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**THE HAMMER MUSEUM PRESENTS THE FIRST MAJOR CAREER SURVEY OF MODERNIST  
ARCHITECT A. QUINCY JONES  
On view May 25 – September 8, 2013**



Los Angeles—*A. Quincy Jones: Building for Better Living* is the first major museum career survey of the Los Angeles-based architect's work and pays special attention to the unique collaborative nature of his practice. The exhibition is presented as part of the larger Getty-sponsored initiative Pacific Standard Time Presents: Modern Architecture in L.A. **Archibald Quincy Jones** (1913–1979), who was known as Quincy, practiced architecture in Los Angeles from 1937 until his death in 1979. A quiet modernist and dedicated architecture professor at the University of Southern California, Jones worked to bring a high standard of design to the growing middle class by reconsidering and refining postwar housing and emphasizing cost-effective, innovative, and sustainable building methods. In addition, Jones is among the first architects of this period to view developments as an opportunity to build community through shared green spaces, varied home models, and non-grid site planning. Jones is credited with over 5,000 built projects, most of which still exist today, as the clients and homeowners shared Jones's compassion for 'better living.' Known by architects for designing from the inside out, Jones's homes and buildings are celebrated for expansive interior spaces, thoughtful and efficient building layouts, and a reverence for the outdoors, which still resonates in contemporary design today. *A. Quincy Jones: Building for Better Living* is organized by the Hammer and guest-curated by Jennifer Dunlop Fletcher, Head of Department/Associate Curator of Architecture + Design at the San Francisco Museum of Modern Art.

"The Getty has once again created an opportunity for us to develop a long overdue scholarly examination of L.A.'s hidden history," remarks Hammer Director Ann Philbin. "A. Quincy Jones is among the city's most under-recognized native sons and his designs in many ways encapsulate the complexity of the urban landscape here. Like L.A. itself, his work is on one hand glamorous and trendsetting, however the real thrust and strength can be seen in everyday work environments and domestic spaces."

Header image: Sidney and Frances Brody House, view of entrance. Los Angeles, California, designed by A. Quincy Jones, 1948-1950. Photograph by Jason Schmidt, 2012.

## **ABOUT THE EXHIBITION**

The exhibition and the accompanying publication are significant additions to the field of architecture history as they illuminate Jones's largely under-recognized contributions to late mid-century modern architecture and planning. To demonstrate Jones's ability to work at many scales and across a wide variety of building types, the exhibition is organized thematically. On view in Gallery 4 of the Hammer, the exhibition groups similar architectural typologies together to give a sense of how he designed to enhance the use of a building—the groupings include community developments, large-scale single family homes, work spaces, churches, schools, and libraries. In addition, a central space will be dedicated to mapping Jones's collaborative practice, which was often aligned with corporate sponsors, developers, and design colleagues with a shared goal of improving livable space not just for economic gain but for societal betterment as well.

The show draws from significant design collections including Jones's personal and professional archives, which are housed at UCLA in the Charles E. Young Research Library's Department of Special Collections. The exhibition presents original architectural drawings, a rare Case Study House model, and vintage photographs by Julius Shulman, Ernest Braun and other notable photographers of the period. The architectural drawings include a range of sketches, architectural plans, and exquisite perspective and axonometric drawings by Jones and associate architects in Jones and Frederick E. Emmons's office, including Kaz Nomura. New photography of many of the projects, which the Hammer commissioned from the photographer Jason Schmidt, are also included in the exhibition with a few key images enlarged to close to actual scale in order to give the visitor a sense of a physical experience of Jones's architecture.

## **JONES'S PRACTICE**

Jones is equally well-known for the glamorous homes he designed for clients like the actor Gary Cooper and the art collectors Frances and Sidney Brody, as he is for his sensitive and modest housing developments built in the 1950s and 1960s. From 1946 to 1950 Jones worked with a collaborative team of other architects, engineers, and landscape architects to design the Mutual Housing Association of Crestwood Hills, a unique housing cooperative of more than 160 homes in Los Angeles's Santa Monica Mountains. Additionally, with his professional partner Frederick E. Emmons, Jones designed many Eichler Homes developments in California around San Francisco and Los Angeles. Easy-going and ambitious, Jones worked closely and often with other designers, including architects Paul R. Williams, Frederick Emmons, Whitney Smith, and Edgardo Contini; landscape architects Garrett Eckbo and Thomas Church; developer Joseph Eichler; and interior designer William Haines, among others, throughout his career.

