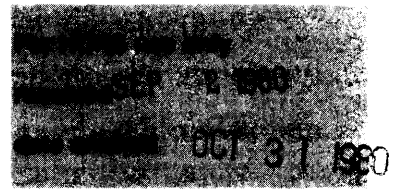


**United States Department of the Interior
Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections



1. Name

historic "QUEEN ANNE COTTAGE" AND "COACH BARN"

and/or common LOS ANGELES STATE AND COUNTY ARBORETUM

2. Location

street & number 301 NORTH BALDWIN AVENUE _____ not for publication

city, town ARCADIA _____ vicinity of _____ congressional district 26TH

state CALIFORNIA code 91006 county LOS ANGELES code 037

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input checked="" type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> other:

4. Owner of Property

name STATE OF CALIFORNIA DEPARTMENT OF PARKS AND RECREATION

street & number 1416 NINTH STREET

city, town SACRAMENTO, 95811 _____ vicinity of _____ state CALIFORNIA

5. Location of Legal Description

courthouse, registry of deeds, etc. LOS ANGELES COUNTY HALL OF RECORDS

street & number 227 NORTH BROADWAY

city, town LOS ANGELES, 90012 _____ state CALIFORNIA

6. Representation in Existing Surveys

title CALIFORNIA HISTORICAL LANDMARK #367 has this property been determined eligible? _____ yes _____ no

date DEDICATED MAY 18, 1954 _____ federal state _____ county _____ local

depository for survey records OFFICE OF HISTORIC PRESERVATION

city, town P.O. BOX 2390, SACRAMENTO _____ state CALIFORNIA

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		date _____

Describe the present and original (if known) physical appearance

"Queen Anne Cottage"

Though it is actually of Stick-Eastlake design, Elias Jackson ("Lucky") Baldwin's guesthouse (1885) is commonly referred to as the "Queen Anne Cottage". In reality, only the octagonal configuration of the tower hints at the Queen Anne, a style in which the use of polygonal towers and assorted large bays and gables often defined the volumes of the building. The idea of the tower itself in American architecture can be traced back to the Italian Villa mode of the 1840's in which a picturesque silhouette for buildings was important, and in which the idea of the Italian belvedere from which to view the countryside became popular.

The Baldwin guesthouse most closely resembles the kind of seaside and resort cottage developed on the East Coast in the 1870's and disseminated throughout the country by pattern books such as Bicknell and Comstock's 1881 Modern Architectural Designs and Details. In the resort cottages featured in this book, gables and balcony railings were integrated as a lace-like screen through the incorporation of sawn wood, and to a lesser degree, lath-turned wood elements.

The Stick style tendency to use the finish of the building as a metaphor for its method of construction by producing a skeleton-like surface, is here made decorative. The mass of the building is dissolved and made insubstantial, as is appropriate for a summer cottage. The picking out of detail in a contrasting color (in this case, red over white) further serves to break up the surface of the building. The veranda of the building, in turn, becomes hardly less light and delicate than the surrounding greenery, appearing as a wooden version of garden foliage.

The character of the building as a folly is emphasized by its relative isolation in an exotic landscape ensemble which includes a natural lake, specimen trees, cultivated lawns, and wild undergrowth. The lake remains much as Baldwin landscaped it in the late 1880's, though there has been a loss of a number of the decorative granite boulders which once rimmed the perimeter. On the south lake inlet, Baldwin's whimsical wood frame boat house has been rebuilt (first with the Cottage restoration in 1953 and again after a fire in 1970) using original period photographs as guides. A grove of Mexican fan palms planted by Baldwin, now among the tallest in the continental United States, tower over the Cottage grounds; willows still grace the lake shore; a 160 foot tall blue gum Eucalyptus shelters the Cottage walkway; a magnificent English Oak planted by Baldwin in 1876 still shades the lawn between the Cottage and the Barn; and descendants of Baldwin-planted black walnuts, gingkoes, cypress, elms, and persimmons lend variety to the landscape.

The Baldwin guesthouse, in effect, functions as an overscaled gazebo. The building was designed to be a pleasure resort and viewpoint over the landscape, rather than a conventional house with functional purpose. The Cottage sits in the landscape the way a gazebo sits in a garden, with the garden existing, at least to some degree, to be enjoyed both from and for the sake of the gazebo. The "Queen Anne Cottage" has the effect of transforming the Baldwin estate into a large garden, while the garden in turn refers back to this enormous gazebo.

The plan of the Baldwin guesthouse is a modified cruciform, with one of the wings offset by the belvedere tower. Three rooms open onto a central hall with a fourth room placed asymmetrically off the largest of the three rooms. At the juncture of this fourth room and the stairwell, a two-level tower, open at the top, has been placed. It serves as an entrance approach. The tower is treated almost as a separate building within the house itself, expressed by the ring of posts which interrupts the porch at the ground level, creating a suggested semi-enclosed outdoor entrance space. The multiple posts, when seen aligned with the posts of the porch, produce an effect close to enfilade.

