with those stories inspired strong reactions in young viewers who responded to the family’s earnest sincerity and stability, especially when those qualities may have been lacking in their own lives. Sherwood Schwartz recalled that during the early years of the

³³ Schwartz and Schwartz, 110.

³⁴ Potts, 53.

³⁵ Edelstein and Lovece, 8.

³⁶ Edelstein and Lovece, 8-9.

³⁷ “Chateau Brady,” *Los Angeles Times*, September 26, 1994.

show, he received numerous letters from children who announced that they were leaving home and “coming to California to join *The Brady Bunch*.”³⁸ The “runaway” letters continued to come in, to both the studio as well as Schwartz’s own home, and eventually he was compelled to draw up a form letter that could be sent out to parents as soon such a note arrived.

By early 1971, when the second season was in full swing, it was clear that *The Brady Bunch* had found its audience. “Younger viewers were tuning in faithfully on Friday nights,” explains Kimberly Potts. “They liked the characters and the actors playing them.”³⁹ In fact, when *Variety* conducted a poll of younger audiences in February of that year, children aged 6-11 ranked *The Brady Bunch* as their favorite primetime network program.⁴⁰ Lloyd Schwartz recalled that prior to filming the initial episodes for Season Three, which were to take place in the Grand Canyon, later that year, “the six kids did a personal appearance in San Jose, and 120,000 people showed up to see them. I guess people were starting to take notice of the show.”⁴¹ Actor Barry Williams, who played the teenage Greg, was receiving “6,000 fan letters a week (no small feat in the pre-social media era when teen magazines were the main way to promote the younger cast to younger viewers,)”⁴² and Maureen McCormick, who played the eldest Brady daughter Marcia, wrote an advice column for *16* magazine on love and other teenage woes. Indeed, “the kids themselves became teen and kiddie idols, doing the rounds of shopping-malls, holiday parades, the ‘Teena Awards’ sponsored by a teen magazine, and other ventures that, if not making them rich, at least kept their visibility high.”⁴³

As time went on, however, *The Brady Bunch* began to suffer from that age-old problem: the circle of life. The actors that played the beloved Brady kids were growing up – which meant their fictional counterparts would have to do the same. Although the introduction of a new character – Cousin Oliver, played by Robbie Rist – at the beginning of Season Five allowed for some of the storylines centered around the problems of younger children to continue, ultimately the show and its actors simply outgrew its original primetime audience. The show was cancelled in 1974 after five seasons. The last primetime episode, “The Hair-Brained Scheme,” aired on March 8, 1974. Sherwood Schwartz later recalled his pride in the fact that the original *The Brady Bunch* anchored the successful Friday night lineup on ABC for five years running, and also served as a lead-in to *The Partridge Family*, which became successful in its own right after its debut in September 1970.⁴⁴ Further, he also relished the

³⁸ Schwartz and Schwartz, 89.

³⁹ Potts, 53.

⁴⁰ “What the Kiddies Prefer,” *Variety*, February 10, 1971.

⁴¹ Schwartz and Schwartz, 143.

⁴² Potts, 53.

⁴³ Edelstein and Lovece, 18.

⁴⁴ Schwartz and Schwartz, 48.

fact that *The Brady Bunch* knocked eleven different competing TV shows on NBC and CBS off the air during its primetime run.⁴⁵

Subsequent Syndication and Spinoff Series

Although the original show had drawn to a close, that wasn't the end of the story. As Lloyd Schwartz later explained, "After the series was cancelled, a phenomenon occurred. The story of the lovely lady and the man named Brady didn't disappear like so many series before and after it."⁴⁶ The show's primetime cancellation actually came at an opportune time: the dawn of widespread television syndication. Syndication was becoming increasingly popular and, indeed, necessary: As actress Ann B. Davis, who played Alice the housekeeper, later explained, "At about the same time, eighty-five channels opened up [because of cable], and there wasn't enough software to go around."⁴⁷

By the time the last primetime episode of *The Brady Bunch* aired on March 8, 1974, the show was technically already in syndication, having been utilized by ABC to fill a non-commercial gap in its programming beginning in 1973.⁴⁸ At the time ABC, was embarrassed to fall short of airing a full 24-hour slate of programming like its competitors, CBS and NBC, and had tried everything to fill the programming hour from 12:00 noon to 1:00pm that had thus far prevented them from closing the gap. Not a single show succeeded in that slot until *The Brady Bunch* appeared in syndication, making ABC a full 24-hour network for the first time. Although this was the first time that a show currently airing in primetime had also aired in reruns at the same time, the added exposure did not impact primetime ratings, and the show continued in both time slots.⁴⁹ It should also be noted that the show was distributed in other ways during this period as well. Lloyd Schwartz recalls that Paramount cut some of *The Brady Bunch* episodes down to ten-minute blocks and distributed these shortened episodes to schools for use as educational films.⁵⁰

ABC's daytime syndication of the show that had commenced in the summer of 1973 continued somewhat intermittently until the summer of 1975. Regular syndication commenced in September 1975, and it is believed that since that time the show has never been off the air. *The Brady Bunch* proved to be an ideal candidate for syndication for several reasons. First of all, it was a wholesome, family-friendly show – at a time when many other popular sitcoms were not. As Davis recalled, "Just about the time we went into syndication, there were a whole bunch of sitcoms on the air that were getting pretty racy. They may not

⁴⁵ Schwartz and Schwartz, 48.

⁴⁶ Schwartz and Schwartz, 214.

⁴⁷ Edelstein and Lovece, 20-21.

⁴⁸ Schwartz and Schwartz, 88-89.

⁴⁹ Schwartz and Schwartz, 88-89.

⁵⁰ Lloyd Schwartz, telephone interview by Heather Goers, November 21, 2024.

look racy now, but fifteen years ago they did. And when these shows [later] started to move into after-school-hours syndication, the country rose in its wrath and said, ‘Don’t put *Three’s Company* on the air for our children to see.’ So they had to go back to *The Brady Bunch*...”⁵¹ In addition, *The Brady Bunch* had been filmed in color, and as David pointed out, “Some of the earlier series began to fade out because they hadn’t made the transition.”⁵² Lloyd Schwartz has also observed that the show’s timeless scripts may have had something to do with its later success: “[Sherwood Schwartz] didn’t want too many topical references in *The Brady Bunch*. He wanted our shows to be universal and not about what was happening currently in the world. That may well be one of the reasons that the shows hold up in syndication.”⁵³

As time went on, it became clear that *The Brady Bunch* was, in fact, even more popular in syndication than it had been during its original primetime run. “People were watching in droves,” recalled Lloyd Schwartz.⁵⁴ There were several factors that contributed to its success. For starters, rather than showing a single half-hour episode – as had been the case during its primetime run – in syndication *The Brady Bunch* was often shown in blocks, meaning audiences might be able to see two or more episodes at once. This increased viewers’ exposure to the show and its characters and engaged audiences for longer periods of time. In addition, syndicated episodes were frequently aired in the afternoons, an ideal time to capture a key audience: children arriving home after school. As a show that had focused almost entirely on the travails of the childhood experience, *The Brady Bunch* seemed almost tailor-made for the after-school set. As Lloyd Schwartz later recalled, “Kids would come home from school, and they would watch it all the time.”⁵⁵ Kimberly Potts also observed that a large portion of this younger audience reflected the very same demographics originally portrayed in the show: children of single parents, who either identified with the show’s blended family, or wished that they could. “Children being raised by single parents sometimes became latchkey kids,” writes Potts, “and those kids were a big demographic of viewers when the show made its very successful run in syndication...Also, quite simply, for children who lived in unhappy homes for any reason, including divorce, watching *The Brady Bunch*’s family dynamic – chaotic, crowded, and contentious as it could be – was a utopian experience.”⁵⁶

⁵¹ Edelstein and Lovece, 20.

⁵² Edelstein and Lovece, 21.

⁵³ Schwartz and Schwartz, 140.

⁵⁴ Schwartz and Schwartz, 214.

⁵⁵ Lloyd Schwartz, telephone interview by Heather Goers, November 21, 2024.

⁵⁶ Potts, 58.

The show eventually became “hugely more popular than it ever had been during its original run,” observed Lloyd Schwartz.⁵⁷ As a result, in subsequent years various spinoffs were conceived to capitalize on the show’s enduring popularity and introduce the Brady family to generations of new audiences. In fact, the success of *The Brady Bunch* in both primetime and in syndication, as well as the show’s later spinoffs, ensured that the Brady family aired on television – in some form or fashion – in every single decade of the second half of the 20th century. Subsequent shows included *The Brady Kids* (1972-1973), an animated series that ran for two seasons; *The Brady Bunch Variety Hour* (1976-1977), a variety show that ran for one season; *The Brady Girls Get Married* (1981), a primetime series that ran for one season and was also known as *The Brady Brides*; *A Very Brady Christmas* (1988), a holiday television movie; and *The Bradys* (1990), an hourlong drama that ran for one season. Three of these subsequent show – *The Brady Girls Get Married/The Brady Brides*, *A Very Brady Christmas*, and *The Bradys* – utilized establishing shots of the house at 11222 West Dilling Street.

By the mid-1990s, it was clear that *The Brady Bunch* concept possessed a presence that could transcend any genre. As Lloyd Schwartz recalled, it “had been a one-camera comedy show, a cartoon series, a variety show, two TV movies, and a three-camera comedy show...The way we saw it, the only thing missing was a motion picture.”⁵⁸ This was a common trope in the 1990s, which saw a number of television series making the move to the silver screen. Indeed, some of the most popular films of the decade – including movies such as *The Addams Family* (1991) and *Addams Family Values* (1993), *Wayne’s World* (1992), *Batman Returns* (1992), and *Batman Forever* (1995) – were derived from concepts that originated in television. While television executives were eager to see a *Brady* movie come to life, Lloyd Schwartz believed that in order for a film version to succeed, it had to offer something different from the original series. “Nobody has more fondness for *The Brady Bunch* than I do,” Lloyd Schwartz later wrote, “but I didn’t see why people would go to the movies and pay when they could get *The Brady Bunch* for free every day.”⁵⁹ Besides, he explained, “Many 60s movies had failed because executives thought the name would carry them.”⁶⁰

Schwartz’s solution was to develop the motion picture version as a satire, one that placed the Brady family in a modern-day context and poked gently and affectionately at the culture clash arising from their 1970s sensibilities. In doing so, Lloyd Schwartz noted that he and his father Sherwood “were probably the first people ever to satirize their own work.”⁶¹ *The Brady*

⁵⁷ Schwartz and Schwartz, 214.

⁵⁸ Schwartz and Schwartz, 233.

⁵⁹ Schwartz and Schwartz, 241.

⁶⁰ Schwartz and Schwartz, 234.

⁶¹ Schwartz and Schwartz, 235.

Bunch Movie, memorably starring Gary Cole as Mike Brady and Shelley Long as Carol Brady, premiered in February 1995. The film debuted as number one at the box office on its opening weekend, and two sequels – also written as satires – soon followed: *A Very Brady Sequel*, which was released the following year, and *The Brady Bunch in the White House*, which debuted as a television movie in 2002, bringing the Bradys into the 21st century. Although the later satire films did not return to the Dilling Street property for further establishing shots, the primary façade of the house at 11222 West Dilling Street was recreated by producers of *The Brady Bunch Movie* at another site in Encino.⁶²

Cultural Impact and Influence of The Brady Bunch

Over fifty years have passed since *The Brady Bunch* ended its initial primetime run in 1974. In that time, the show has come to occupy a unique place in television history. The show's subsequent – and ongoing – syndication as well as its associated spinoff series have allowed the Bradys to maintain an omnipresence in popular culture that has influenced subsequent generations of television programming and infiltrated everyday life.

Due in part to the success of *The Brady Bunch*, television shows about non-nuclear family dynamics have proliferated in the years since the show's initial primetime run.⁶³ Sherwood Schwartz's Brady family made portraying blended families, and even “non-traditional” families in general, on television more socially acceptable at a time when the structure of many real-life American families was becoming equally complex. One of the most notable – and certainly one of the most similar – examples of shows benefitting from the *Brady* precedent was *Step by Step* (1991-1998), which starred Patrick Duffy and Suzanne Somers as a newly-married couple with three children each from their respective previous relationships.

Even the show's opening credits were influential in their own right. The “tic-tac-toe” grid was so successful that it eventually became known as “the Brady Bunch effect” and appeared on subsequent shows such as *Mannix*, *Barnaby Jones*, *Dallas*, *The Bob Newhart Show*, and *24*.⁶⁴

Although *The Brady Bunch* was never honored with an award during its initial primetime run, in more recent years, the show's enduring popularity and influence has been recognized in various ways. In 2007, *The Brady Bunch* was the recipient of TV Land's Pop Culture Award, and as recently as 2013 – nearly fifty years since the show – *TV Guide* acknowledged the

⁶² “Chateau Brady,” *Los Angeles Times*, September 26, 1994.

⁶³ Lloyd Schwartz, telephone interview by Heather Goers, November 21, 2024.

⁶⁴ For a detailed discussion of the development of the opening credits sequence, see Potts, 40-44.

show's influence and enduring popularity when it named the Bradys the "Greatest TV Family of All Time."⁶⁵

Analysis of Integrity

Historic integrity is defined by the National Park Service (NPS) as the "authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's prehistoric or historic period."⁶⁶ Essentially, historic integrity reflects the ability of a property to convey its historic significance and identity through its existing physical features. The NPS defines seven aspects of integrity for historic resources. These are *location, design, setting, materials, workmanship, feeling, and association*.

In defining the essential physical features that properties must retain in order to convey their historic integrity, the NPS states that "[a] property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s)."⁶⁷

The historic integrity of the property at 11222 West Dilling Street is evaluated below based on the seven aspects identified by the NPS, as they pertain to the property's appearance and condition during the original primetime run of *The Brady Bunch* television series in which the property was featured from 1969 to 1974.

- **Location:** The property remains in its original location at 11222 West Dilling Street in Studio City. Therefore, the property retains integrity of *location*.
- **Design:** As noted above, the property has been subject to some alterations since 1975, the year after the initial primetime run of *The Brady Bunch* concluded. However, the addition of new construction has only impacted a portion of the property and is limited to expansion at the rear of the main residence, and this work has not disrupted established views from the public right-of-way. Further, those minor alterations made to the primary (north) façade have been undertaken to reverse interim cosmetic changes and return the residence to its appearance during the run of *The Brady Bunch* television series with which it is historically associated. The residence continues to retain a number of original design elements, including its original complex and low-

⁶⁵ "The 60 Greatest TV Families of All Time," TVGuide.com, June 11, 2013, <https://www.tvguide.com/news/greatest-tv-families-1066540/> (accessed February 2025).

⁶⁶ U.S. Department of the Interior, National Park Service, *National Register Bulletin 16A: How to Complete the National Register Nomination Form* (Washington, DC: 1997), 4.

⁶⁷ U.S. Department of the Interior, National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, by the staff of the National Register of Historic Places, finalized by Patrick W. Andrus, and edited by Rebecca H. Shrimpton (Washington, DC: 1990; revised for Internet, 2002), 46.

slung massing; asymmetrical façade composition; and moderately-pitched roof with open eaves, bargeboards, and exposed rafter tails. In particular, the primary (north) façade which fronts the public right-of-way retains a high degree of integrity and is nearly identical in character to the home's appearance during the run of the show. Therefore, the property retains integrity of *design*.