"It is a good moment to revisit A. Quincy Jones's practice as public interest design is resurfacing," notes exhibition curator Jennifer Dunlop Fletcher. "Formally, Jones employed signature gestures for maximal comfort and efficiency on projects of any scale, which in itself is interesting. However, conceptually, Jones is significant for his unrelenting pursuit of design's obligation to provide high-quality communal spaces, which could be a single-family home, a restaurant, a library as well as a development, which includes all of those. I'm noticing a return to design as problem-solving for the collective, and Jones's practice deserves a second-look in this regard."

In addition to residential architecture, A. Quincy Jones also designed churches, restaurants, libraries, university buildings, schools, and commercial buildings. Jones prioritized the spatial experience of each building's interior space, used lightweight structural systems, and had an interest in 'greenbelt planning,' making him a premier architect for the residential developments and corporate campuses

that flourished during the post-war period. He constantly experimented with materials including steel, plywood, and masonry block construction and put particular emphasis on the siting of buildings to ensure access to light, air, ventilation, and views.

Projects include work for John Entenza's Case Study House program, Sasha Brastoff ceramics factory, USC's Annenberg School of Communications, expanded headquarters for furniture manufacturer Herman Miller, and a Tiny Naylor's restaurant and bar. Notable built projects around Los Angeles, which are still in use, include St. Michael and All Angels Episcopal Church (Studio City, 1962) and the Northridge Congregational Church (Northridge, 1962), both of which feature soaring interior spaces that utilize laminated timber construction, and the headquarters for Warner Bros Records (Burbank, 1975), which brought the warmth of materials associated with the domestic scale to a large office building.

### CATALOGUE

The exhibition will be accompanied by a comprehensive illustrated publication entitled *A. Quincy Jones: Building for Better Living*. Featuring a portfolio of Jason Schmidt's new photographs, the book is edited by Brooke Hodge, co-published with DelMonico Books/Prestel and includes essays by Jennifer Dunlop Fletcher; Hodge; Mayer Rus, the West Coast editor of *Architectural Digest*; and Hammer Curatorial Fellow Ellen Donnelly.

### PUBLIC PROGRAMS

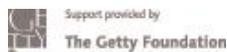
The Hammer will also host a series of free exhibition-related public programs. Visit [hammer.ucla.edu](http://hammer.ucla.edu) for a complete schedule of programs.

### CREDIT

Major support for *A. Quincy Jones: Building for Better Living* has been provided by the Getty Foundation. The exhibition received significant funding from Alice and Nahum Lainer.

Generous support has also been provided by The Brotman Foundation of California; Ronnie Sassoon; The Fran and Ray Stark Foundation; Chara Schreyer; and the UCLA Library Special Collections; with additional support provided by the Graham Foundation for Advanced Studies in the Fine Arts; and Lewis Baskerville.

Pacific Standard Time Presents: Modern Architecture in L.A. celebrates the city's modern architectural heritage through exhibitions and programs at arts institutions in and around L.A. starting in April 2013. Supported by grants from the Getty Foundation, Modern Architecture in L.A. is a wide-ranging look at the postwar built environment of the city as a whole, from its famous residential architecture to its vast freeway network, revealing the city's development and ongoing impact in new ways.



## **ABOUT THE HAMMER MUSEUM**

The Hammer Museum—a public arts unit of the University of California, Los Angeles—is dedicated to exploring the diversity of artistic expression through the ages. Its collections, exhibitions, and programs span the classic to the cutting-edge in art, architecture, and design, recognizing that artists play a crucial role in all aspects of culture and society.

The museum houses the Armand Hammer Collection of old master, impressionist, and postimpressionist paintings and the Armand Hammer Daumier and Contemporaries Collection. The museum also houses the Grunwald Center for the Graphic Arts—comprising more than 45,000 prints, drawings, photographs, and artists' books from the Renaissance to the present—and oversees the management of the Franklin D. Murphy Sculpture Garden on the UCLA campus. The Hammer's newest collection, the Hammer Contemporary Collection, is highlighted by works by artists such as Lari Pittman, Kara Walker, Ed Ruscha, Barbara Kruger, Mark Bradford, Richard Hawkins, and Llyn Foulkes, among many others.