(Continued)

8. Significance

Period	Areas of Significance—Check and justify below					
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input checked="" type="checkbox"/> landscape architecture	<input type="checkbox"/> religion		
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science		
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture		
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/		
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian		
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater		
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation		
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)		

Specific dates 1885

Builder/Architect

ALBERT A. BENNETT

Statement of Significance (in one paragraph)

Historian Hubert Howe Bancroft, writing in 1892, described the Baldwin estate at Rancho Santa Anita as "a spot whose attractions, both natural and artificial, it would be difficult to exaggerate...The scene is one of fairy-like loveliness; not only the little bijou residence and its surroundings, but the entire estate, with its groves and vineyards, its golden fruit and waving harvests, its shaded drives and vistas of mountain peak and valley, carrying the beholder into an ideal region, calm and peaceful as the fabled realm of Rasselas, where soft vernal airs induce forgetfulness of the din and turmoil, the crowded streets and selfish intensity, of city life."

That description is no less apt today, and therein lies the charm and individuality of the matching "Queen Anne Cottage" and "Coach Barn" and their immediate surroundings. Both structures are outstanding and well-preserved examples of professionally designed resort style architecture, and their maintenance in the heart of today's 127 acre Los Angeles State and County Arboretum makes secure the "fairy-like" natural setting vital to their architectural integrity.

The Queen Anne-Stick-Eastlake architectural combination which distinguished California building in the last decades of the nineteenth century found exuberant voice in Lucky Baldwin's pleasure resort. The Santa Anita homesite was a tourist attraction which deservedly elicited contemporary praise for its architectural flamboyance as well as for its natural beauties. "The Elegant country home of a modern Croesus," in the words of the Los Angeles Times (May 8, 1886), the Baldwin cottage was cited not only for its exterior design but for interior details that ranged from "marble mantels of Parian whiteness" to superb stained glass windows "where the owner of this truly royal lodge has chosen to exhibit his taste."

Architect Albert A. Bennett, previously California State Architect under the administrations of Governors Haight and Irwin, was Lucky Baldwin's father-in-law (Baldwin married Lillie Bennett in 1884) at the time of the Santa Anita construction. Apparently Bennett's only Southern California works, the "Queen Anne Cottage" and matching "Coach Barn" differed markedly from the more typical Eastlake residences that were to spring up in the later 1880's in neighboring Sierra Madre and Monrovia. At Baldwin's Santa Anita Ranch, Albert Bennett was presented with a lushly planted lakeside location for his son-in-law's fanciful guesthouse, and he imaginatively made use of its surroundings by designing a structure of delicacy and whimsey, not so much a residence as a resort, a wooden version of garden foliage.

A Los Angeles Times reporter, visiting in 1893, said, "I have seen a number of botanical gardens in different parts of the world, but there are few more beautiful than the grounds about this home of Lucky Baldwin. It is one of the prettiest places in the world and every tree and shrub connected with it has been planted by his direction. He took this vast estate when it was practically a desert and he made it into a land of

(Continued)

9. Major Bibliographical References

Bancroft, Hubert Howe. Chronicles of the Builders of the Commonwealth: Historical Character Study. San Francisco: History Company, 1891-92
 Glasscock, C.B. Lucky Baldwin: The Story of an Unconventional Success. Indianapolis: The Bobbs-Merrill Company. 1933. (Continued)

10. Geographical Data

("Queen Anne Cottage" ("Coach Barn"

Acreeage of nominated property 9.3 acres 4,060.53 sq. ft.) 3,008.9 sq. ft.)

Quadrangle name Mt. Wilson Quad. **ACREEAGE NOT VERIFIED** Quadrangle scale 1:24000

UMT References

UTM NOT VERIFIED

A

1	1	4	0	2	9	6	0	3	7	7	8	0	8	0
Zone		Easting				Northing								

Zone		Easting				Northing								

C

Zone		Easting				Northing								

 E

Zone		Easting				Northing								

 G

Zone		Easting				Northing								

D

Zone		Easting				Northing								

 F

Zone		Easting				Northing								

 H

Zone		Easting				Northing								

Verbal boundary description and justification

The boundaries herein described and illustrated are located within the Los Angeles State and County Arboretum, State Parcel #901 (Book #5776, page 35).

The historical Area of the Los Angeles State and County Arboretum comprises a (continuu

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
state	code	county	code

11. Form Prepared By

name/title Sandra L. Snider, Associate Curator

organization Los Angeles State and County Arboretum date 6-19-80

street & number 301 North Baldwin Avenue telephone 213-446-8251

city or town Arcadia state California 91006

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature *Knut Mellon*

title SHPO

date 3/18/80 5/17/80

For HCRS use only

I hereby certify that this property is included in the National Register

[Signature]
 Keeper of the National Register

date 10/21/80

Attest: *[Signature]*

Chief of Register

date 10/27/80

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

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Each of the wings of the cruciform is expressed as a gable end in the facade of the building, so that there is one gable to a side. The stick-like bracket patterns of the gables are filled with sawn-wood trim in a lace-like pattern. The spandrels of the porch are filled with picket-like vertical slats, which have pointed tips and notched edges. These pickets have been cut into low flattened arches. The posts of the porch are chamfered. The siding of the building is a band of vertical boards with pointed lapped bottom ends, bordered by X-panels at top and bottom. The X motif is repeated in the walls of the tower and in the bracing of the tower at ground level. Drilled holes embellish the tower facade.