- **Setting:** As the surrounding neighborhood did not appear in *The Brady Bunch* television series with which the property is historically associated, the relevant setting for the property is limited to the boundaries of the property itself. To that end, the property has retained the primary physical features that historically characterized its organization; further, the property has retained the same topography and historical spatial relationships as well as landscaping of similar form and growth habit. Therefore, the property retains integrity of *setting*.
- **Materials:** Although there has been some replacement of original construction materials over time, these alterations have been limited primarily to the interior of the main residence. Today, the exterior of the main residence – in particular the primary (north) façade that was most frequently shown on the show – retains a majority of the exterior building materials exhibited during the original run of *The Brady Bunch*, including original vertical wood board and natural stone cladding and original fenestration. Therefore, the property retains integrity of *materials*.
- **Workmanship:** The property retains the construction techniques, finishes, and design elements characteristic of its development through 1974, when filming concluded on *The Brady Bunch*, including the home's original wood frame construction and contemporary Ranch style. Therefore, the property retains integrity of *workmanship*.
- **Feeling:** The property retains integrity of *location, design, setting, materials, and workmanship*, and therefore retains the essential physical features that convey the aesthetic and historic sense of the property during the original primetime run of *The Brady Bunch* from 1969 to 1974. Therefore, the property retains integrity of *feeling*.
- **Association:** The property retains integrity of *location, design, setting, materials, workmanship, and feeling*. As a result, it retains the physical features that convey its historic character as a filming location for *The Brady Bunch* television series, and the property continues to reflect its appearance during the filming of the show. Therefore, the property retains integrity of *association*.

On the whole, the property at 11222 West Dilling Street continues to retain integrity of *location, design, setting, materials, workmanship, feeling, and association*, and as a result continues to convey its historic significance as the filming location for *The Brady Bunch* television series.

11222 West Dilling Street

City of Los Angeles Historic-Cultural Monument Nomination

Summary of Significance and Eligibility Under Criterion 1

The property at 11222 West Dilling Street meets the eligibility standards for designation as a Los Angeles Historic-Cultural Monument under Criterion 1 for its association with the development of the seminal television series *The Brady Bunch*. As stipulated in the eligibility standards developed as part of SurveyLA, the property represents the filming location of a significant television production; is a separate and independent location outside the boundaries of a motion picture or television studio; and is a significant location within the entertainment industry. Further, as a filming location, the property has played a significant role in shaping the narrative of this significant show, with specific and demonstrated influence on the plot and structure of the series. The property has also served as the location for multiple iterations of the show over time, such that the location has become iconic. The period of significance under this criterion extends from 1969 to 1974, which corresponds to the initial primetime run of the original *The Brady Bunch* television series in which the property was featured.

In conclusion, the property at 11222 West Dilling Street is significant for its association with the development of *The Brady Bunch* television series, a seminal production credited with introducing significant social and technological advancements within the television industry. The property continues to retain the essential physical and character-defining features dating from its period of significance as a filming location. The property also retains all seven aspects of historic integrity, in particular integrity of *location, design, feeling, and setting* as stipulated in SurveyLA. As a result, the property continues to convey its historic character and identity as a filming location for *The Brady Bunch* television series.

For these reasons, the property is eligible for designation as a Los Angeles Historic-Cultural Monument under Criterion 1 for its association with development of *The Brady Bunch* television series.

C. Supplemental Information

Overview of Neighborhood Development

Initial Settlement of the Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass Community Plan Area

The property at 11222 West Dilling Street is located in the Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass Community Plan Area (CPA). The earliest settlements within the area comprising the present-day CPA were occupied by the Fernandeño Tataviam Band of Mission Indians, who occupied much of the Simi, San Fernando, Santa Clara, and Antelope Valleys.⁶⁸ The Fernandeño village of Kawenga was situated in the general area of present-day

⁶⁸ The following section has been excerpted and adapted from City of Los Angeles Department of City Planning, "Context: First Peoples of Los Angeles," in *SurveyLA: Los Angeles Historic Resources Survey*

11222 West Dilling Street

City of Los Angeles Historic-Cultural Monument Nomination

Universal City, approximately two miles from the subject property on Dilling Street. Later mission records also show significant connections between the villagers of Kawenga and the villagers of Siutcanga, a village which occupied the area comprising present-day Encino. In 1797, Mission San Fernando was founded in what is now the San Fernando Valley, and the Fernandinos living in Kawenga, Siutcanga, and other surrounding villages were forcibly relocated to the mission and baptized as Christians.

In 1843, the Fernandinos petitioned for land at Rancho Cahuenga, which was granted to them in recognition of its importance to Fernandino lifeways, especially its location near a vital water supply. However, rumors of impending war forced the Fernandinos to abandon the land, which was eventually traded for Rancho Tujunga. Today, a portion of Rancho Cahuenga can be found in Toluca Lake.⁶⁹

Development of the Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass Community Plan Area

While the San Fernando Valley is often thought of in terms of post-World War II suburban expansion, the Valley overall, and the Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass Community Plan Area (CPA) in particular, has a rich development history that reflects the same themes that shaped development throughout Southern California.⁷⁰ Following the Spanish and Mexican eras, much of the Valley lands fell within the vast holdings of pioneer and farmer Isaac Lankershim, who had established an expansive wheat “empire” that included the land comprising the CPA. During the real estate boom of the 1880s, Lankershim’s son, James B. Lankershim, subdivided and sold 12,000 acres of land along the eastern portion of the family’s farm. This area extended from the center of the CPA, near Whitsett Avenue in western Studio City, to the Burbank city line. In the late 1880s, Lankershim and his investors platted the town of Toluca, with 40 acre “ranchettes” aimed at “growers of vineyards and orchards of peaches, apples and apricots. In 1896, the original town of Toluca became Lankershim, the earliest town in the CPA.

By 1900, only a few thousand people lived in the San Fernando Valley. In the CPA specifically, most of the land remained agricultural, with an abundance of fruit orchards, grazing lands, and wheat fields. In the first quarter of the twentieth century, changes in infrastructure, transportation, and industrial development started to alter the agricultural character of the

Citywide Historic Context Statement, prepared by ASM Affiliates, January 2025, revised February 2025, <https://planning.lacity.gov/odocument/b0f263d6-7f67-4269-8b1f-2add0c65a7de/First%20Peoples%20HCS%20Rev.pdf> (accessed June 2025).

⁶⁹ City of Los Angeles Department of City Planning, “Context: First Peoples of Los Angeles.”

⁷⁰ The following section has been excerpted and adapted from City of Los Angeles Department of City Planning, “SurveyLA Historic Resources Survey Report: Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass Community Plan Area,” prepared by Historic Resources Group, January 2013, https://planning.lacity.gov/odocument/53989d8f-8ad2-4bec-9575-6a09b342e375/SO-SC-TL-CP_Survey_Report_2.26.13_HPLAEdit_0.pdf (accessed November 2024).

11222 West Dilling Street

City of Los Angeles Historic-Cultural Monument Nomination

Valley. The early 1910s brought two major changes: 1911 signaled the arrival of the Pacific Electric Streetcar line through the Cahuenga Pass; and in 1913, the establishment of the Owens Valley aqueduct brought water to Los Angeles via the San Fernando Valley. Two years later, Valley residents voted in favor of annexation with the City of Los Angeles. As with other Southern California towns during the boom years of the 1920s, large swaths of the CPA were platted and prepared for residential settlement and commercial development. This coincided with road improvements, including work in the Cahuenga Pass, which was notoriously difficult to navigate, the widening of Ventura Boulevard in the late 1920s, and the establishment of Mulholland Drive in 1924.

While improvements in infrastructure and transportation made living in the Valley more viable, the catalyst for widespread settlement was the arrival of the entertainment and aerospace industries, both of which became major employment centers for residents of the CPA. As Hollywood's entertainment industry expanded, the undeveloped terrain and relatively inexpensive real estate of the San Fernando Valley provided ideal locations for new studios and production facilities. The first step toward establishing "Valleywood" came in 1912, when a nascent Universal Studios moved to an area near the mouth of Cahuenga Pass, just outside the CPA. Headed by German-born film distributor Carl Laemmle, Sr., Universal Studios expanded quickly, becoming a stand-alone municipality and major employer in the area. In 1915, Laemmle dedicated the new studios in a three-day ceremony attended by "ten thousand spectators, including Thomas Edison and Buffalo Bill Cody."

A decade later, two other studios turned their attention toward the Valley. In 1926, First National Studios (which merged with Warner Brothers) was established in southwestern Burbank, near the border of the CPA. That same year, construction began on Mascot Studios (later Republic Studios, now the CBS Studio Center) on Ventura Boulevard near Radford Avenue in Studio City. Mascot Studios was founded by Mack Sennett, actor, Keystone-comedy producer, and early Studio City developer and booster. In order to spur settlement in Studio City, Sennett established the Central Motion Picture District, Inc., a consortium founded along with producer Al Christie and real estate professionals to support economic growth and residential development in the area. The Central Motion Picture District, Inc. subdivided tracts for residential and commercial development, including along Agnes Avenue (subdivided in 1927) and a portion of the commercial area now known as Tujunga Village (also subdivided in 1927). With the establishment of Mascot Studios, settlement in the adjacent Laurel Terrace neighborhood, which was one of Studio City's earliest neighborhoods, accelerated significantly in the late 1920s and 1930s.

Expansion of "Valleywood" continued in the 1930s with the founding of Columbia Pictures' location ranch and Disney Studios, both in Burbank. The CPA's emerging neighborhoods

became home to many prominent early actors, directors, producers, screenwriters, and other studio employees and tradespeople. The presence of many stars and “picture people” figured prominently in marketing and press about these neighborhoods, including Toluca Lake Park in Toluca Lake and Laurel Terrace in Studio City.

By the 1930s, the San Fernando Valley had also become one of the fastest growing centers for the aviation industry in the United States, one of the major employers in the Valley. The Valley boasted three airports by 1930: the Los Angeles Metropolitan Airport in Van Nuys, dedicated in 1928; Glendale’s Grand Central Airport, in 1929; and United Field in Burbank, established under the auspices of Boeing, in 1930. For a sense of the scale of these enterprises, the Los Angeles Metropolitan Airport, for example, spanned over 380 acres with aviation services aimed at “manufacturers, airline operators, private plane owners, oil companies, flying schools, distributors, and allied branches of the aircraft industry.” Dedicated in 1928, the airport was developed by Hollywood-based developer Heffron McCray-St. John, the same entity that subdivided the earliest tract in Toluca Lake Park as well as the neighborhood’s Lakeside Golf Club in 1923. In September 1929, the Los Angeles Times reported that in five years, the total assessed real estate valuation for the San Fernando Valley had doubled, indicating “the influence of the extensive aircraft developments” in the area. According to the article, “a total of \$7,500,000 invested in three major airport developments...plus \$5,000,000 in street improvement projects, are said to be the largest contributing factors” behind this expansion.

Between 1930 and 1940, the population of the San Fernando Valley more than doubled, climbing from 51,000 in 1930 to 112,000 by 1940. The strength of the Valley’s aerospace industry meant that, with the federally financed expansion of aviation and defense-related manufacturing in the early 1940s, the San Fernando Valley also experienced a wartime boom. Between 1940 and 1945, the population expanded another 50 percent to 176,000.

The demand for housing following World War II was central to the development of the CPA. Anticipating postwar growth, the City initially planned for the development of the San Fernando Valley to follow prevailing regional planning principles, with small urban employment centers and residential subdivisions surrounded by agricultural land. Two planning documents – a 1943 Master Plan and a 1944 Zoning Plan – called for the retention of agricultural zones around self-contained urban communities with designated industrial and commercial areas to supplement the agricultural economy and supply employment for present and future residents. However, due to the area’s exponential growth and unprecedented demand for housing, agricultural land was quickly converted into residential subdivisions and the plans were never fully realized.

A long history of racially restrictive housing and ownership practices meant that the Valley overall remained “a thoroughly white domain” even through the post-World War II population boom. Historian Kevin Roderick observed that restrictive covenants had factored into patterns of town building and settlement going back to the Valley’s earliest history. With the exceptions of Pacoima and San Fernando in the northern Valley, which were relatively ethnically diverse from the early twentieth century, members of ethnic minorities who resided in the Valley were generally confined to segregated areas. As of 1939, according to Home Owners’ Loan Corporation (HOLC) Security Maps, the only area with a significant non-white population close to the CPA lay north of Toluca Lake Park, in North Hollywood along Vineland Avenue between Burbank and Magnolia Boulevards, which was home to Mexican-Americans, Japanese-Americans, and African-Americans. The only neighborhood in the CPA documented as having an ethnic presence was along Lankershim Boulevard near Universal City, which included a small population of residents of Mexican or Japanese descent. During the post-World War II boom, this segregation continued. As of the 1950 census, approximately one percent of San Fernando Valley residents were identified as either African-American or “other nonwhites.”

The strength of the Valley’s employment centers and abundance of land contributed to a dramatic post-World War II construction and population boom, similar to that experienced throughout Southern California. By 1950, the population had again more than doubled, to 402,000. This increase was facilitated by improvements to transportation arteries serving the CPA, which would later include the construction of the Ventura and Hollywood Freeways.

In order to accommodate the expanding population throughout Los Angeles, bond issues in 1946, 1952, and 1955 addressed the need for expanding school facilities, an infusion of resources that resulted in the construction and expansion of numerous schools in the San Fernando Valley. Money went to construction, improvements to existing facilities, and the purchase of land for future construction.

The 1950s and 1960s brought new subdivisions and an increase in new construction throughout the CPA, with concentrations of new buildings added in the areas south of Ventura Boulevard near Vineland Avenue, extending toward Mulholland Drive, as well as the hillside communities throughout the Cahuenga Pass, Studio City, and Sherman Oaks. Today, the CPA includes a wide range of property types reflecting the area’s rich development history.⁷¹

⁷¹ City of Los Angeles Department of City Planning, “SurveyLA Historic Resources Survey Report: Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass Community Plan Area.”

Development of Tract No. 9216

The property at 11222 West Dilling Street represents a fraction of Lot 260 (Arb 5) of Tract No. 9216 (MB124-63/65), which was recorded in April 1926. The property is situated in the southernmost portion of the tract and abuts the Los Angeles River channel to the south.

Tract No. 9216 was a resubdivision of Lot 236 of an earlier tract known as the Property of the Lankershim Ranch Land & Water Company (MR083-11/12), which was recorded in 1899, and a portion of Lot 222 of a tract subdivided by the same company and recorded in 1888 (MR031-39/44).

Tract No. 9216 extended northward nearly to Moorpark Street and was bounded by Fair Avenue to the east and Tujunga Avenue to the west, and by the natural boundaries of the Los Angeles River to the south. Recorded owners of the tract included the Security Trust and Savings Bank, and notably, the Weddington Investment Company, headed by president Guy Weddington.

The majority of Tract No. 9216 was subdivided into standard residential lots of approximately 50 by 125 feet, but the southernmost portion of the tract which abutted the Los Angeles River to the south was left largely undivided, composed of only three large lots comprising several thousand acres apiece. Lot 260 occupied 3,420 acres in the southeastern corner of the tract.

Sanborn Fire Insurance Co. atlases and historical aerial photographs indicate that even as the northern portion of the tract was improved with single-family residences over the course of the 20th century, Lot 260 remained unimproved until the late 1950s. Development on the fractional portion of the lot representing 11222 West Dilling Street did not occur until initial construction on the present house commenced in 1959.

Site Development and Ownership History

The property at 11222 West Dilling Street was first recorded as a fractional portion of Lot 260 (Arb 5) of Tract No. 9216 (MB124-63/65), which was recorded in April 1926. The property remained undeveloped, however, until 1959, when Louise Weddington Carson – daughter of the tract’s developer, Guy Weddington – filed a permit for the construction of a single-family residence and attached garage on the site.

At the time, Louise Carson had been residing in North Hollywood with her second husband, Luther B. Carson, an engineer for the City of Los Angeles, but “construction of the Ventura Freeway had forced them from their previous home.”⁷² The Carsons commissioned architect

⁷² “Chateau Brady,” *Los Angeles Times*, September 26, 1994.

Harry Londelius, Jr. (1918-1999) to design their new two-bedroom home,⁷³ which reflected the popularity of Ranch-style architecture in the postwar period.

A certificate of occupancy was issued for the home in December 1960, and the Carsons went on to reside there for nine years. However, in February 1969, Luther B. Carson died, leaving Louise Carson residing in the house alone. It was only several months later that her home caught the eye of producer Sherwood Schwartz, and Louise agreed to allow the house to be filmed for use in establishing shots for *The Brady Bunch* television series.