The Hammer presents major single-artist and thematic exhibitions of historical and contemporary art. It also presents approximately ten Hammer Projects exhibitions each year, providing international and local artists with a laboratory-like environment to create new work or to present existing work in a new context.

As a cultural center, the Hammer offers a diverse array of free public programs throughout the year, including lectures, readings, symposia, film screenings, and music performances. These widely acclaimed public programs are presented in the Hammer's Billy Wilder Theater, which is also the new home of the UCLA Film & Television Archive's renowned cinemathèque.

## **HAMMER MUSEUM INFORMATION**

For current program and exhibition information, call 310-443-7000 or visit [www.hammer.ucla.edu](http://www.hammer.ucla.edu).

Hours: Tuesday–Friday 11am–8pm; Saturday & Sunday 11am–5pm; closed Mondays, July 4, Thanksgiving, Christmas, and New Year's Day.

Admission: \$10 for adults; \$5 for seniors (65+) and UCLA Alumni Association members; free for museum members, students with identification, UC faculty/staff, military personnel, veterans, and visitors 17 and under. The museum is free on Thursdays for all visitors. Public programs are always free.

Location/Parking: The Hammer is located at 10899 Wilshire Boulevard, at Westwood Boulevard. Parking is available under the Museum. Rate is \$3 for three hours with museum validation. Bicycles park free.

Hammer Museum Tours: For group tour reservations and information, call 310-443-7041.

# HAMMER

## A. QUINCY JONES

BUILDING FOR BETTER LIVING

MAY 25 - SEPTEMBER 8, 2013



1. A. Quincy Jones, Whitney Smith, and Edgardo Contini, Architects and Engineer. **Gross House, Mutual Housing Association (Crestwood Hills)**, Los Angeles, California, 1946-50. Photograph by Jason Schmidt, 2012. Courtesy Hammer Museum, Los Angeles.



2. A. Quincy Jones, Whitney Smith, and Edgardo Contini, Architects and Engineer. **Schneidman House, Mutual Housing Association (Crestwood Hills)**, Los Angeles, California, 1946-50. Photograph by Jason Schmidt, 2012. Courtesy Hammer Museum, Los Angeles.



3. A. Quincy Jones, Whitney Smith, and Edgardo Contini, Architects and Engineer. **Site Office, Mutual Housing Association (Crestwood Hills)**, Los Angeles, California, 1946-50. Photograph by Jason Schmidt, 2012. Courtesy Hammer Museum, Los Angeles.



4. A. Quincy Jones, **Sidney F. and Frances Brody House**, Los Angeles, California, 1948-51. Photograph by Jason Schmidt, 2012. Courtesy Hammer Museum, Los Angeles.



5. William Haines, interior designer. **Sidney F. and Frances Brody House**, Los Angeles, California, 1948-51. Gouache of open-air living room. Courtesy of The Huntington Library, San Marino, California.

For additional information or images, please contact Morgan Kroll, Public Relations Associate, at 310-443-7016 or [mkroll@hammer.ucla.edu](mailto:mkroll@hammer.ucla.edu).

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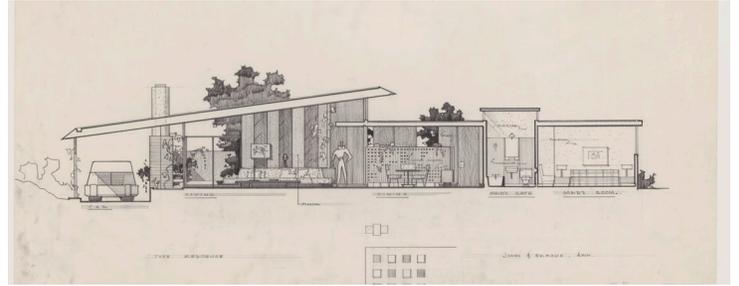
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6. A. Quincy Jones and Frederick E. Emmons, Architects. **Milton S. Tyre House**, Los Angeles, California, 1951-54. Photograph by Jason Schmidt, 2012. Courtesy Hammer Museum, Los Angeles.