The most notable feature of the interior is the original and remarkably fine stained glass in the windows, which show a William Morris pre-Raphaelite influence. Motifs include cherubs, mythological figures, still lifes, and, in the entrance door, a stained glass portrait of owner Lucky Baldwin's wife, Jennie Dexter Baldwin. The interior also retains plaster ceiling medallions and alcove moldings, niches in passageways, plus original black walnut interior doors, marble fireplace mantels, encaustic-tile mosaic entry floor, hearth tiles, and wooden toilet, sink, and bathtub.

The "Queen Anne Cottage" was in use and unaltered from its completion in 1885 through the death of Lucky Baldwin in 1909. Baldwin's daughter, Anita, closed the cottage after her father's death and disposed of all furnishings. Fortunately, she removed and stored in the Coach Barn such detachable components as the stained glass, fireplace mantels, tilework, doors, hardware, and exterior marble walkway. Restoration was begun under professional guidance in 1952. No major structural changes were made, though in several places, deteriorated wood was replaced. The tower was righted from a slightly askew condition, its timbers restored and reinforced to withstand future wear. Wooden portions of the porch were replaced entirely, and new wood shingles were made for the roof. Interior restoration involved reinstallation of the original building components removed by Anita Baldwin in 1909, plus replastering of cornice moldings, electrical re-wiring (Baldwin had electrified the Cottage in 1905), paint stripping to determine original interior color schemes, and, finally, refurnishing with appropriate period pieces (most original Baldwin furnishings had long since disappeared.)

"Coach Barn"

Located approximately 128 yards west south west of the "Queen Anne Cottage", the "Coach Barn" was designed in the same manner and with the same detail as the guesthouse. The original plan was T-shaped, with the north and south wings sheltering carriage horses and the east wing a carriage house. Sometime not long after the completion of the "Coach Barn," an addition was made in the northwest corner of the building to provide a larger area for the storage of carriages. The massing of the "Coach Barn" is pyramidal, stepping back and up to the cupola on the east side.

(Continued)

UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

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The interior of the Barn is finished in alternating Port Orford cedar and redwood boards to create a vertical striped pattern. Interior stairs lead to the hayloft on the second story, while a ladder from there reaches the cupola space originally used as coachman's quarters. The decorative iron hay chutes in the stall areas are treated as half round sculptural forms. The rest of the furnishings of the horse stables are also intact, including the wooden partitions between the stalls, topped with acorn motif finials.

The "Coach Barn" was restored in 1958 under the auspices of the California State Department of Beaches and Parks Architectural Division. Restoration supervisor, Orvel Johnson, wrote that the Barn "was fairly well preserved; however, extensive work was required in replacing deteriorated wood. A new roof was needed and a considerable amount of 'gingerbread,' doors, windows and other intricate building parts had to be replaced. Many coats of paint, applied over the years, were removed. The original red and white colors were found and the building refinished to its original splendor." New roof shingles were made for the restoration, roof rafters and support beams were impregnated with fireproofing materials, new timbers and wall studs went in throughout the structure to insure future solidity, and original interior walls of cedar and redwood board were hand-scraped and re-nailed to the new studding to reflect the barn's rustic grace.

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flowers, trees, and fruit-bearing orchards." A number of Baldwin trees and descendants remain in the designated landscape area surrounding the Cottage and Coach Barn, lending both integrity and charm to the historic property. More contemporary plant introductions, arranged geographically in the remaining Arboretum acreage, create an effective buffer zone and serve the non-historic purposes of today's botanic facility.

Elias Jackson ("Lucky") Baldwin, a San Francisco businessman who had made millions in Comstock dealings, used \$200,000 of his fortune to purchase the 8,500 acre Rancho Santa Anita in 1875. A loan foreclosure on the Temple and Workman Bank (Temple and Workman lands were held as collateral) plus additional land purchases increased his Southern California holdings to nearly 50,000 acres within a year and made Lucky Baldwin a landowner of acknowledged importance in the Southland.

Santa Anita was the heart of the vast Baldwin Ranch, and from his lakeside home, E.J. oversaw a ranch widely admired for its beauty and almost unequalled for variety of produce. Landscaping of the estate was executed in accordance with the explicit plans of the owner himself. The marsh-like lake was dredged and lined with granite boulders, irrigation systems were established; artesian wells, both decorative and practical, were dug; exotic trees and plants were imported from various areas of the world to compliment the site; even peafowl, descendants of whom still roam the Arboretum grounds, were introduced to lend color to the already significant landscape.

Commercially, at its height, the Baldwin Ranch boasted 500 acres of orange groves with over one million young trees in the nursery; 3,000 English walnut trees; large groves of lemons, almonds, pears, peaches, apricots, prunes, figs, persimmons, and olives; experimental camphor, pepper, coffee, and tea plants; and a grape crop that produced 384,000 gallons of wine and 55,000 gallons of brandies yearly for the Baldwin Winery. Grains and alfalfa were produced in high yields to help feed 33,000 sheep, 3,000 head of cattle, large dairy herds, hundreds of registered hogs, and 500 horses, seventy some odd of whom were pampered thoroughbred racers (the red and black Baldwin racing colors made turf history at every track in the nation.)