As previously noted, passionate *Brady Bunch* viewers had already identified the house's location during the show's initial primetime run, and Louise Carson became accustomed to the visitors who stopped to admire the house. By February 1973, however, during the show's fourth season, the widowed Carson found the house too large and sold it to George and Violet McCallister for \$61,000.⁷⁴ The new owners were not unknown to Louise Carson; George McCallister was a former professional golfer and a co-owner of the Studio City Golf & Tennis Club, which was situated on land owned by Louise Weddington Carson's family.⁷⁵ The McCallisters' experience residing at the house was markedly different than Carson's, in part because of the show's growing popularity in later syndication as well as its resurgence in the 1990s due to subsequent big-screen adaptations. Around that time, "the looky-loos trespassing to peek into the Bradys' living room – which existed only on a Paramount sound stage – caused her to build a fence around the front yard."⁷⁶ George McCallister died in 1990, and "although their home became one of the most recognizable dwellings in the world, [Violet] McCallister said that she and her husband never regretted their purchase – or their association with the series. "It was a good family show," she said.⁷⁷

Violet McCallister continued to reside at the home until her death in 2018, after which her family put the property up for sale. It was soon acquired by HGTV, a cable television channel primarily dedicated to home improvement programming. HGTV undertook a renovation of the house as the premise for a new show called *A Very Brady Renovation*, which aired in

⁷³ Some newspaper accounts erroneously credit construction of the house to Harry Londelius Jr.'s father, who shared the same name, but died in 1960. Harry Londelius Sr. (1893-1960) did relocate to Southern California and subsequently resided here in his later years, but there is no record of Londelius Sr. pursuing work as an architect; indeed, he operated a hardware company in Chicago. Some of the confusion may stem from the fact that it appears Londelius Sr. also engaged in real estate development and is occasionally characterized in newspaper articles as responsible for the construction of certain buildings.

Further, one account ("Chateau Brady," *Los Angeles Times*, September 26, 1994) also credits Luther Carson with both the design and construction of the home, but his name is not noted in permit records.

⁷⁴ Potts, 226; and "Chateau Brady," *Los Angeles Times*, September 26, 1994. Louise Weddington Carson later died in 1994.

⁷⁵ Potts, 227.

⁷⁶ "Chateau Brady," *Los Angeles Times*, September 26, 1994.

⁷⁷ "Chateau Brady," *Los Angeles Times*, September 26, 1994.

2019. The show brought all six of the original actors who portrayed the Brady children back to assist HGTV's roster of design professionals in returning the exterior of the house to its original condition as it appeared during the initial primetime run of *The Brady Bunch* and creating new interiors that matched the show's original sets. In 2020, the show was nominated for a Primetime Emmy Award for Outstanding Structured Reality Program.

Following the completion of the show, HGTV placed the property on the market. It was purchased by the present owner in 2023.

BIBLIOGRAPHY

“Brady Bunch, The.” The Interviews. Television Academy Foundation.

<https://interviews.televisionacademy.com/shows/brady-bunch-the#who-talked>

(accessed November 2024).

City of Los Angeles Department of Building and Safety. Online Building Records.

<http://ladbsdoc.lacity.org/idispublic/> (accessed August 2024).

City of Los Angeles Department of City Planning. “Context: Entertainment Industry, 1908-1980, Theme: Filming Locations Associated with the Entertainment Industry, 1908-1980,” in *SurveyLA: Los Angeles Historic Resources Survey Citywide Historic Context Statement*. Prepared by Historic Resources Group, September 2019.

https://planning.lacity.gov/odocument/986211ba-6d75-4251-b239-c825dd704c6f/7.5_Entertainment_FilmingLocationsMotionPictureandTelevisionBroadcastingIndustries_1908-1980.pdf

(accessed November 2024).

—. “Context: First Peoples of Los Angeles,” in *SurveyLA: Los Angeles Historic Resources Survey Citywide Historic Context Statement*. Prepared by ASM Affiliates, January 2025, revised February 2025. <https://planning.lacity.gov/odocument/b0f263d6-7f67-4269-8b1f-2add0c65a7de/First%20Peoples%20HCS%20Rev.pdf> (accessed June 2025).

—. “SurveyLA Historic Resources Survey Report: Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass Community Plan Area.” Prepared by Historic Resources Group, January 2013. https://planning.lacity.gov/odocument/53989d8f-8ad2-4bec-9575-6a09b342e375/SO-SC-TL-CP_Survey_Report_2.26.13_HPLAEdit_0.pdf (accessed November 2024).

—. “SurveyLA Survey Results: Sherman Oaks-Studio City-Toluca Lake-Cahuenga Pass, Individual Resources – 02/26/13.” https://planning.lacity.gov/odocument/51125543-cb8b-4aa3-8312-32b2565ea738/SO-SC-TL-CP_Individual_Resources.pdf (accessed November 2024).

County of Los Angeles Department of Public Works. Land Records Information.

<http://dpw.lacounty.gov/smpm/landrecords/TractMaps.aspx> (accessed August 2024).

Digital Sanborn Maps, 1867–1970. ProQuest. <http://proquest.umi.com/pqdweb>.

Edelstein, Andrew J., and Frank Lovece. *The Brady Bunch Book*. New York: Warner Books, 1990.

11222 West Dilling Street

City of Los Angeles Historic-Cultural Monument Nomination

“Historic Resource – 11222 W Dilling St.” HistoricPlacesLA.

<https://historicplacesla.lacity.org/report/2c9924a7-3ba7-47d1-b733-b3797b3e8913>

(accessed November 2024).

Historical *Los Angeles Times*, 1881-1987. ProQuest Historical Newspapers.

<http://proquest.umi.com/pqdweb>.

Kaplan, Jonathan. “From Ramona to the Brady Bunch: Assessing the Historical Significance of Sites Used in Movies and Television Shows.” Master’s thesis, University of Southern California, 2018.

Potts, Kimberly. *The Way We All Became The Brady Bunch: How the Canceled Sitcom Became the Beloved Pop Culture Icon We Are Still Talking About Today*. New York: Grand Central Publishing, 2019.

Schwartz, Lloyd. Telephone interview by Heather Goers. November 21, 2024.

Schwartz, Sherwood, and Lloyd J. Schwartz. *Brady, Brady, Brady: The Complete Story of THE BRADY BUNCH as Told by the Father/Son Team Who Really Know*. Philadelphia: Running Press, 2010.

U.S. Department of the Interior. National Park Service. National Park Service. *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, by the staff of the National Register of Historic Places, finalized by Patrick W. Andrus, and edited by Rebecca H. Shrimpton. Washington, DC: 1990; revised for Internet, 2002.

—. National Park Service. *National Register Bulletin 16A: How to Complete the National Register Nomination Form*. Washington, DC: 1997.

—. National Park Service. *Preservation Brief 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*, by Lee H. Nelson, FAIA. Washington, DC: n.d.

5. PRIMARY/SECONDARY DOCUMENTATION

What The Kiddies Prefer

Compiled By TelCom Associates

Depending on the point of view, an Amicus Curiae is referred to as either "friend" or "buttinsky." We thought America's defenseless little kids could use a friend at this time.

Today's big "To-Do" is children's programming, and as Jimmy Durants says, "Everybody wants to get into the act." The company is plentiful; luminaries such as the FCC, Action for Children's Television, National Citizens Committee for Broadcasting, Children's Television Workshop, Parent Teachers Assn., and National Education Assn., to name just a few.

It dawned on us that nobody thought to ask the kids what they prefer. So, as their Amicus Curiae, we did (through the TVQ surveys). The results were not only interesting and informative, but also amusing, shocking and a bit disruptive as well.

For instance, take Dr. Welby with all of his programs on what we think of as "adult" themes. Does it shock you that "Marcus Welby" is a favorite among the prepuberty set?

"Adam-12" deals with police blotter matters, but would you believe the kids prefer it over "Lassie"? What about teenagers giving the "Immortal" the nod over "Room 222" or children preferring "Dragnet" to "Hazel"?

If kids prefer this wide spectrum of programming—then what is children's programming? Why not ask the kids what the rules are before we jump in and play the game!

(The TVQ rankings listed in the charts below are not based on ratings. Rather they reflect what children would prefer to watch—what they consider to be their favorites among programs).

Top 15 Prime Time Network Programs

CHILDREN 6-11 YEARS		TEENS 12-17 YEARS	
Programs	Rank	Programs	Rank
Brady Bunch	1	Flip Wilson	1
Partridge Family	2	Medical Center	2
Walt Disney	3	Partridge Family	3
Bewitched	4	Marcus Welby	3
Adam-12	5	Hawaii 5-0	5
Courtship of Eddie's Father	6	Adam-12	6
Family Affair	7	Mod Squad	6
Nanny & The Professor	8	The Immortal	8
Lassie	8	Mannix	9
Flip Wilson	10	Young Rebels	10
Beverly Hillsbillies	11	Mission: Impossible	11
Medical Center	11	Courtship of Eddie's Father	12
Marcus Welby	13	Room 222	13
Nancy	13	NFL Monday Football	13
My Three Sons	13	Love, American Style	13

Top 15 Syndicated Programs

Gilligan's Island	1	Wild Wild West	1
Flintstones	2	Gilligan's Island	1
I Love Lucy	3	It Takes a Thief	3
Munsters	4	Big Valley	4
Petticoat Junction	5	Dragnet	5
Land Of The Giants	6	Star Trek	6
Dragnet	6	McHale's Navy	7
Wild Wild West	8	I Love Lucy	8
My Favorite Martian	9	Munsters	8
Hazel	9	Flintstones	10
McHale's Navy	9	Dick Van Dyke	10
Star Trek	12	Judd	12
Dick Van Dyke	13	My Favorite Martian	13
Flying Nun	14	Petticoat Junction	14
Truth or Consequences	15	Hazel	15
Beat The Clock	15		

Top 15 Weekend Daytime Programs

Scooby-Doo	1	NFL—National Conference	1
Harlem Globetrotters	2	NFL—American Conference	2
Bugs Bunny/Road Runner	3	NFL Today	3
Sabrina & Groovy Goolies	3	ABC's Wide World of Sports	3
Tom and Jerry	5	Harlem Globetrotters	3
H. R. Pufnstuf	6	NCAA Football	6
Lancelot Link	7	College Football '70	7
Motor Mouse	7	NFL Pre-Game	7
Archie's Fun House	7	College Football Today	9
Bugaloos	7	Lancelot Link	10
Pink Panther	11	American Bandstand	11
Woody Woodpecker	11	Pink Panther	12
Jerry Lewis	13	Jerry Lewis	13
Double Deckers	13	Scooby-Doo	13
Here Comes The Grump	15	Bugs Bunny/Road Runner	13
Jonny Quest	15		
Josie and the Pussycats	15		
Monkees	15		

Chateau Brady

■ **Landmarks:** The house where TV's famous family lived out the early '70s still draws fans to Studio City. Today marks the 25th anniversary of series' start.

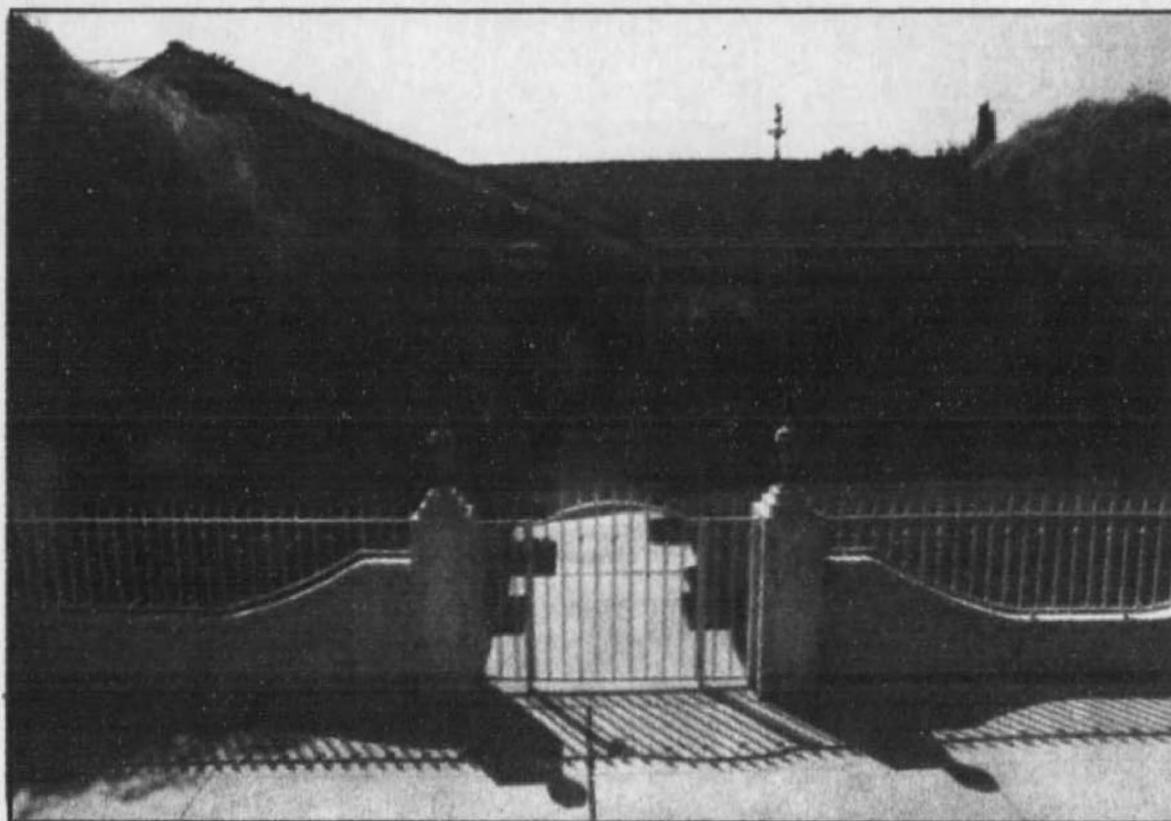
By **DAVID E. BRADY**
TIMES STAFF WRITER

On this day 25 years ago, the lovely lady married the man named Brady and one of America's grooviest sitcom families—"The Brady Bunch"—was born.

Dismissed by critics during its initial run on ABC from 1969-74, the modest television show starring Florence Henderson and Robert Reed went on to become a cult phenomenon in reruns, spawning numerous reincarnations of the squeaky-clean Brady clan in television movies, spin-off series and a campy stage production.

So, on this Brady anniversary, it is perhaps fitting to examine the history of one of the San Fernando Valley's most quietly famous landmarks: the split-level suburban home in Studio City immortalized by the half-hour program.

In the spring of 1969, as crews were



DAVID BOHRER / For The Times

This house, used in episodes of "The Brady Bunch" television series, had a fake window added by set designers to give the appearance of a second story.

preparing to shoot the show's first episodes for a fall debut, the call went out for a suitable Brady dwelling.

Louise Weddington Carson was newly widowed, living alone in the two-bedroom house that Luther B. Carson had designed and built for the couple 10 years earlier on a sprawling Valley lot. Construction of the Ventura Freeway had forced them from their previous home.

It was the house's middle-class appearance that attracted the show's

producers when they came around asking to make it the residence of Mike and Carol Brady, their six kids and Alice the housekeeper, recalled Carson's son, Guy Weddington McCreary.

"It just had a good look to it," he said. "It symbolized California living."

Series creator Sherwood Schwartz agrees.

"We didn't want it to be too affluent, we didn't want it to be too blue-collar," he said.

Please see BRADY, B3

METRO NEWS

BRADY: House Still a Landmark

Continued from B1

"We wanted it to look like it would fit a place an architect would live."

There was just one problem: The real house was only a modest split level while the interior set already under construction on Paramount Studios' Stage 5 in Hollywood was that of a roomy two-story structure.

But Hollywood set designers came to the rescue, attaching a phony window atop Carson's house to give the appearance of a full second floor.

McCreary doesn't remember how much his mother—who died earlier this month—was paid for the use of her home, but it wasn't very much, he said.

The beige, ranch-style house first appeared in the series' second episode, aired on Oct. 3, 1969, and in all of the 115 episodes that followed. Viewers saw the house from a variety of angles during each show, usually as a vehicle for taking viewers inside the home, but all the clips were filmed before the series' debut and recycled throughout its five-year run.