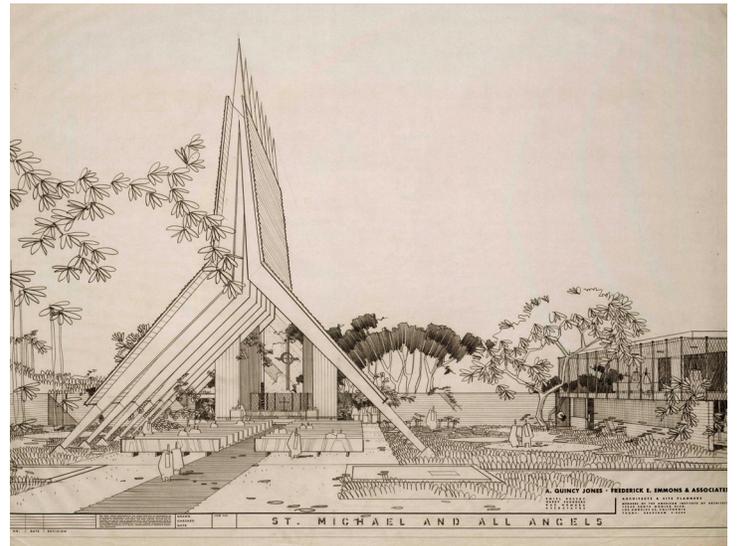
8. A. Quincy Jones and Frederick E. Emmons, Architects. **Jones and Emmons office building**, Los Angeles, California, 1954-55 (phase 1), 1957-59 (addition). Photograph by Jason Schmidt, 2012. Courtesy Hammer Museum, Los Angeles.



7. A. Quincy Jones and Frederick E. Emmons, Architects. **Milton S. Tyre House**, Los Angeles, California, 1951-54. Transverse section through living room, dining room, and maid's quarters. Courtesy Charles E. Young Research Library, UCLA Library Special Collections.



9. A. Quincy Jones and Frederick E. Emmons, Architects. **St. Michael's and All Angels Episcopal Church**, Studio City, California, 1960-62. Photograph by Jason Schmidt, 2012. Courtesy Hammer Museum, Los Angeles.



10. A. Quincy Jones and Frederick E. Emmons, Architects. **St. Michael and All Angels Episcopal Church**, Studio City, California 1960-62. Perspective view of exterior. Courtesy Charles E. Young Research Library, UCLA Library Special Collections.

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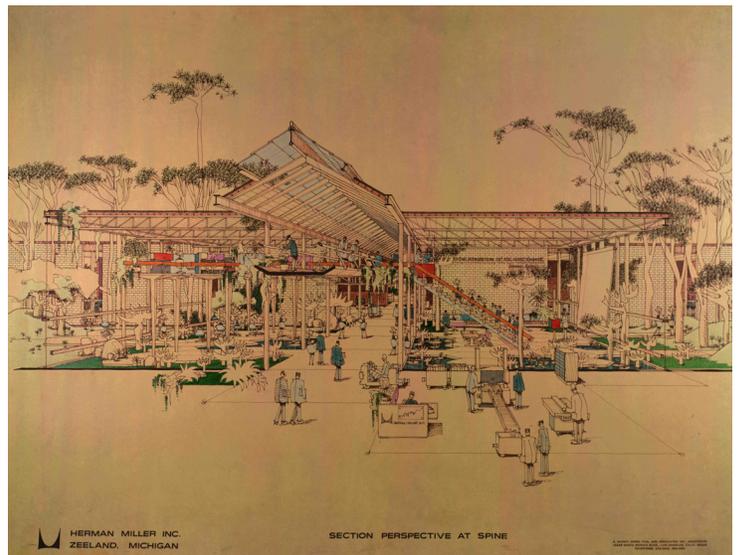
11. A. Quincy Jones and Frederick E. Emmons, Architects. **Fairhaven Tract Eichler Homes Model LJ-124**, Orange, California, 1961. Photograph by Jason Schmidt, 2012. Courtesy Hammer Museum, Los Angeles.



12. A. Quincy Jones and Frederick E. Emmons, Architects. **Marvin and Sandy Smalley House**, Los Angeles, California, 1969-73. Photograph by Jason Schmidt, 2012. Courtesy Hammer Museum, Los Angeles.



13. A. Quincy Jones and Associates, Architects. **Warner Bros. Records building**, Burbank, California, 1971-75. Photograph by Jason Schmidt, 2012. Courtesy Hammer Museum, Los Angeles.



14. A. Quincy Jones and Associates, Architects. **Herman Miller corporate headquarters building**, Zeeland, Michigan, 1971-79. Perspectival section through building. Courtesy Charles E. Young Research Library, UCLA Library Special Collections.