Over the years, changing land use eliminated the orchards, groves, and vineyards, the grain fields and livestock. Subdivision encroached on the homesite itself until reprieve came in 1947 with public acquisition of the remaining 127 acres and careful restoration of the lakeside guesthouse and matching barn. Nineteenth century structures of merit are an endangered species in Southern California, and so too are the natural surroundings which once graced country-resort homes. Located within the natural preserve of the Los Angeles State and County Arboretum, Lucky Baldwin's "Queen Anne Cottage" and "Coach Barn" stand today both as a reminder of a vanishing mode of California craftsmanship and as a functioning urban oasis of historic, architectural, and environmental integrity.

FHR-8-300A
(11/78)

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Los Angeles Examiner. "Lucky Home Again With His Sight Restored," December 31, 1905.

Los Angeles Times. "Baldwin's Belvedere," May 8, 1886.

Los Angeles Times. "Lucky Baldwin--A Look at His Famous Ranch and Its Wonders,"
June 11, 1893.

Snider, Sandra. "Elias Jackson ('Lucky') Baldwin: Southern California Rancher and
Town Builder, 1875-1909." Master's Thesis, California State University, Los
Angeles, 1979.

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surface area of land and water measuring approximately 405,000 square feet, or 9.3 acres. The area is bounded on the north by the upper edge of the Lower Lake (a sag-pond on the Raymond Fault), on the east by the eastern edge of Lower Lake, on the south by an unpaved east-west road just south of the Coach Barn, and on the west by the western side of the Coach Barn (see attached grid map).

The Historical Area includes the southwest half of Arboretum grid square L-6, all of L-7, all of L-8, and the eastern half of L-9; the western one-fourth of grid square M-5, all of M-6, all of M-7 (containing the Queen Anne Cottage), all of M-8, and the eastern half of M-9; the northern four-fifths of grid square N-6, all of N-7, all of N-8, and the eastern half of N-9 (containing the Coach Barn).

The Historical Area contains fourteen (14) permanent survey markers placed by the Los Angeles County Engineer's Office, one at each corner of the grid squares included. Each of the permanent survey markers is a three-foot concrete pylon, measuring about 6" x 6" on end, with a brass cap which designates its position relative to the square on its boundaries.

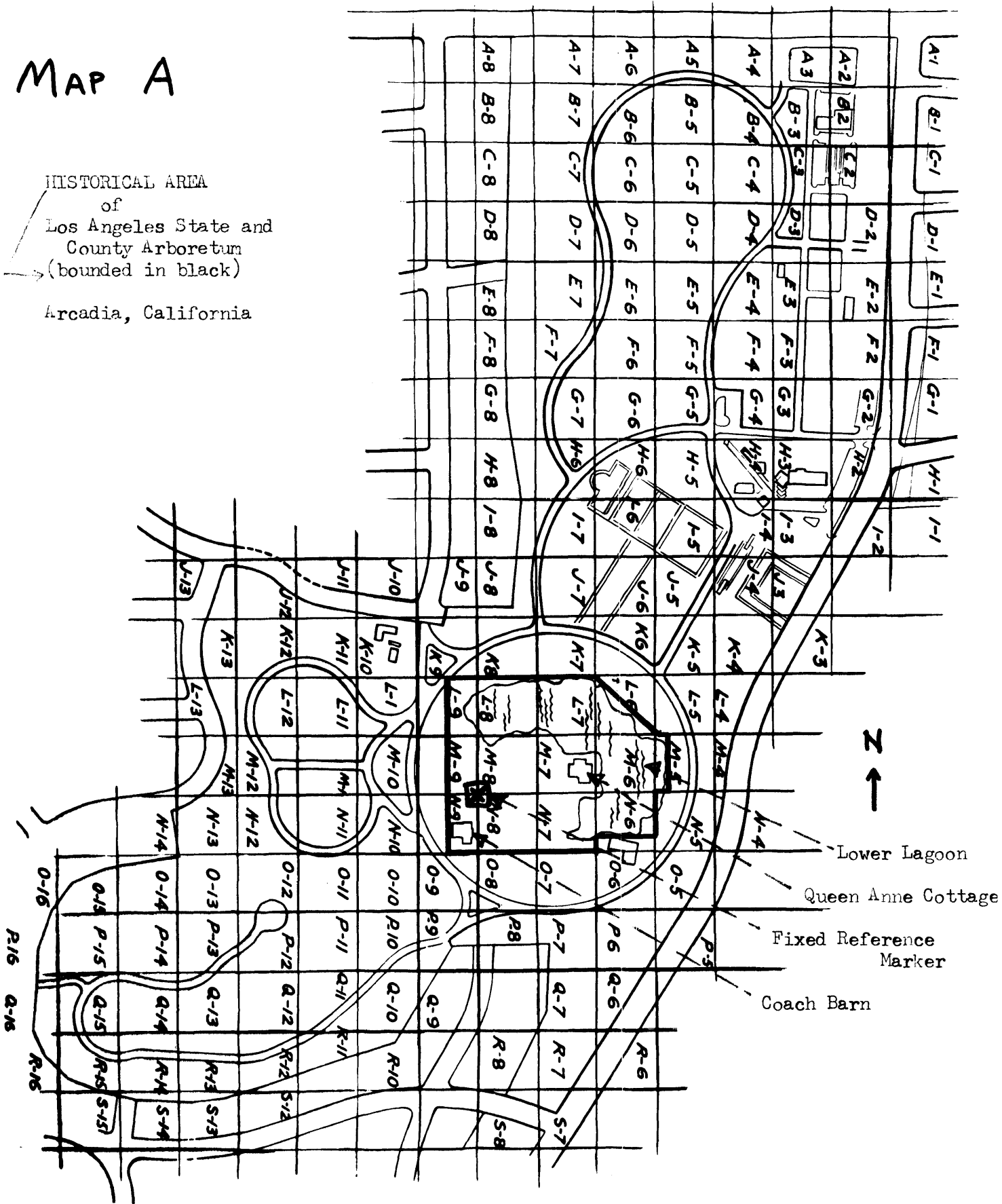
One of the permanent survey markers has been selected as a permanent reference marker for the Historical Area. It is located at the southwest corner of grid square M-8, the southeast corner of M-9, the northwest corner of N-8, and the northeast corner of N-9. The fixed reference point is located 2400 feet north of the Arboretum's southern boundary, 4600 feet east of a County engineer's reference marker, and approximately 900 feet east of the Arboretum's western boundary. The boundaries of the Historical Area, with regard to the fixed reference marker, are as follows: the north boundary is approximately 400 linear feet from the marker; the east boundary, approximately 700 linear feet; the south boundary, approximately 200 linear feet; and the west boundary, approximately 100 linear feet. The "Queen Anne Cottage" (southwest corner) is situated 337.5 linear feet in a northeasterly direction from the fixed reference point. The Cottage's dimensions are recorded on the enclosed sketch. The "Coach Barn" (northeast corner) is situated 101.3 linear feet in a southwesterly direction from the same fixed reference point. The Barn's dimensions are recorded on an enclosed sketch. The linear distance between the "Queen Anne Cottage" (southwest corner) and the "Coach Barn" (northwest corner) is 386.3 feet.