McCreary, who was by then attending college away from home, said that although he didn't often find time to catch glimpses of his family's home along with the prime-time antics of the Bradys, his mother did watch the show. And, he recalled, she didn't mind the house's fame, even when it meant strangers stopping by to gawk at it.

In February, 1973, during the show's fourth season, the widowed Carson found the house too large and sold it to Violet and George McCallister.

After 21 years in the famous home, Violet McCallister—now a widow—has become reticent about revealing her address, fearing an increase in the number of fans and tour buses that still visit her quiet street from time to time.

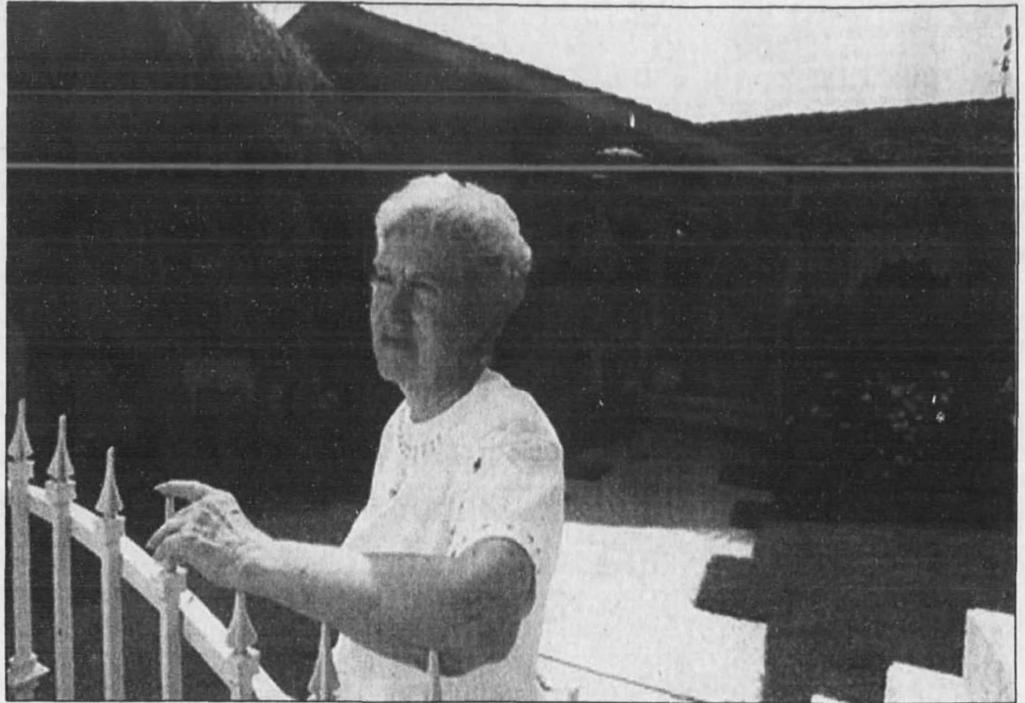
Most fans are respectful of her privacy, McCallister said, although the looky-loos trespassing to peek into the Bradys' living room—which existed only on a Paramount sound stage—caused her to build a fence around the front yard a few years ago.

Although their home became one of the most recognizable dwellings in the world, McCallister said that she and her husband never regretted their purchase—or their association with the series. "It was a good family show," she said.

Riding on the wave of nostalgia ushered in by the ratings success of the 1988 television movie "A Very Brady Christmas," Paramount returned to McCallister's house in 1990 to shoot a new set of exteriors for "The Bradys," a short-lived dramatic series on CBS that reunited most of the original cast. One episode involved the Bradys moving their home across town when freeway construction threatened the neighborhood, an eerie echo of the reason the real house was built.

Although "The Bradys" provided a contemporary look at the house, Paramount chose not to use it for a movie based on "The Brady Bunch" that was filmed this past summer. With the front-yard fence and 25 years of tree and shrub growth, it no longer resembled the home viewers might remember from the original series.

The producers also needed two homes with adjacent driveways—which was not the case at McCallister's house—because much of the movie's plot involves the relationship between the Bradys and their scheming



DAVID BOHRER / For The Times

Violet McCallister, in front of her 'Brady' house, says she's never regretted its association with the series.

next-door neighbors, the Ditmeyers.

Aided by photographs and measurements of McCallister's house, location manager Mike Neale and his crew built a facade of the Brady dwelling around the home of an Encino couple for an undisclosed five-figure sum. It wasn't an identical copy, but "close enough that when you saw it you'd think it was," he said.

The couple, Penny and John Herbst, admit they were a bit puzzled when Paramount asked to use their property for the motion picture. It wasn't just that their single-story house in no way resembled the Brady abode, but also that decades had passed since Penny Herbst recalled her children loyally watching the show.

"We went, 'The Brady Bunch? Aren't they all grown up?'" she said.

But the film is a satire, scheduled for release next spring, which takes the 1970s-era Bradys, played by a new group of actors, and transplants them into the strange and hostile world of present-day America—a world that doesn't quite know what to make of the anachronistic family.

Shot at several Valley locations, including Taft High School in Woodland Hills, the production made headlines earlier this month during shooting of the movie's opening scene. Freeway signs warning of apocalyptic road hazards such as killer bees and a gang riot tied up traffic on the Ventura Freeway for several hours.

Back at the Herbsts' house, filming went so smoothly that Penny Herbst said she'd be happy to welcome the filmmakers back for a sequel.

Brady purists may grumble at what series creator Schwartz calls the movie's "affectionate satire." But the screenplay is slightly less campy than "The Real Live Brady Bunch," a recent stage production in which adult actors performed original "Brady Bunch" episodes live.

And Schwartz maintains that while humorous, the movie remains faithful to the original series—a program whose popularity shows few signs of dimin-

ishing a quarter-century after its debut. According to Elizabeth Moran, author of the book "Bradymania!" the show has "never been off television." KTLA-TV Channel 5 continues to broadcast two reruns back-to-back daily and researchers there estimate that the noon-hour episodes draw an average of 50,000 to 100,000 viewers.

Ask Schwartz why "The Brady Bunch" endures and he'll modestly say it's the stories themselves.

"I think it's because the stories are drawn from a child's point of view, which is rare in television history," he said. The plots, he added, are universal. "It deals with stories that were true 100 years ago and that will be true 100 years from now."

Moran, who as a child desperately wished to be like sensitive middle-child Jan Brady, said that the series strikes a chord with many members of Generation X who grew up in families bearing little resemblance to the happy, successful Bradys. "It showed that two different families that are thrown together can get along," she said.

Schwartz has no plans for future Brady projects, he said, but he predicts that regardless of the film's fortunes, the Bunch will live on in reruns.

"I think new kids will always watch because the stories will appeal—because they *always* appeal," he said.

Guy McCreary, who lives a short distance from his family's former home and passes by often on neighborhood walks, has never been much of a "Brady Bunch" fan. But he said that an occasional glimpse of the house on television still triggers fond memories of his own family. "I think of my folks and I think it was fantastic that they were involved in that," he said.

Told that the house will be duplicated on the silver screen next year, he just chuckled. "It's pretty wild, isn't it?"

David Brady (his real name) grew up watching "The Brady Bunch."

HOT PROPERTY



GENARO MOLINA Los Angeles Times

THIS HOME in the Colfax Meadows neighborhood of L.A. was used for exterior shots in the TV show.

'Brady Bunch' home is for sale

Broker expects 'avalanche' — of lookers, at least



ABC via Getty Images

'THE BRADY BUNCH' ran from 1969 to 1974 before reruns and syndication. Interior shots of the fictional home were done in a studio.

BY NEAL J. LEITEREG

Here's the story of a lovely family home, which just hit the market for \$1.885 million.

The "Brady Bunch" house, a traditional-style residence near the Colfax Meadows neighborhood, was used for outdoor representations of the beloved television family's abode. That included the show's opening and closing scenes as well as numerous interludes to denote the time of day. Interior scenes for "The Brady Bunch" were filmed in a studio.

Violet and George McCallister bought the two-bedroom, three-bathroom house in 1973 for \$61,000, records show. The series ran from September 1969 to March 1974 before moving into reruns in syndication.

Ernie Carswell, a Douglas Elliman agent who is listing the property, said the split-level [See 'Brady,' C4]

'Brady Bunch' home hits market

['Brady,' from C1] house has been updated and upgraded but retains almost the exact interior decor from that era, though the layout does not resemble the TV show home.

A rock-wall fireplace and wood-paneled walls are among classic details found in the living room, which features a built-in bar. Floral wallpaper and window coverings are another vintage touch. The home's MusiCall intercom and whole-house radio also remain.

"This is a postcard of exactly what homes looked like in the 1970s," Carswell said.

The home has about 2,500 square feet of living space, but that may not include an expansion of the downstairs family room, according to Carswell. The garage was converted into a recreation room — much like the garage-turned-den on "The Brady Bunch."

The desirability of the property is enhanced by its 12,500-square-foot lot that abuts the L.A. River. It sits in an area that has been ripe for tear-downs and new development in recent years. But the owners will give first consideration to bidders who want to keep the home intact, Carswell said.

"We're not going to accept the first big offer from a developer who wants to tear it down," he said. "We're going to wait a few days, in case there are others who want to purchase it as an investment to preserve it."

"The Brady Bunch" as a brand has stood the test of time, said Joe Maddalena, founder of the Profiles in History memorabilia dealer and auction house.

Maddalena, who is not affiliated with the listing, has



ANTHONY BARCELO

THE TRADITIONAL-style residence has about 2,500 square feet of living space. It has been upgraded but retains 1970s-style decor.

experience when it comes to marketing properties with Hollywood cachet.

He previously handled the personal property collection of late singer-actress Debbie Reynolds, which included her North Hollywood dance studio, and once marketed a property seen on "American Horror Story."

"The Brady Bunch," over the next 20 or 30 years,

will never be forgotten," Maddalena said. "I think there is a definite cool factor [in buying] one of the most recognizable television homes in existence."

Carswell expects to see overwhelming interest in the property. "We're preparing for an avalanche," he said. "Emails, telephone calls — we may see upwards of 500 calls a day."

The "Brady Bunch" house is among the most photographed homes in America and attracts a steady stream of 30 to 50 fans each day, according to the agent. The property even has its own Yelp page.

"Finally got to see the Brady Bunch house, and couldn't help but feel nostalgic... 4 stars!" one Yelp user wrote.

From there, the challenge becomes weeding out the looky-loos from actual

potential buyers. Carswell said he plans to show the house by appointment only — something residents in the quiet suburban neighborhood probably will appreciate.

"I just don't think we can have a Sunday open house where 1,000 people show up," Carswell said. "We'd be inviting chaos."

Private broker tours are another possibility, but not without security on site.

"The house is for sale, but this is not an exercise in publicity," he said.

Violet McCallister, the mother of an almost-Brady bunch of five sons, was never bothered by the daily visitors who came to take a picture or drive by the house, Carswell said.

However, after the public became emboldened enough to approach the front door, a low brick wall

was erected around the property.

She and her husband have passed away. Their children are selling the home.

The home's celebrity is something the next owner will have to consider, Maddalena said.

"You're buying a never-ending attraction," he said. "There are positives and negatives."

One only needs to look to New Mexico to see another example of the drawbacks. Last year, owners of a house known around the world as Walter White's residence on "Breaking Bad" had to build a fence around the property because of unwanted visitors.

In addition to taking photos, many fans came to recreate a famous scene in which White tosses a pizza onto the roof of the home.

For all the fan attention they draw, famous Hollywood homes don't always command a premium on the market.

When the "American Horror Story" house, a Gothic Tudor-style home in L.A.'s Arlington Heights area, sold three years ago, it did so after years on the market and roughly \$14 million below the \$17-million original asking price.

But for every horror story, there is a happy ending: Two years ago, a much-publicized Alhambra home featured in the movie "Father of the Bride" sold for the asking price. Last year, a Venice compound made famous on the show "Californication" sold for \$14.6 million, setting a record for the area.

neal.leitereg@latimes.com
Twitter: @I.A.HotProperty

Major stock indexes

Index	Close	Daily change	Daily % change	YTD % change
Dow industrials	25,199.29	+79.40	+0.32	+1.94
S&P 500	2,815.62	+6.07	+0.22	+5.31
Nasdaq composite	7,854.44	-0.67	-0.01	+13.78
S&P 400	2,001.25	+6.51	+0.33	+5.30
Russell 2000	1,691.87	+4.61	+0.27	+10.18
EuroStoxx 50	3,100.91	+23.74	+0.77	-2.42
Nikkei (Japan)	22,794.19	+96.83	+0.43	+0.13
Hang Seng (Hong Kong)	28,117.42	-64.26	-0.23	-6.02

Source: AP

6. BUILDING PERMITS

10

APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

E Form B-2

CITY OF LOS ANGELES

P. CRITICAL SOIL

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS:

- 1. Applicant to Complete Numbered Items Only.
2. Plot Plan Required on Back of Original.

XXXXXX

Form fields 1-10: LEGAL LOT, JOB ADDRESS, BETWEEN CROSS STREETS, PURPOSE OF BUILDING, OWNER, OWNER'S ADDRESS, CERT. ARCH., LIC. ENGR., CONTRACTOR, CONTRACTOR'S ADDRESS, SIZE OF NEW BLDG. STORIES, HEIGHT, NO. OF EXISTING BUILDINGS ON LOT AND USE.

11. MATERIAL EXT. WALLS: WOOD, METAL, CONC. BLOCK, STUCCO, BRICK, CONCRETE. ROOF CONST.: WOOD, STEEL, CONC., OTHER. ROOFING: shake. SPRINKLERS REQ'D. SPECIFIED. BLDG. AREA.

12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 23000.00

Public Sewers avail. / BICN
Covenant Required / DS
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.
SIGNED [Signature]

VALUATION APPROVED A. Van Orden
APPLICATION CHECKED [Signature]
FLANS CHECKED [Signature]
CORRECTIONS VERIFIED [Signature]
PLANS APPROVED [Signature]
APPLICATION APPROVED [Signature]

This Form When Properly Validated is a Permit to Do the Work Described.

TYPE V GROUP R MAX. OCC. P.C. 40.00 S.P.C. B.P. 00 I.F. O.S. C/O

VALIDATION CASHIER'S USE ONLY

Apr 16 -59 20833 Ck VN . L-2 \$ 40.00
MAY-13-59 26925 Ck VN-33555 M - 1 69.00
4929

That portion of Lot 260, Tract No. 9216, in the City of Los Angeles, County of Los Angeles, State of California, as shown on map recorded in Book 124, Pages 63 to 65 inclusive, of Maps, in the office of the County Recorder of said County, described as follows:

Commencing at the northeast corner of Lot 137 of said Tract No. 9216; thence South $89^{\circ} 55' 15''$ East, along the north line of said Lot 260 a distance of 168 feet to the TRUE POINT OF BEGINNING of this description; thence continuing along said north line South $89^{\circ} 55' 15''$ East 90 feet; thence South $0^{\circ} 05' 00''$ East, parallel with the easterly line of said Lot 137, a distance of 98.40 feet to the northwest line of that certain parcel of land condemned for flood control purposes by final decree of condemnation entered in the Los Angeles County Superior Court Case No. 542717, a certified copy thereof being recorded in Book 35029, Page 19 of Official Records; thence along said northwest line South $52^{\circ} 36' 57''$ West 113.15 feet to a line drawn parallel with the easterly line of said Lot 137 and which passes through the TRUE POINT OF BEGINNING; thence along said parallel line, North $0^{\circ} 05' 00''$ West 167.24 feet to the TRUE POINT OF BEGINNING.

CERTIFICATE

12-29-60

Address of
Building 11222 Dilling St.



CITY OF LOS ANGELES
Certificate of Occupancy

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

Issued	Permit No. and Year
12-29-60	VN 33555-59

**1 Story, Type V Dwelling and
Attached Garage. R Occupancy**

Owner Mrs. L. B. Carson
Owner's 5115 Westpark Dr.
Address North Hollywood, Calif.

J. B. Cochran *KS*

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

1. LEGAL DESCR.	LOT	BLK.	TRACT	DIST. MAP
	Port 260 see (Attached)		9216	7323 CENSUS TR. 1436-01 ZONE R 1-1
2. PURPOSE OF BUILDING (23)	Garage		NH	FIRE DIST. FBZ
3. JOB ADDRESS	11222 Dilling St.			LOT (TYPE) Int
4. BETWEEN CROSS STREETS	Fair Ave. AND Elmer Ave			LOT SIZE Irreg
5. OWNER'S NAME	George McAllister	PHONE	NH	
6. OWNER'S ADDRESS	Same	CITY	ZIP	
7. ENGINEER		STATE LICENSE No	PHONE	ALLEY /
8. ARCHITECT OR DESIGNER		STATE LICENSE No	PHONE	BLDG. LINE /
9. CONTRACTOR	J.J. Jacobs	STATE LICENSE No	PHONE	AFFIDAVITS AFF 38017
10. BRANCH LENDER		ADDRESS	CITY	(lot tie)
11. SIZE OF NEW BLDG.	WIDTH 24 LENGTH 24	STORIES 1	HEIGHT	NO OF EXISTING BUILDINGS ON LOT AND USE 1) Dwell. & Att. Gar
12. MATERIAL OF CONSTRUCTION	EXT. WALLS	ROOF	FLOOR	PMEX1274

13. JOB ADDRESS	11222 Dilling St.	DIST. OFFICE	VN D1
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 4100.00	CRIT. SOIL	/
		GRADING	/
		HIGHWAY DED	/

PURPOSE OF BUILDING	Garage	STORIES	1	HEIGHT		FLOOD	/
TYPE	V	GROUP OCC.	R 1	PLANS CHECKED	TRF	CONS.	/
BLDG. AREA		MAX. OCC		TOTAL		ZONED BY	Hull
DWELL. UNITS	0	GUEST ROOMS		PARKING REQ'D PROVIDED	N/C	APPLICATION APPROVED	FILE WITH
SPRINKLERS REQ'D SPECIFIED		CONT. INSP.	Lic. Fab. treated	INSPECTION ACTIVITY			INSPECTOR
P.C.	22.95	S.P.C.	B.P.	27.00	I.F. Shakes P.I.	O.S.	C/O
P.C. No.		PLAN CHECK EXPIRES SIX MONTHS AFTER FEE IS PAID PERMIT EXPIRES ONE YEAR AFTER FEE IS PAID OR SIX MONTHS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.					

CASHIERS USE ONLY

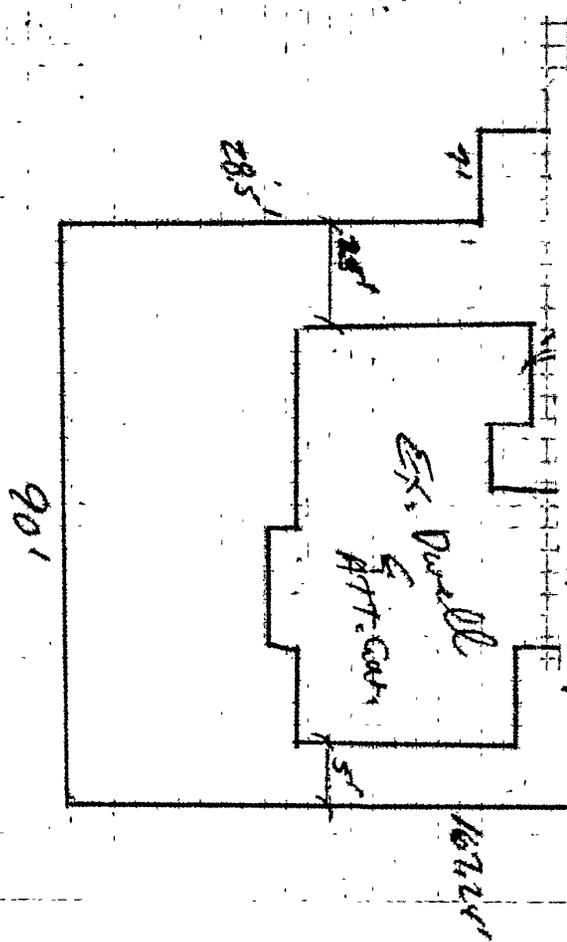
V.N. -5-75 31660 Ca VN-20515 C-6 22.95
 V.N. -5-75 31661 Ca VN-20515 C-2 27.00

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>J.J. Jacobs</i> (Owner or Agent)	Signature/Date
Bureau of Engineering	ADDRESS APPROVED	
	SEWERS	NO SEWER, PLUMBING REQ'D SFC NOT APPLICABLE SFC PAID SFC DUE
	DRIVEWAY	
	HIGHWAY DEDICATION	REQUIRED COMPLETED
	FLOOD CLEARANCE	
Conservation	APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/>	
Fire	APPROVED (TITLE 19) (L.A.M.C.-S705)	
Plumbing	PRIVATE SEWAGE SYSTEM APPROVED	
Planning	APPROVED UNDER CASE #	
Traffic	APPROVED FOR	

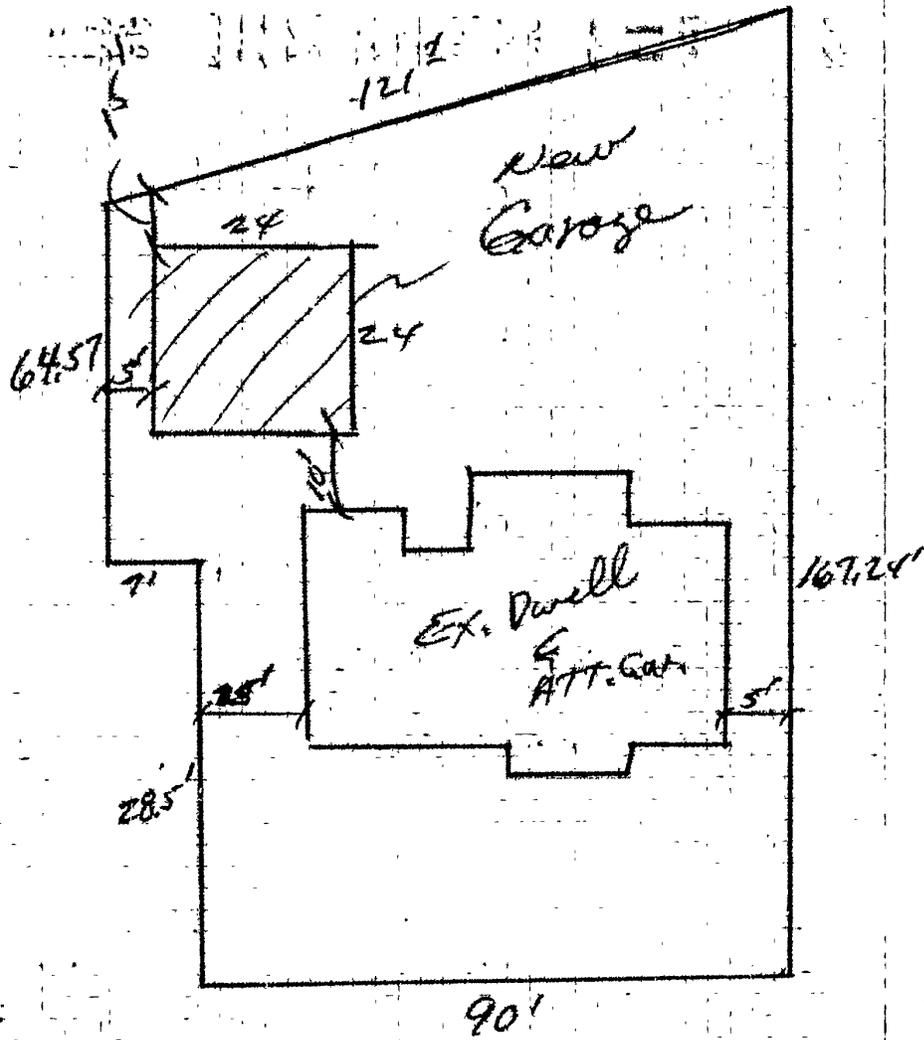


That portion of Lot 260 of Tract No. 9216, in the City of Los Angeles, County of Los Angeles, State of California, as shown on map recorded in Book 124 Pages 63 to 65 inclusive of Maps, in the office of the County Recorder of said County, described as follows:

Beginning at a point in the most Northerly line of said Lot, distant thereon South 89° 50' 35" East 147.00 feet from the Northeast corner of Lot 137 of said Tract No. 9216; thence continuing South 89° 50' 35" East 77.00 feet; thence South 0° 00' 20" East 28.50 feet; thence South 89° 50' 35" East 7.00 feet; thence South 0° 00' 20" East 64.57 feet, more or less, to the Northwesterly line of the land described in Parcel 302 of the Decree of Condemnation entered in Superior Court of Los Angeles County, Case No. 542717, a certified copy thereof being recorded on December 5, 1950, as Instrument No. 3629 in book 35029 Page 19 of Official Records of said County; thence Southwesterly along said Northwesterly line to a line parallel with the Easterly line of said Lot 137 that passes through the point of beginning; thence along said parallel line North 7° 00' 20" West 167.24 feet, to the point of beginning.

01 LOT

01 1/2" UNITS OF 1' BY 1' EACH



Address of
Building

11222 Dilling
CITY OF LOS ANGELES
CERTIFICATE OF OCCUPANCY



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

Issued 7/3/75 Permit No. and Year VN20515/75

1 Story, Type V, 24' x 24' Garage.
Accessory to R-1 Occupancy.

Owner G. McAllister
Owner's Address 11222 Dilling
No. Hollywood, CA 91602

C. Woehrle/sf

11222 W Dilling St



Permit #: B18LA20431
Plan Check #: B18LA20431
Event Code:

18014 - 10000 - 05449

Printed: 11/05/18 01:19 PM

Bldg-Addition GREEN - MANDATORY 1 or 2 Family Dwelling Regular Plan Check Plan Check	City of Los Angeles - Department of Building and Safety	Issued on: 11/05/2018 Last Status: Issued Status Date: 11/05/2018
APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY		

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
TR 9216		260	5	M B 124-63/65	162B173 196	2366 - 033 - 030

3. PARCEL INFORMATION

Area Planning Commission - South Valley LADBS Branch Office - VN Council District - 2 Certified Neighborhood Council - Studio City Community Plan Area - Sherman Oaks-Studio City-Toluca Lake-	Census Tract - 1436.03 District Map - 162B173 Energy Zone - 9 Earthquake-Induced Liquefaction Area - Yes Near Source Zone Distance - 1.1	Parcel Map Ex. - PMEX-1274 Thomas Brothers Map Grid - 562-J5
--	--	---

ZONES(S): R1-1-RIO

4. DOCUMENTS

ZI - ZI-2358 River Improvement Overlay Dist ORD - ORD-182048	CPC - CPC-2007-3036-RIO	CDBG - SEZ-LOS ANGELES STATE ENTE
ZI - ZI-2374 LOS ANGELES STATE ENTER ORD - ORD-183144	CPC - CPC-2008-3125	AFF - AFF-38017
ZI - ZI-2462 Modifications to SF Zones and S ORD - ORD-183145	CPC - CPC-2009-3740-RFA	
YC - YD-17406	ORD - ORD-185371	CPC - CPC-2017-2342-ZC

5. CHECKLIST ITEMS

Special Inspect - Anchor Bolts	Special Inspect - Epoxy Injection	Special Inspect - Structural Observation
Special Inspect - Concrete>2.5ksi	Special Inspect - Field Welding	Special Inspect - Structural Wood (periodic)
Special Inspect - Epoxy Bolts	Special Inspect - Grade Beam/Caisson	Fabricator Reqd - Glued-Laminated Timber

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s):
MCCALLISTER, VIOLET K TR VIOLET K MCCALLISTER TRUST
11222 DILLING ST, NORTH HOLLYWOOD CA 91602 --
Tenant:

Applicant: (Relationship: Architect)
KEITH WISMER -
2601 CHAPMAN AVE 116, FULLERTON, CA 92831 -- (714) 336-5445

For Cashier's Use Only W/O #: 81405449

7. EXISTING USE	PROPOSED USE
(01) Dwelling - Single Family	

8. DESCRIPTION OF WORK

ADD 40'9" X 24'8" GROUND FLOOR ADDITION FOR NEW KITCHEN AND FAMILY ROOM WITH 8'3" X 24'8" COVERED PATIO. ADD 63'6" X 24'8" SECOND FLOOR ADDITION FOR NEW BEDROOMS. MAJOR INTERIOR REMODEL. FIRE SPRINKLER REQUIRED; NFPA 13D.

9. # Bldgs on Site & Use: 2: DWELLING + DETACHED GARAGE

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: Stanley Raap
OK for Cashier: Karen Hyde
Signature: Date: 11/05/2018
DAS PC By:
Coord. OK:

11. PROJECT VALUATION Final Fee Period

Permit Valuation: \$350,000 PC Valuation:
Sewer Cap ID: Total Bond(s) Due:

12. ATTACHMENTS

Plot Plan

For inspection requests, call toll-free (888) LA4BUILD (524-2845). Outside LA County, call (213) 482-0000 or request inspections via www.ladbs.org. To speak to a Call Center agent, call 311. Outside LA County, call (213) 473-3231.

VN SELV 201145810 11/5/2018 1:19:13 PM	
BLDG PERMIT RES	\$1,944.00
ELECT PERMIT RES	\$505.44
BTG/REF PERMIT RES	\$252.72
PLBG PERMIT RES	\$505.44
BLDG PLAN CHECK	\$0.00
BLDG PLAN CHECK	\$0.00
PLAN MAINTENANCE	\$38.88
EI RESIDENTIAL	\$45.50
DEV SERV CENTER SURCH	\$98.76
SYSTEMS DEV FEE	\$197.52
CITY PLANNING SURCH	\$118.97
MISCELLANEOUS	\$10.00
PLANNING GEN PLAN MAINT SURCH	\$138.80
SCHOOL DEV RES	\$8,338.00
CA BLDG STD COMMISSION SURCHARGE	\$14.00
BLDG PLAN CHECK	\$0.00
LINKAGE FEE	\$7,133.33
Sub Total:	\$19,341.36

Permit #: 180141000005449
Building Card #: 2018VN80553
Receipt #: 0201576185



* P 1 8 0 1 4 1 0 0 0 0 5 4 4 9 F N *

1061108201866450

13. STRUCTURE INVENTORY

(Note: Numeric measurement data in the format "number / number" implies "change in numeric value / total resulting numeric value")

18014 - 10000 - 05449

- (P) Floor Area (ZC): +2408 Sqft / 4869 Sqft
- (P) Height (ZC): 0 Feet / 23.25 Feet
- (P) Length: +40.75 Feet / Feet
- (P) Residential Floor Area: +2568 Sqft / 5029 Sqft
- (P) Stories: 0 Stories / 2 Stories
- (P) Width: 0 Feet / Feet
- (P) Dwelling Unit: 0 Units / 1 Units
- (P) NFPA-13D Fire Sprinklers Thru-out
- (P) Wood (Plywood, OSB, etc.) Shearwall
- (P) R3 Occ. Group: +2408 Sqft / 4869 Sqft
- (P) Parking Req'd for Bldg (Auto+Bicycle): 0 Stalls / 2 Stal
- (P) Provided Standard for Bldg: 0 Stalls / 2 Stalls
- (P) Total Provided Parking for Site: 0 Stalls / 2 Stalls
- (P) Type V-B Construction
- (P) Floor Construction - Raised Wood
- (P) Foundation - Continuous Footing
- (P) Roof Construction - Wood Frame/Sheathing
- (P) Wall Construction - Wood Stud

14. APPLICATION COMMENTS:

** Approved Seismic Gas Shut-Off Valve may be required. ** RFA: R1-1; LOT AREA = 12,571.5 sf.; MAX. RFA = 5,657.2 sf.; (E) DWELLING = 2461 sf.; (N) ADDITION = 2140 sf.; (E) DETACHED GARAGE = 560 sf. (400 sf. EXEMPT); (N) COVERED PORCH = 202 sf.; (N) COVERED DECK = 66 sf; TOTAL = 5029 sf. < MAX. RFA LOT TIE AFFIDAVIT AFF-38017; 08-28-1972

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless the information printed exceeds that required by section 19825 of the Health and Safety Code of the State of California.