Map A illustrates the boundaries of this nomination with reference to the abovementioned alphanumeric grid system. The principal features of the nomination are illustrated in greater detail on Map B. Map C depicts the nominated area in the context of the Los Angeles State and County Arboretum.

MAP A

HISTORICAL AREA
of
Los Angeles State and
County Arboretum
(bounded in black)

Arcadia, California

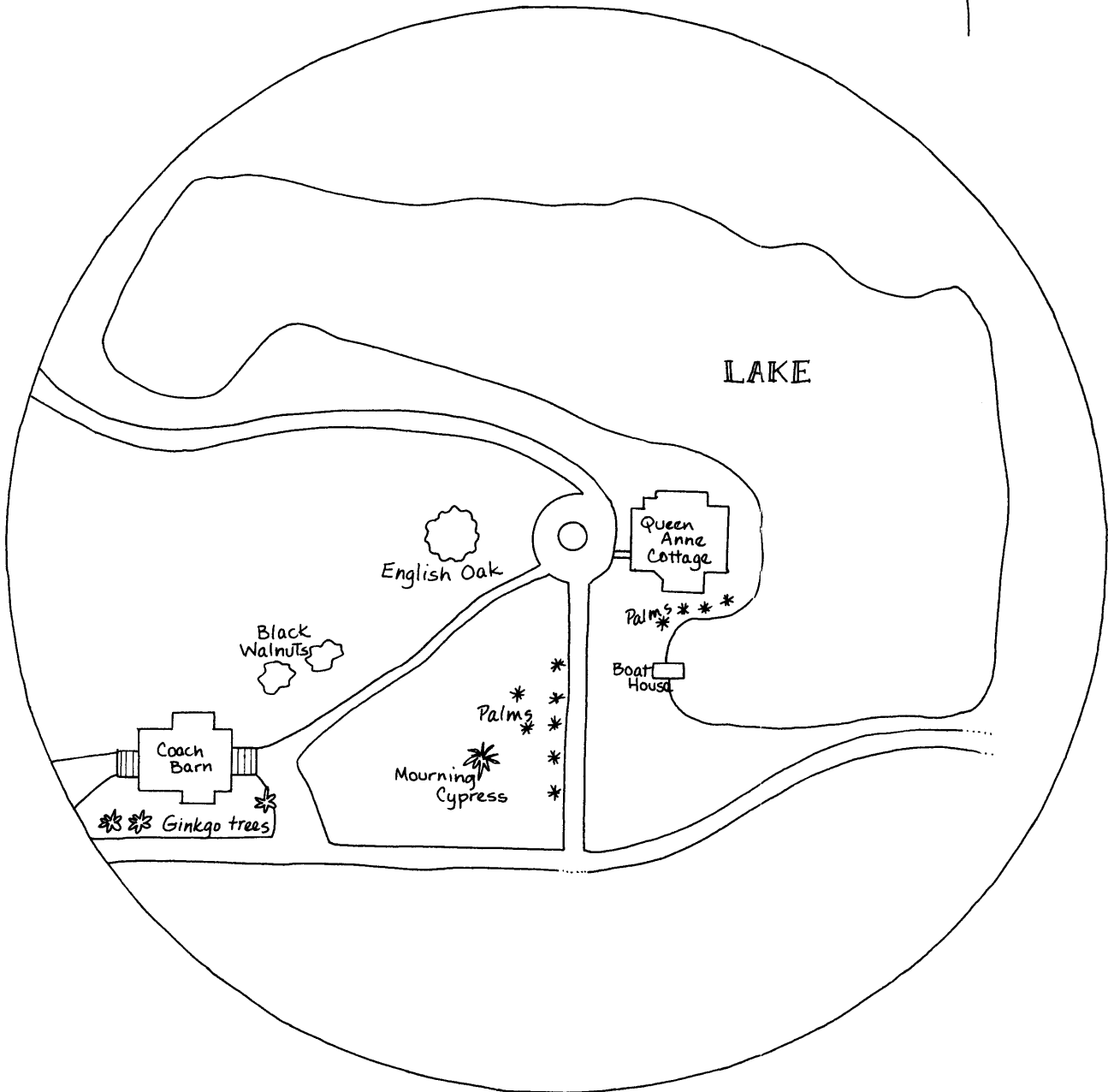


PLEASE NOTE: THIS MAP IS NOT TO SCALE.

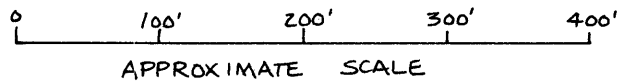
SEP 2 1980

MAP B

NOMINATED ACREAGE
(ENLARGEMENT)