15. BUILDING RELOCATED FROM:

16. CONTRACTOR, ARCHITECT & ENGINEER NAME

ADDRESS

CLASS

LICENSE #

PHONE #

(A)					
(C)	DAVE C INC	4426 KATHERINE AVENUE,	SHERMAN OAKS, CA 91423	B	920202 (323) 333-2193
(E)					C77649

PERMIT EXPIRATION/REFUNDS: This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. The following applies to B contractors only: I understand the limitations of Section 7057 of the Business and Professional Code related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: **B** License No.: **920202** Contractor: **DAVE C INC**

18. WORKERS' COMPENSATION DECLARATION

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

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

Carrier: _____ Policy Number: _____

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

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at (909) 396-2336 and the notification form at www.aqmd.gov. Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or www.dhs.ca.gov/childlead.

20. CONSTRUCTION LENDING AGENCY DECLARATION

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

Lender's Name (If Any): _____ Lender's Address: _____

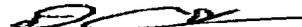
21. FINAL DECLARATION

I certify that I have read this application **INCLUDING THE ABOVE DECLARATIONS** and state that the above information **INCLUDING THE ABOVE DECLARATIONS** is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

By signing below, I certify that:

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

Print Name: **DAVE CLARK**

Sign: 

Date: **11/05/2018**

Contractor Authorized Agent

Bldg-Addition
1 or 2 Family Dwelling
Plan Check

City of Los Angeles - Department of Building and Safety

Plan Check #: B18LA2043 IFO

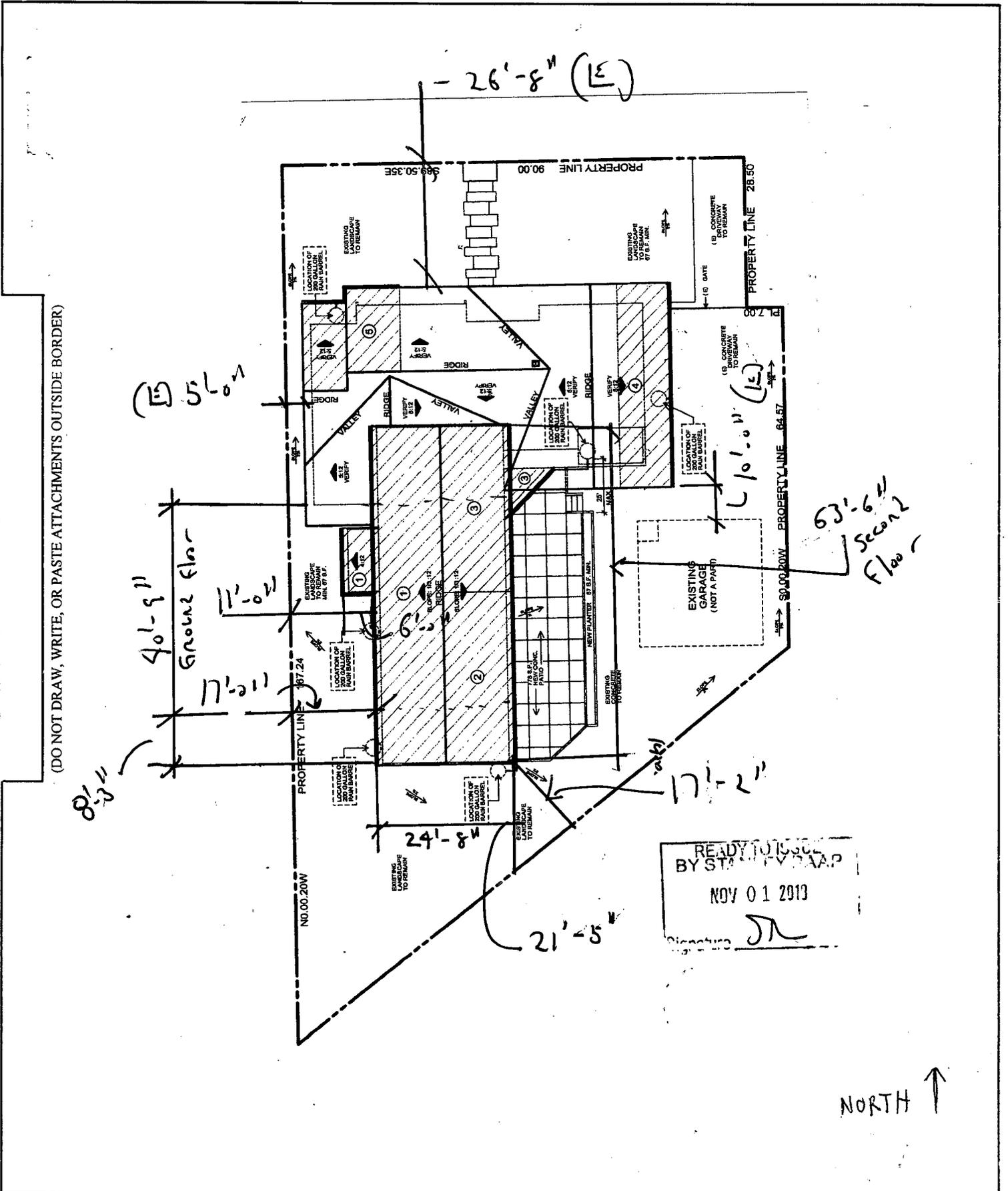
Initiating Office: METRO

Printed on: 10/10/18 17:51:51

PLOT PLAN ATTACHMENT

1061108201866450

(DO NOT DRAW, WRITE, OR PASTE ATTACHMENTS OUTSIDE BORDER)



READY TO ISSUE
 BY STAFF BY PAAP
 NOV 01 2018
 Signature *JR*

NORTH ↑

PERMIT DETAIL

PERMIT NUMBER 18014-10000-05449	PERMIT ADDRESS 11222 W Dilling St	PERMIT DESCRIPTION ADD 40'9" X 24'8 GROUND FLOOR ADDITION FOR NEW KITCHEN AND FAMILY ROOM WITH 8'3" X 24'8" COVERED PATIO. ADD 63'6" X 24'8" SECOND FLOOR ADDITION FOR NEW BEDROOMS. MAJOR INTERIOR REMODEL. FIRE SPRINKLER REQUIRED; NFPA 13D.	STATUS - DATE - BY CofO Issued - 07/15/2019 ANTHONY J GIANNINI
---	---	---	--

PARCEL INFORMATION

Area Planning Commission: South Valley	Census Tract: 1436.03	Certified Neighborhood Council: Studio City
Community Plan Area: Sherman Oaks-Studio City-Toluca Lake-Cahu	Council District: 2	District Map: 162B173
Earthquake-Induced Liquefaction Area: Yes	Energy Zone: 9	LADBS Branch Office: VN
Near Source Zone Distance: 1.1	Parcel Map Ex.: PMEX-1274	Thomas Brothers Map Grid: 562-J5
Zone: R1-1-RIO		

PARCEL DOCUMENT

Affidavit (AFF) AFF-38017	City Planning Cases (CPC) CPC-2007-3036-RIO	City Planning Cases (CPC) CPC-2008-3125
City Planning Cases (CPC) CPC-2009-3740-RFA	City Planning Cases (CPC) CPC-2017-2342-ZC	Community Development Block Grant (CDBG) SEZ-LOS ANGELES STATE ENTERPRISE ZONE
Ordinance (ORD) ORD-182048	Ordinance (ORD) ORD-183144	Ordinance (ORD) ORD-183145
Ordinance (ORD) ORD-185371	Yard Case (YC) YD-17406	Zoning Information File (ZI) ZI-2358 River Improvement Overlay District
Zoning Information File (ZI) ZI-2374 LOS ANGELES STATE ENTERPRISE ZONE	Zoning Information File (ZI) ZI-2462 Modifications to SF Zones and SF Zone Hill	

CHECKLIST ITEMS

Attachment - Plot Plan	Combine Elec - Wrk. per 91.107.2.1.1.1	Combine HVAC - Wrk. per 91.107.2.1.1.1
Combine Plumbg - Wrk. per 91.107.2.1.1.1	Fabricator Reqd - Glued-Laminated Timber	Fabricator Reqd - Prefabricated Joist
Fabricator Reqd - Shop Welds	Fabricator Reqd - Structural Steel	Special Inspect - Anchor Bolts
Special Inspect - Concrete>2.5ksi	Special Inspect - Epoxy Bolts	Special Inspect - Epoxy Injection
Special Inspect - Field Welding	Special Inspect - Grade Beam/Caisson	Special Inspect - Structural Observation
Special Inspect - Structural Wood (periodic)	Std. Work Descr - Seismic Gas Shut Off Valve	Storm Water - LID Project

PROPERTY OWNER, TENANT, APPLICANT INFORMATION

<u>OWNER(S)</u>			
Mccallister, Violet K Tr Violet K Mccallister Trust	11222 Dilling St	NORTH HOLLYWOOD CA 91602	
Pourbaba, David	8271 Melrose Ave STE 200	LOS ANGELES CA 90046	
<u>TENANT</u>			
<u>APPLICANT</u>			
Relationship: Architect			
Keith Wismer-	2601 Chapman Ave 116	FULLERTON , CA 92831	(714) 336-5445

BUILDING RELOCATED FROM:

(C)ONTRACTOR, (A)RCHITECT & (E)NGINEER INFORMATION

NAME	ADDRESS	CLASS	LICENSE #	PHONE #
(A) ,	,	NA	C32253	
(C) Dave C Inc	4426 Katherine Avenue,	B	920202	(323) 333-2193
(E) ,	,	NA	C77649	

SITE IDENTIFICATION-ALL

ADDRESS:
11222 W DILLING ST 91602

LEGAL DESCRIPTION-ALL

TRACT	BLOCK	LOT(s)	ARB	CO.MAP REF #	PARCEL PIN	APN
TR 9216		260	5	M B 124-63/65	162B173 196	2366-033-030



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: 10/31/2018 Last Status: Issued Status Date: 10/31/2018
--	--	---

1. TRACT TR 9216	BLOCK	LOT(s) 260	ARB 5	COUNTY MAP REF # M B 124-63/65	PARCEL ID # (PIN #) 162B173 196	2. ASSESSOR PARCEL # 2366 - 033 - 030
---------------------	-------	---------------	----------	-----------------------------------	------------------------------------	--

3. PARCEL INFORMATION Area Planning Commission - South Valley LADBS Branch Office - VN Council District - 2 Certified Neighborhood Council - Studio City Community Plan Area - Sherman Oaks-Studio City-Toluca	Census Tract - 1436.03 District Map - 162B173 Energy Zone - 9 Earthquake-Induced Liquefaction Area - Yes Near Source Zone Distance - 1.1	Parcel Map Ex. - PMEX-1274 Thomas Brothers Map Grid - 562-J5
---	--	---

ZONE(S): R1-1-RIO

4. DOCUMENTS			
ZI - ZI-2358 River Improvement Overlay	ORD - ORD-182048	CPC - CPC-2007-3036-RIO	CDBG - SEZ-LOS ANGELES STATE
ZI - ZI-2374 LOS ANGELES STATE	ORD - ORD-183144	CPC - CPC-2008-3125	AFF - AFF-38017
ZI - ZI-2462 Modifications to SF Zones and	ORD - ORD-183145	CPC - CPC-2009-3740-RFA	
YC - YD-17406	ORD - ORD-185371	CPC - CPC-2017-2342-ZC	

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION			
Owner(s):			
SCRIPPS NETWORKS LLC	9721 SHERRILL BLVD	KNOXVILLE TN 37932	
Tenant:			
Applicant: (Relationship: Net Applicant)			
DAVE CLARK	4426 KATHERINE AVE	SHERMAN OAKS, CA 91423	(323) 333-2193

7. EXISTING USE	PROPOSED USE
(01) Dwelling - Single Family	

8. DESCRIPTION OF WORK
Interior kitchen remodel/repair (no changes in walls or openings).

9. # Bldgs on Site & Use:

10. APPLICATION PROCESSING INFORMATION	
BLDG. PC By:	DAS PC By :
OK for Cashier:	Coord. OK :
Signature:	Date :

For inspection requests, call toll-free (888) LA4BUILD (524-2845). Outside LA County, call (213) 473-3231 or request inspections via www.ladbs.org. To speak to a Call Center agent, call 311 or (866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.

For Cashier's Use Only **W/O #: 81635435**

11. PROJECT VALUATION & FEE INFORMATION		Final Fee Period
Permit Valuation:	\$2,000.00	PC Valuation:
FINAL TOTAL Bldg-Alter/Repair	123.79	
Permit Fee Subtotal Bldg-Alter/Repair	65.00	
E.Q. Instrumentation	0.50	
D.S.C. Surcharge	2.78	
Sys. Surcharge	5.55	
Planning Surcharge	5.52	
Planning Surcharge Misc Fee	10.00	
Planning Gen Plan Maint Surcharge	6.44	
CA Bldg Std Commission Surcharge	1.00	
Permit Issuing Fee	27.00	
Permit Fee-Single Inspection Flag		
Sewer Cap ID:	Total Bond(s) Due:	

Payment Date: 10/31/18
Receipt No: ON354975
Amount: \$123.79

2018OL25292

12. ATTACHMENTS

14. APPLICATION COMMENTS:

E-Permit paid by credit card, fax number-> (818)461-0281. Toilet and shower water conservation devices required. Installation of smoke and carbon monoxide detectors may be required as per 91.5R314.6 and 91.5R315.2 of the LARC and the Health and Safety Code Section 13113.7.

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless the information printed exceeds that required by section 19825 of the Health and Safety Code of the State of California.

15. BUILDING RELOCATED FROM:

16. CONTRACTOR, ARCHITECT, & ENGINEER NAME

ADDRESS

CLASS LICENSE

PHONE

(C) DAVE C INC

4426 KATHERINE SHERMAN OAKS, CA 91423

B 920202

(323) 333-2193

PERMIT EXPIRATION/REFUNDS : This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. The following applies to B contractors only: I understand the limitations of Section 7057 of the Business and Professional Code related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: **B** License No.: **920202** Contractor: **DAVE C INC**

18. WORKERS' COMPENSATION DECLARATION

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

- I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.
- I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:
- Carrier: _____ Policy Number: _____
- I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead www.aqmd.gov (909) 396-2336 and the notification form at per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or www.dhs.ca.gov/childlead

20. CONSTRUCTION LENDING AGENCY DECLARATION

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

Lender's Name (If Any): _____ Lender's Address: _____

21. FINAL DECLARATION

I certify that I have read this application **INCLUDING THE ABOVE DECLARATIONS** and state that the above information **INCLUDING THE ABOVE DECLARATIONS** is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

By signing below, I certify that:

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

Print Name: **DAVE CLARK**

Sign: **Internet e-Permit System Declaration** Date: **10/31/2018**



Contractor



Authorized Agent

EXPRESS PERMIT INSPECTION RECORD



Your feedback is important. Please visit our website to complete a Customer Survey at www.ladbs.org/LADBSWeb/customer-survey.jsf. If you would like to provide additional feedback, need clarification, or have any questions regarding plan check or inspection matters, please call our Customer Hotline at (213) 482-0056.

For use by cashier only

Payment Date: 10/31/18
 Receipt No: ON354975
 Amount: \$123.79
 Method:

PERMIT #: 18016 - 90000 - 35435
ADDRESS: 11222 W Dilling St
OWNER: SCRIPPS NETWORKS LLC
 9721 SHERRILL BLVD
 KNOXVILLE TN 37932

Bldg-Alter/Repair
 1 or 2 Family Dwelling
 Express Permit
 No Plan Check

JOB DESCRIPTION: Interior kitchen remodel/repair (no changes in walls or openings).