"Queen Anne Cottage" & "Coach Barn"
Arcadia, Los Angeles County, California



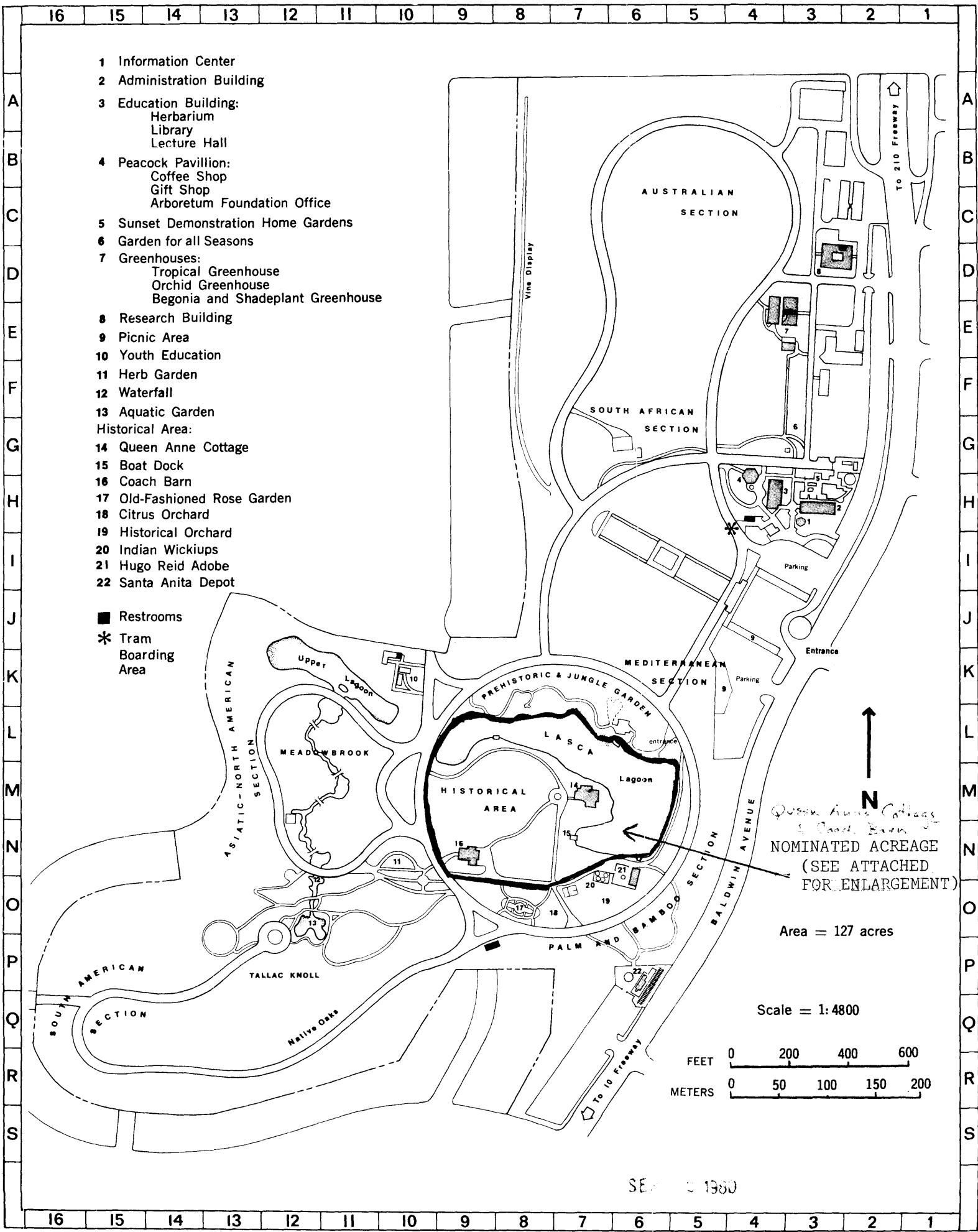
SEP 2 1990

LOS ANGELES STATE AND COUNTY ARBORETUM

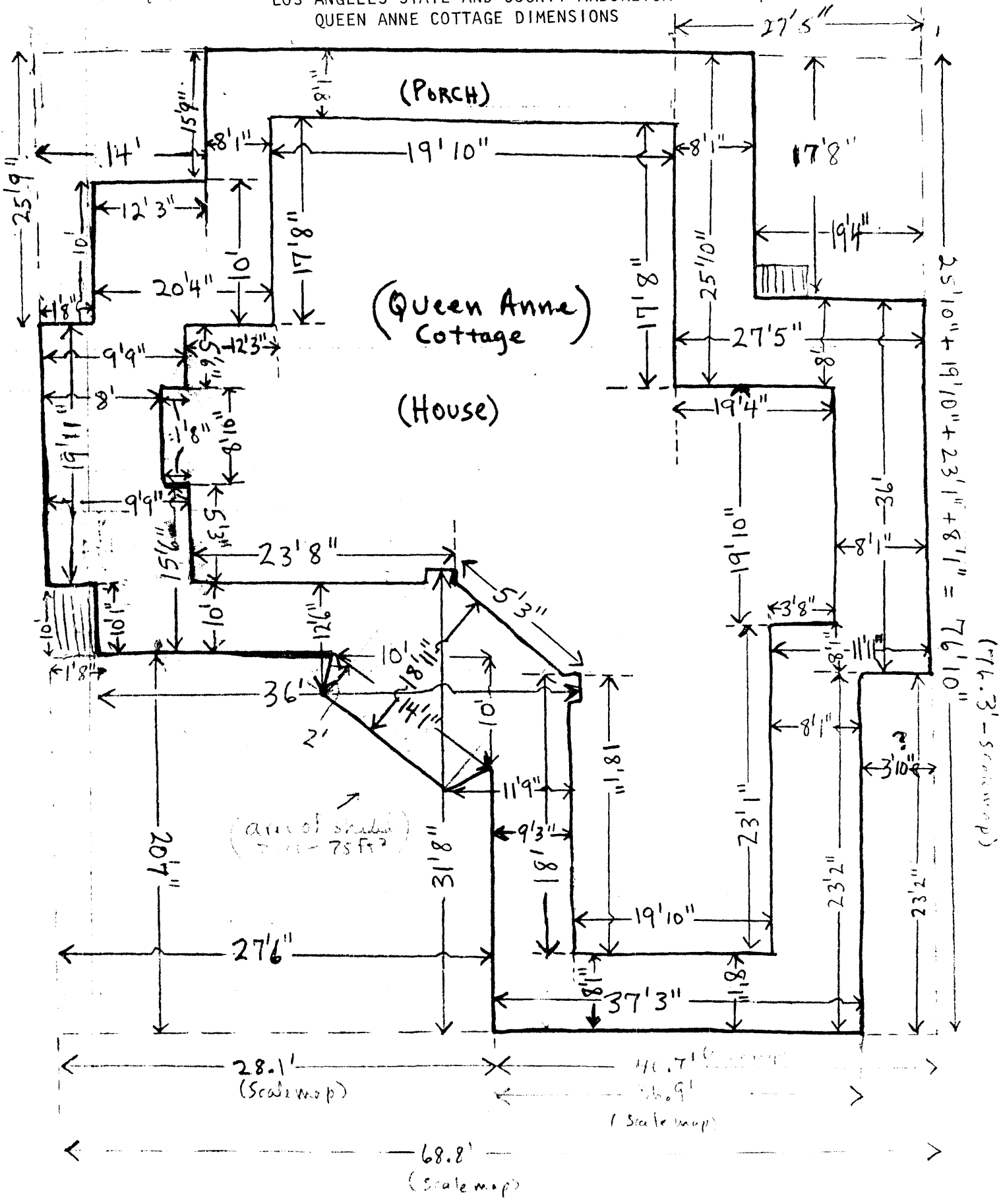
301 NORTH BALDWIN AVENUE, ARCADIA, CALIFORNIA 91006 USA

The Los Angeles State and County Arboretum is a sanctuary of open space, a depository for plants representing the past, present, and future; a historical site rich in California history; and a bird sanctuary.

An important feature of the Los Angeles State and County Arboretum is the introduction of plants from all over the world that are horticulturally suitable and desirable to Southern California, thereby helping Los Angeles become one of the most plant conscious and beautiful cities in the world.