INSPECTION RECORDS AND PLANS MUST BE AVAILABLE DURING INSPECTION

GRADING INSPECTIONS		
TYPE	DATE	INSPECTOR
Initial Grading		
Toe or Bottom		
Soils Report Approved		
DO NOT PLACE FILL UNTIL ABOVE IS SIGNED		
Backfill		
Fill		
Excavation		
Drainage Devices		
Rough Grading		
Approved Compaction Report		
FOOTING INSPECTIONS		
Footing Excavation		
Forms		
Reinforcing Steel		
OK to Place Concrete		
GROUNDWORK INSPECTIONS		
Electrical		
Plumbing		
Plumbing Methane		
Gas Piping		
Heating & Refrigeration		
Fire Sprinklers		
Disabled Access		
Methane		
OK to Place Floor		
DO NOT PLACE FLOOR UNTIL ABOVE IS SIGNED		
ROUGH INSPECTIONS		
Green Code		
Electrical		
Plumbing		
Fire Sprinkler		
Heating & Refrigeration		
Roof Sheathing		
Disabled Access		
Framing		
Insulation		
Suspended Ceiling		
OK to Cover		

DO NOT COVER UNTIL PREVIOUS IS SIGNED		
TYPE	DATE	INSPECTOR
Exterior Lathing		
Interior Lathing		
Drywall		
DO NOT COVER UNTIL ABOVE IS SIGNED		
WORK OUTSIDE OF THE BUILDING		
Electrical Underground		
Gas		
Heating & Refrigeration		
Sewer		
Disabled Access		
POOL INSPECTIONS		
Excavation		
Reinforcing Steel		
Bonding		
Piping		
Pre-Gunite		
Deck		
Enclosure/Fence		
Pool/Spa Cover		
DO NOT FILL POOL UNTIL ABOVE IS SIGNED		
FINAL INSPECTIONS		
Grading		
Electrical		
Plumbing		
Gas Test		
Gas		
Heating & Refrigeration		
Pressure Vessels		
Elevator		
Fire Sprinkler		
Disabled Access		
Green Building		
LAFD (Title 19 only)		
LAFD Fire Life Safety		
Pool Final		
AQMD Sign-off Provided		
Public Works		
Building		
PROJECT FINAL		

**FOR INSPECTION REQUESTS, PLEASE CALL
 3-1-1 OR OUTSIDE CITY OF LOS ANGELES
 888-LA4-BUILD (888)524-2845 or www.ladbs.org**

Certificate of Occupancy Required YES NO

11222 W Dilling St



Permit #: B19LA04624
Plan Check #: B19LA04624
Event Code:

19020 - 10000 - 00634

Printed: 03/07/19 09:09 AM

Nonbldg-New 1 or 2 Family Dwelling Plan Check at Counter Plan Check	City of Los Angeles - Department of Building and Safety	Issued on: 03/07/2019
APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY		Last Status: Issued
		Status Date: 03/07/2019

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
TR 9216		260	5	M B 124-63/65	162B173 196	2366 - 033 - 030

3. PARCEL INFORMATION

Area Planning Commission - South Valley LADBS Branch Office - VN Council District - 2 Certified Neighborhood Council - Studio City Community Plan Area - Sherman Oaks-Studio City-Toluca Lake-	Census Tract - 1436.03 District Map - 162B173 Energy Zone - 9 Earthquake-Induced Liquefaction Area - Yes Near Source Zone Distance - 1.1	Parcel Map Ex. - PMEX-1274 Thomas Brothers Map Grid - 562-J5
--	--	---

ZONES(S): R1-1-RIO

4. DOCUMENTS

ZI - ZI-2358 River Improvement Overlay Dist ORD - ORD-182048	CPC - CPC-2007-3036-RIO	CDBG - SEZ-LOS ANGELES STATE ENTEI
ZI - ZI-2374 LOS ANGELES STATE ENTER ORD - ORD-183144	CPC - CPC-2008-3125	AFF - AFF-38017
ZI - ZI-2462 Modifications to SF Zones and S ORD - ORD-183145	CPC - CPC-2009-3740-RFA	
YC - YD-17406 ORD - ORD-185371	CPC - CPC-2017-2342-ZC	

5. CHECKLIST ITEMS

Special Inspect - Masonry

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s):
SCRIPPS NETWORKS LLC
9721 SHERRILL BLVD, KNOXVILLE TN 37932 --
Tenant:

Applicant: (Relationship: Contractor)
DAVE CLARK - DAVE C INC
4426 KATHERINE AVE, SHERMAN OAKS, CA 91423 -- (323) 333-2193

For Cashier's Use Only W/O #: 92000634

7. EXISTING USE	PROPOSED USE
	(23) Fence Wall

8. DESCRIPTION OF WORK

NEW 96" X 280" FREE STANDING BLOCK WALL.

9. # Bldgs on Site & Use: DWELLING WITH DETACHED GARAGE

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: Stanley Raap	DAS PC By:
OK for Cashier: Stanley Raap	Coord. OK:
Signature:	Date: 03/07/2019

LA NELI 101140834 3/7/2019 9:08:53 AM	
BUILDING PERMIT-RES	\$130.00
BUILDING PLAN CHECK	\$0.00
EI RESIDENTIAL	\$0.50
DEV SERV CENTER SURCH	\$3.92
SYSTEMS DEVT FEE	\$7.83
CITY PLANNING SURCH	\$7.80
MISCELLANEOUS	\$10.00
PLANNING GEN PLAN MAINT SURCH	\$9.10
CA BLDG STD COMMISSION SURCHARGE	\$1.00
BUILDING PLAN CHECK	\$0.00

11. PROJECT VALUATION Final Fee Period

Permit Valuation: \$2,800	PC Valuation:
Sewer Cap ID:	Total Bond(s) Due:

12. ATTACHMENTS

Plot Plan

For inspection requests, call toll-free (888) LA4BUILD (524-2845). Outside LA County, call (213) 482-0000 or request inspections via www.ladbs.org. To speak to a Call Center agent, call 311. Outside LA County, call (213) 473-3231.

Sub Total: \$170.15

Permit #: 19020100000634
Building Card #: 2019LA20400
Receipt #: 0101010856



* P 1 9 0 2 0 1 0 0 0 0 0 6 3 4 F N *

1060411201974945

13. STRUCTURE INVENTORY

(Note: Numeric measurement data in the format "number / number" implies "change in numeric value / total resulting numeric value")

19020 - 10000 - 00634

(P) Height (ZC): +9.5 Feet / 9.5 Feet

(P) Length: +28 Feet / 28 Feet

14. APPLICATION COMMENTS:

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless the information printed exceeds that required by section 19825 of the Health and Safety Code of the State of California.

15. BUILDING RELOCATED FROM:**16. CONTRACTOR, ARCHITECT & ENGINEER NAME****ADDRESS****CLASS****LICENSE #****PHONE #**

(C) DAVE C INC

4426 KATHERINE AVENUE,

SHERMAN OAKS, CA 91423

B

920202

(E) TUCHSCHER,, JAMES TODD

5503 E 2ND ST,

LONG BEACH, CA 90803

C77649

PERMIT EXPIRATION/REFUNDS: This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. The following applies to B contractors only: I understand the limitations of Section 7057 of the Business and Professional Code related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: **B** License No.: **920202** Contractor: **DAVE C INC**

18. WORKERS' COMPENSATION DECLARATION

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

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

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

Carrier: _____ Policy Number: _____

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

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at (909) 396-2336 and the notification form at www.aqmd.gov. Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or www.dhs.ca.gov/childlead.

20. CONSTRUCTION LENDING AGENCY DECLARATION

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued. (Sec. 3097, Civil Code).

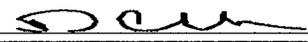
Lender's Name (If Any): _____ Lender's Address: _____

21. FINAL DECLARATION

I certify that I have read this application **INCLUDING THE ABOVE DECLARATIONS** and state that the above information **INCLUDING THE ABOVE DECLARATIONS** is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

By signing below, I certify that:

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

Print Name: **DAVE CLARK**Sign: Date: **03/07/2019**

Contractor



Authorized Agent

7. CONTEMPORARY PHOTOS

Contemporary photos were taken on December 5, 2024.

Exterior Photos

View
looking
south
toward
primary
(north)
façade.



11222 West Dilling Street

City of Los Angeles Historic-Cultural Monument Nomination

**View
looking
southeast.**



**View
looking
southwest.**



11222 West Dilling Street
City of Los Angeles Historic-Cultural Monument Nomination

Primary entrance, primary (north) façade.



Fenestration detail, primary (north) façade.



11222 West Dilling Street
City of Los Angeles Historic-Cultural Monument Nomination

**Fenestration
detail,
primary
(north)
façade.**



**Fenestration
detail,
primary
(north)
façade.**



11222 West Dilling Street
City of Los Angeles Historic-Cultural Monument Nomination

View looking southwest from driveway toward secondary (east) façade and garage, to left.



View looking west toward secondary (east) façade.



View looking northwest from garage toward secondary (east) façade and driveway entrance.



View looking north toward rear (south) façade.



**View
looking
west
toward rear
façade.**



**View
looking
south
toward rear
of property.**



11222 West Dilling Street
City of Los Angeles Historic-Cultural Monument Nomination

**View
looking
west
toward rear
façade.**



**View
looking
south
from
driveway
toward
garage.**



11222 West Dilling Street
City of Los Angeles Historic-Cultural Monument Nomination

**View
looking
north
from
garage
toward
driveway
entrance.**



Interior Photos

**Ground
Floor –
Foyer**



Ground Floor – Living Room



Ground Floor – Living Room



11222 West Dilling Street
City of Los Angeles Historic-Cultural Monument Nomination

Ground Floor – Living Room



Ground Floor – Office



11222 West Dilling Street
City of Los Angeles Historic-Cultural Monument Nomination

**Ground
Floor –
Kitchen**



**Ground
Floor – Den**



11222 West Dilling Street
City of Los Angeles Historic-Cultural Monument Nomination

**Ground Floor –
Servant's
Bedroom**



**Lower Level –
Bedroom**



11222 West Dilling Street
City of Los Angeles Historic-Cultural Monument Nomination

**Upper Level
– Primary
Bedroom**

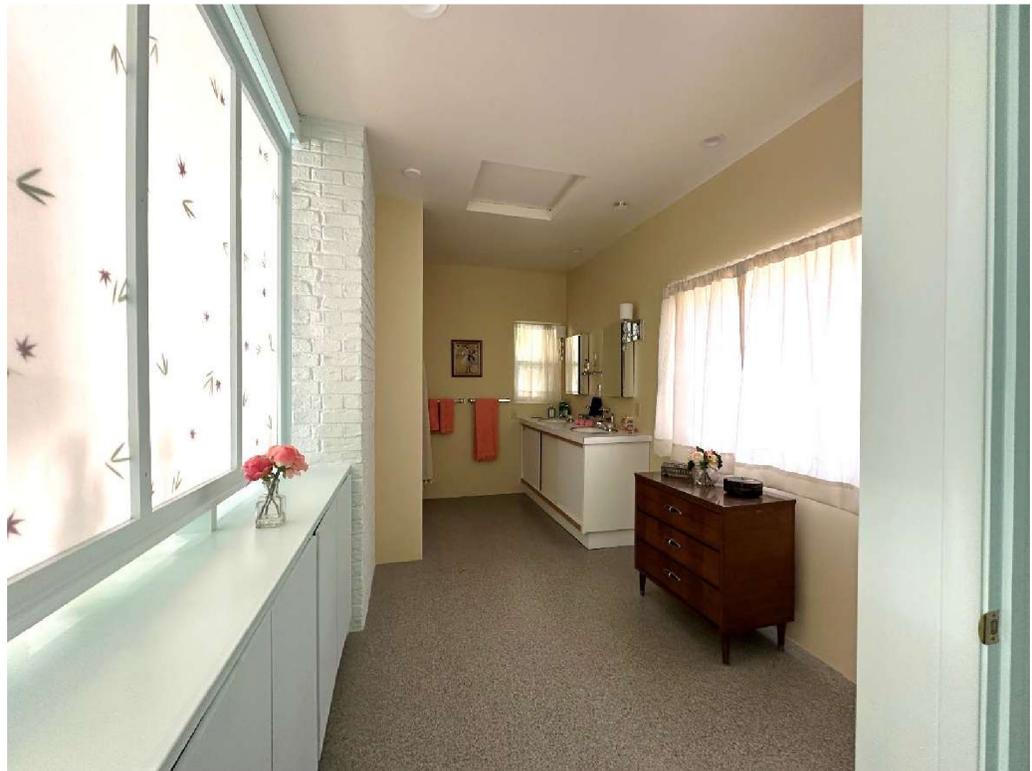


**Upper Level
– Primary
Bedroom**



11222 West Dilling Street
City of Los Angeles Historic-Cultural Monument Nomination

**Upper Level
– Primary
Bath**



**Second
Floor - Hall**



11222 West Dilling Street
City of Los Angeles Historic-Cultural Monument Nomination

**Second
Floor –
Girls'
Bedroom**



**Second
Floor –
Girls'
Bedroom**



11222 West Dilling Street
City of Los Angeles Historic-Cultural Monument Nomination

**Second Floor –
“Jack and Jill” Bath**



**Second Floor –
“Jack and Jill” Bath**



11222 West Dilling Street
City of Los Angeles Historic-Cultural Monument Nomination

Second Floor – Boys' Bedroom



Second Floor – Boys' Bedroom



11222 West Dilling Street
City of Los Angeles Historic-Cultural Monument Nomination

8a. HISTORICAL PHOTOS

Over the course of the initial primetime run of *The Brady Bunch* (1969-1974), the property at 11222 West Dilling Street appeared countless times in over 100 episodes. The property was filmed at different times of day and at night to help illustrate the passage of time in each episode, and both daytime and nighttime shots were utilized. Due to the orientation of the site, the property was featured from three angles at varying distances: a direct view looking south toward the primary (north) façade; and angled views looking southwest and southeast. Representative photos of these angles as shown during daytime establishing shots are shown below.

**View
looking
south
toward the
primary
(north)
façade.**

**From
Season 1,
Episode 3.**



11222 West Dilling Street

City of Los Angeles Historic-Cultural Monument Nomination

**View
looking
southwest.**

**From
Season 1,
Episode 3.**



**View
looking
southeast.**

**From
Season 1,
Episode 12.**



11222 West Dilling Street

City of Los Angeles Historic-Cultural Monument Nomination

8b. HISTORICAL AERIAL PHOTOS

All aerial photos appear courtesy of UCSB Library, Geospatial Collection.