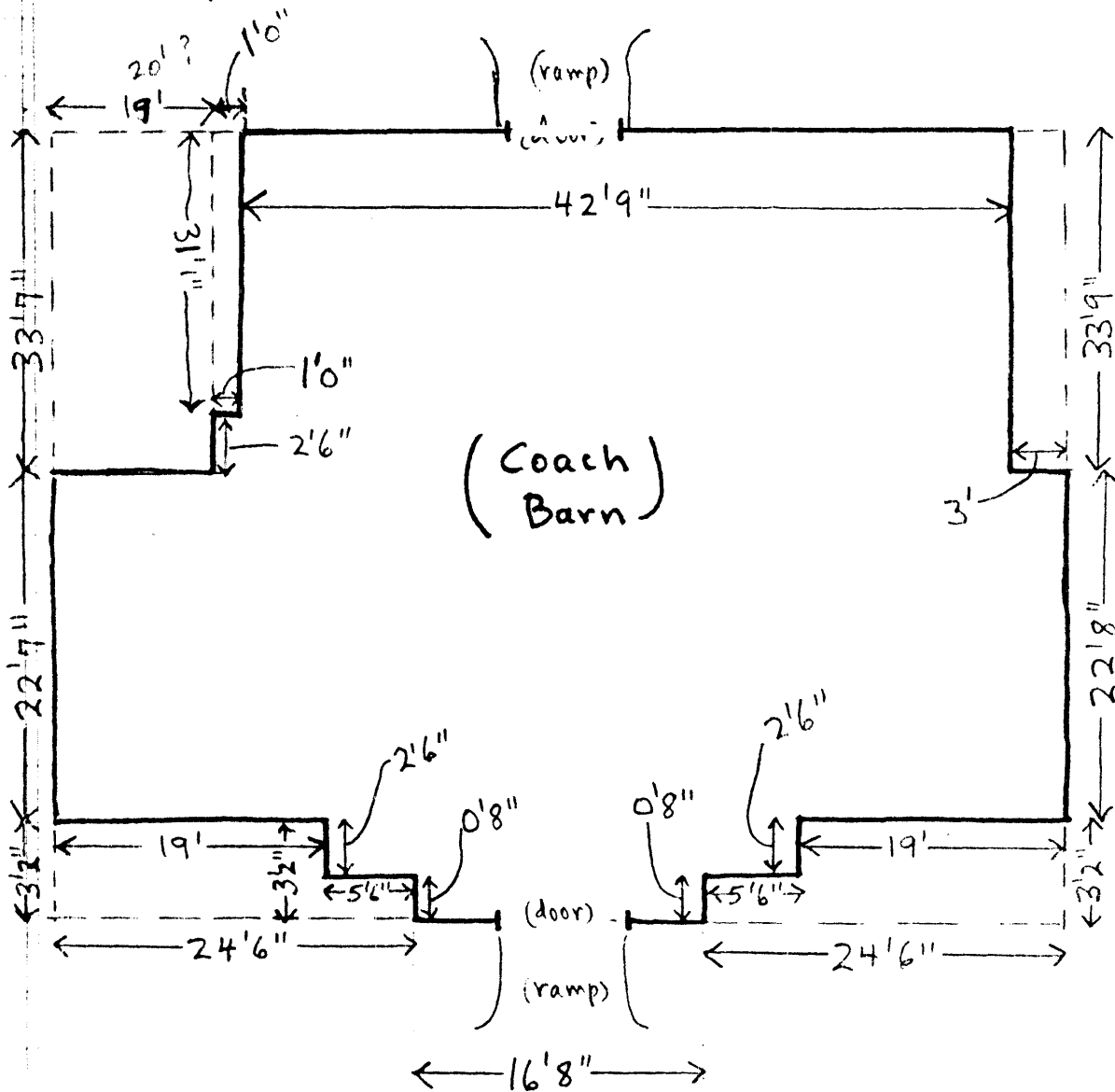


LOS ANGELES STATE AND COUNTY ARBORETUM
 QUEEN ANNE COTTAGE DIMENSIONS



Note: This is NOT a scale drawing.

LOS ANGELES STATE AND COUNTY ARBORETUM
COACH BARN DIMENSIONS



Note: This is NOT a scale drawing.

- ① Total area of rectangle = $65.7' \times 59.5' = 3909.15 \text{ ft}^2$
(= 434.4 yds²)
- ② minus : $19' \times 33.6' (= 638.4 \text{ ft}^2)$; $31.1' \times 1' (= 31.1 \text{ ft}^2)$; $33.8' \times 3' (= 101.4 \text{ ft}^2)$
 $19' \times 2.5' (= 47.5 \text{ ft}^2)$; $0.7' \times 24.5' (= 17.2 \text{ ft}^2)$; $19' \times 2.5' (= 47.5 \text{ ft}^2)$
 $0.7' \times 24.5' (= 17.2 \text{ ft}^2)$. total minus = 900.3 ft^2 (= 100.03 yds²)
- ③ Area of Coach Barn = $3909.15 \text{ ft}^2 - 900.3 \text{ ft}^2 =$

$$\boxed{3008.85 \text{ ft}^2} \leftarrow = 334.4 \text{ yds}^2$$