**Flight C-
235x,
Frame a-4.**

**June 28,
1928.**



11222 West Dilling Street

City of Los Angeles Historic-Cultural Monument Nomination

**Flight ddf-
1944,
Frame 9-45.**

**November
22, 1944.**



11222 West Dilling Street
City of Los Angeles Historic-Cultural Monument Nomination

**Flight c-
22555,
Frame 10-
22.**

**July 1,
1956.**



11222 West Dilling Street

City of Los Angeles Historic-Cultural Monument Nomination

**Flight imc-t-
la, Frame 2-
149.**

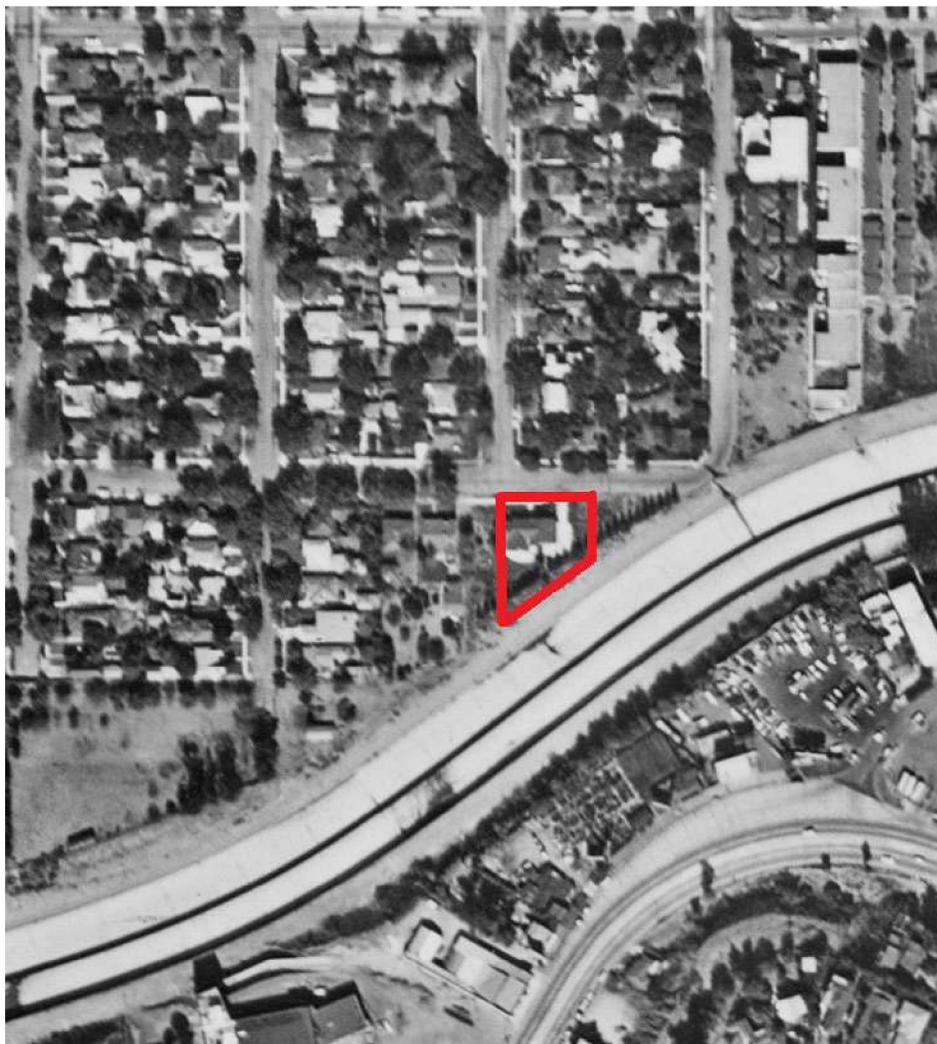
**July 3,
1959.**



11222 West Dilling Street
City of Los Angeles Historic-Cultural Monument Nomination

**Flight c-
24400,
Frame 21-9.**

**October 1,
1962.**



11222 West Dilling Street

City of Los Angeles Historic-Cultural Monument Nomination

9. ZIMAS



City of Los Angeles Department of City Planning

10/14/2025 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

11222 W DILLING ST

ZIP CODES

91602

RECENT ACTIVITY

ENV-2025-5717-CE

CHC-2025-5716-HCM

CASE NUMBERS

CPC-9708

CPC-2017-2342-ZC

CPC-2009-3740-RFA

CPC-2008-3125-CA

CPC-2007-3036-RIO

ORD-185371

ORD-183145

ORD-183144

ORD-182048

YD-17406

PMV-2228

PMEX-1274

PMEX-1214

ENV-2009-3741-CE

ENV-2008-3103-CE

ENV-2007-3037-ND

AFF-38017

Address/Legal Information

PIN Number	162B173 196
Lot/Parcel Area (Calculated)	12,571.5 (sq ft)
Thomas Brothers Grid	PAGE 562 - GRID J5
Assessor Parcel No. (APN)	2366033030
Tract	TR 9216
Map Reference	M B 124-63/65
Block	None
Lot	FR 260
Arb (Lot Cut Reference)	5
Map Sheet	162B173

Jurisdictional Information

Community Plan Area	Sherman Oaks - Studio City - Toluca Lake - Cahuenga Pass
Area Planning Commission	South Valley APC
Neighborhood Council	Studio City
Council District	CD 2 - Adrin Nazarian
Census Tract #	1436.03000000
LADBS District Office	Van Nuys

Permitting and Zoning Compliance Information

Administrative Review	None
-----------------------	------

Planning and Zoning Information

Special Notes	None
Zoning	R1-1-RIO
Zoning Information (ZI)	ZI-2374 State Enterprise Zone: Los Angeles ZI-2358 River Implementation Overlay District (RIO)
General Plan Land Use	Low Residential
General Plan Note(s)	Yes
Minimum Density Requirement	No
Hillside Area (Zoning Code)	No
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Historic Preservation Review	No
HistoricPlacesLA	Yes
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CPIO Historic Preservation Review	No
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RBP: Restaurant Beverage Program Eligible Area	None
ASP: Alcohol Sales Program	No

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

RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	Yes
SN: Sign District	No
AB 2334: Low Vehicle Travel Area	Yes
AB 2097: Within a half mile of a Major Transit Stop	No
Streetscape	No
Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	Medium
Non-Residential Market Area	High
Inclusionary Housing	No
Local Affordable Housing Incentive	No
Targeted Planting	No
Special Lot Line	No
Transit Oriented Communities (TOC)	Not Eligible
Mixed Income Incentive Programs	
Transit Oriented Incentive Area (TOIA)	Not Eligible
Opportunity Corridors Incentive Area	Not Eligible
Corridor Transition Incentive Area	Not Eligible
TCAC Opportunity Area	Highest
High Quality Transit Corridor (within 1/2 mile)	Yes
ED 1 Eligibility	Not Eligible
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	None
500 Ft Park Zone	None
Zanja System 1 Mile Buffer	No

Assessor Information

Assessor Parcel No. (APN)	2366033030
Ownership (Assessor)	
Owner1	TRAHAN,TINA
Address	295 CLINTON AVE ELMHURST IL 60126
Ownership (Bureau of Engineering, Land Records)	
Owner	MC CALLISTER, VIOLET K. (TR) VIOLET K. MC CALLISTER REVOC TRUST DTD 1-30-10
Address	11222 DILLING ST NORTH HOLLYWOOD CA 91602
APN Area (Co. Public Works)*	0.282 (ac)
Use Code	0100 - Residential - Single Family Residence
Assessed Land Val.	\$2,550,000
Assessed Improvement Val.	\$1,157,132
Last Owner Change	09/11/2023
Last Sale Amount	\$3,200,000
Tax Rate Area	13
Deed Ref No. (City Clerk)	9-54 7-822 409332-3
Building 1	
Year Built	1959
Building Class	D85B
Number of Units	1

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

Number of Bedrooms	5
Number of Bathrooms	5
Building Square Footage	5,140.0 (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: 2366033030]

Additional Information

Airport Hazard	None
Coastal Zone	None
Coastal Bluff Potential	No
Canyon Bluff Potential	No
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
Watercourse	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Wells	None
Sea Level Rise Area	No
Oil Well Adjacency	No

Environmental

Santa Monica Mountains Zone	No
Biological Resource Potential	None
Mountain Lion Potential	None
Monarch Butterfly Potential	No
300-Foot Habitat Buffer	Yes
County-Designated SEAs and CRAs	No
USFWS-designated CHAs	No
Wildland Urban Interface (WUI)	No
Criterion 1 Protected Areas for Wildlife (PAWs)	No

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	1.13041176
Nearest Fault (Name)	Hollywood 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	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	Yes
Preliminary Fault Rupture Study Area	None
Tsunami Hazard Area	No

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

Economic Development Areas

Business Improvement District	None
Hubzone	None
Jobs and Economic Development Incentive Zone (JEDI)	None
Opportunity Zone	No
Promise Zone	None
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE

Housing

Rent Stabilization Ordinance (RSO)	No [APN: 2366033030]
Ellis Act Property	No
Just Cause For Eviction Ordinance (JCO)	Yes
Assessor Parcel No. (APN)	2366033030
Address	11222 DILLING ST
Year Built	1959
Use Code	0100 - Residential - Single Family Residence
Notes	The Just Cause Ordinance applies after the expiration of the initial lease or after 6 months of continuous occupancy, whichever comes first.
Housing Crisis Act and Resident Protections Ordinance Replacement Review	Yes
Housing Element Sites	
HE Replacement Required	N/A
SB 166 Units	N/A
Housing Use within Prior 5 Years	Yes

Public Safety

Police Information	
Bureau	Valley
Division / Station	North Hollywood
Reporting District	1585
Fire Information	
Bureau	Valley
Battalion	14
District / Fire Station	86
Red Flag Restricted Parking	No

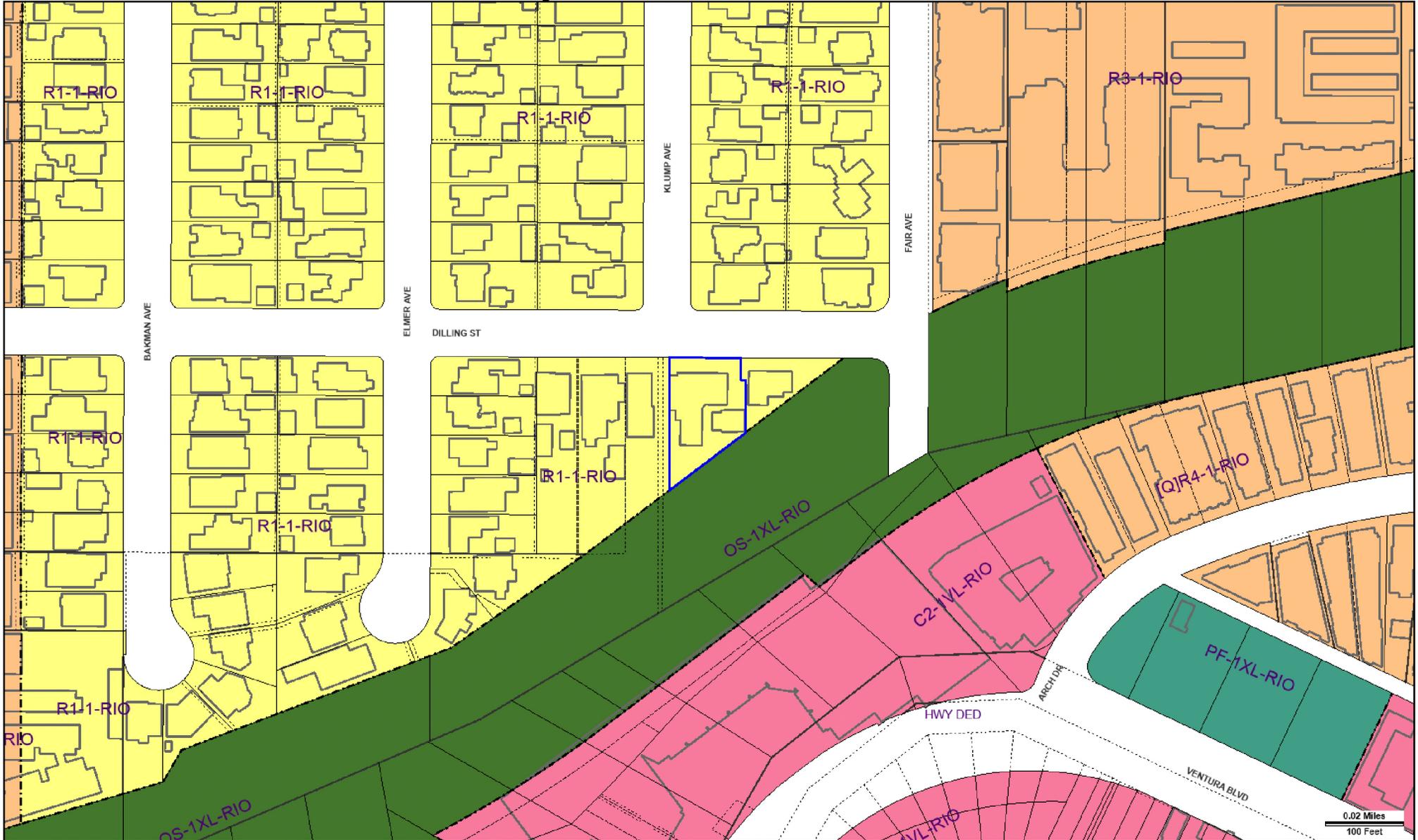
CASE SUMMARIES

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

Case Number:	CPC-2017-2342-ZC
Required Action(s):	ZC-ZONE CHANGE
Project Description(s):	ZONE CHANGE ORDINANCE TO RESCIND STUDIO CITY RESIDENTIAL FLOOR AREA (RFA) SUPPLEMENTAL USE DISTRICT (SUD)
Case Number:	CPC-2009-3740-RFA
Required Action(s):	RFA-RESIDENTIAL FLOOR AREA DISTRICT
Project Description(s):	PROPOSED STUDIO CITY RESIDENTIAL FLOOR AREA (RFA) DISTRICT. PROPERTIES INCLUDE ALL NON-HILLSIDE R1, RE11, AND RE20 ZONED SINGLE-FAMILY PROPERTIES WITHIN THE STUDIO CITY NEIGHBORHOOD COUNCIL BOUNDARIES, WHICH ARE AS FOLLOWS: NORTH: 101 FWY SOUTH: MULHOLLAND DR. EAST: 101 FWY WEST: FULTON AVE. & LONGRIDGE AVE.
Case Number:	CPC-2008-3125-CA
Required Action(s):	CA-CODE AMENDMENT
Project Description(s):	THE ADDITION OF A RIVER IMPROVEMENT OVERLAY (RIO) DISTRICT AS SECTION 13.12 OF THE L.A.M.C. IN RESPONSE TO THE LOS ANGELES RIVER REVITALIZATION MASTER PLAN (LARRMP) THAT WAS ADOPTED IN MAY 2007. THIS SUPPLEMENTAL USE DISTRICT WOULD ESTABLISH STANDARDS FOR NEW DEVELOPMENT ALONG WATERWAYS
Case Number:	CPC-2007-3036-RIO
Required Action(s):	RIO-RIVER IMPROVEMENT OVERLAY DISTRICT
Project Description(s):	THE ESTABLISHMENT OF AN ORDINANCE THAT FACILITATES DEVELOPMENT WITHIN THE LA-RIO BOUNDARIES TO ENHANCE THE WATERSHED, URBAN DESIGN AND MOBILITY OF THE AREA. THESE BOUNDARIES ARE ADJACENT TO, NOT INSIDE, THE LOS ANGELES RIVER ON LAND ALREADY ZONED FOR DEVELOPMENT.
Case Number:	ENV-2009-3741-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Description(s):	PROPOSED STUDIO CITY RESIDENTIAL FLOOR AREA (RFA) DISTRICT. PROPERTIES INCLUDE ALL NON-HILLSIDE R1, RE11, AND RE20 ZONED SINGLE-FAMILY PROPERTIES WITHIN THE STUDIO CITY NEIGHBORHOOD COUNCIL BOUNDARIES, WHICH ARE AS FOLLOWS: NORTH: 101 FWY SOUTH: MULHOLLAND DR. EAST: 101 FWY WEST: FULTON AVE. & LONGRIDGE AVE.
Case Number:	ENV-2008-3103-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Description(s):	THE ADDITION OF A RIVER IMPROVEMENT OVERLAY (RIO) DISTRICT AS SECTION 13.12 OF THE L.A.M.C. IN RESPONSE TO THE LOS ANGELES RIVER REVITALIZATION MASTER PLAN (LARRMP) THAT WAS ADOPTED IN MAY 2007. THIS SUPPLEMENTAL USE DISTRICT WOULD ESTABLISH STANDARDS FOR NEW DEVELOPMENT ALONG WATERWAYS
Case Number:	ENV-2007-3037-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Description(s):	THE ESTABLISHMENT OF AN ORDINANCE THAT FACILITATES DEVELOPMENT WITHIN THE LA-RIO BOUNDARIES TO ENHANCE THE WATERSHED, URBAN DESIGN AND MOBILITY OF THE AREA. THESE BOUNDARIES ARE ADJACENT TO, NOT INSIDE, THE LOS ANGELES RIVER ON LAND ALREADY ZONED FOR DEVELOPMENT.

DATA NOT AVAILABLE

CPC-9708
ORD-185371
ORD-183145
ORD-183144
ORD-182048
YD-17406
PMV-2228
PMEX-1274
PMEX-1214
AFF-38017



Address: 11222 W DILLING ST

APN: 2366033030

PIN #: 162B173 196

Tract: TR 9216

Block: None

Lot: FR 260

Arb: 5

Zoning: R1-1-RIO

General Plan: Low Residential

