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- **“Initial Submissions”**: Compliant submissions received no later than by end of day Monday of the week prior to the meeting, which are not integrated by reference or exhibit in the Staff Report, will be appended at the end of the Staff Report. The Staff Report is linked to the case number on the specific meeting agenda.
- **“Secondary Submissions”**: Submissions received after the Initial Submission deadline up to 48-hours prior to the Commission meeting are contained in this file and bookmarked by the case number.
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If you have any questions, please contact the Commission Office at (213) 978-1300.

SECONDARY SUBMISSIONS

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Commissioners Richard Barron, Gail Kennard,
Pilar Buelna, Diane Kanner, & Barry Milofsky
Cultural Heritage Commission
Office of Historic Resources
Los Angeles City Planning
221 N. Figueroa St., Suite 1350
Los Angeles, CA 90012

July 14, 2020

Re: S430 S. Bundy Drive; Case Number CHC-2020-1883-HMC

Dear Commissioners:

430 S. Bundy is a wonderful, relaxing country home that surprisingly still survives in a Los Angeles that tries to demolish anything older than yesterday's groceries or that has character. Its original owner, Hollywoodland developer S. H. Woodruff, would recognize it immediately as his home, which is the Office of Historic Resources' own criteria in determining significant personage. The Staff has been inconsistent with how they apply integrity in this case, not even following their own standards. The Staff also did not correct their report mis-stating that Woodruff never lived in the house; we turned in over 20 pages of evidence collected from more than a year of research, from the 1920 census to voting records to city directory listings, and even including his Auto Club of California membership card, a receipt for a new car delivered to his home, and an ad for his lost Persian cat, all demonstrating that he lived there for 7 years. 430 S. Bundy is extremely rare; only 5 others in the Westgate area pre-date 1920, and they can't be seen from the street either, so we don't know how much they have been altered. The houses we were asked to compare it to have nothing to do with Westgate Acres' history and have been significantly altered or demolished. 155 S. Rockingham has been demolished; 1016 S. Bundy was moved from Santa Monica in 1928, so was not involved in any early Brentwood development, and has been altered on the interior and windows. 405 S. Cliffwood supposedly was a Greene and Greene Brothers' design, but the first floor was gutted in the 1970s and it's now an open floor plan. The Zoom tour, which we were not informed of, went out of its way to paint Woodmere as trashy and dreary.

Woodmere meets the criteria for being designated a Historic Cultural Monument, as a rare example of a Westgate Acres' country home, and as the home of a significant personage in the City of Los Angeles. I urge you to approve it and save one of the last reminders of Westgate/ Westgate Acres/Westgate Heights as a rural "Gentleman's farm" neighborhood pre-1920.

Sincerely,

Mary Mallory

“Woodmere” – Sidney Hawks Woodruff Family Residence

Built 1916

430 S. Bundy Drive, Los Angeles CA 90049

Case Number CHC-2020-1883-HCM

Supplemental Submission No. 2

HISTORICAL NEWSPAPER/PERIODICAL ARTICLES REGARDING SIDNEY H. WOODRUFF AND HIS ACTIVITIES

This **Supplemental Submission No. 2** contains copies of newspaper articles as well as articles published in other historical periodical publications about Sidney H. Woodruff, and his activities related to real estate development and other business pursuits from the period 1912 through the 1920s.

Applicant has primarily enclosed articles that were previously referenced in the initial HCM application Significance Statement narrative, and the Bibliography, with a few added articles subsequently uncovered by continuing research in the S.H. Woodruff Archives.

We had not previously submitted these copies (and other articles we also referenced) in our attempt to follow the HCM instructions to limit the nomination submission to 100 pages.

FOR SALE—

BEAUTIFUL ~~WESTGATE~~ ACRES

Here is a rare opportunity to obtain a beautiful eight-acre foothill tract which, in a short time you can subdivide and sell at a splendid profit. These acres are not far from the famous Beverly Hills, and are level and high, with a gentle slope to the sea. They are in a direct line of rapidly advancing values and command a superb view of the city, mountains and sea. If you wouldn't care to subdivide, it could be made into one of the most beautiful homes on the Pacific Slope. I will sell this at a sacrifice price for all cash. See MR. ~~WOODRUFF~~, owner, 213 Grant Bldg., corner Fourth and Broadway.

Westgate Acreage for Sale by Woodruff, 5-8-12 Los Angeles Times

tached building.

RESIDENCE—H. S. Bradley, 336 Byrne Bldg., has prepared plans for a 2-story and basement, 9-room frame residence to be built at Westgate for S. H. Woodruff. Work will be done by the day under the supervision of Mr. Bradley. Concrete foundation, brick and cement porch, shingled walls and roof, mahogany and white enameled woodwork, hardwood floors throughout, tile fireplace, art and leaded glass, furnace, automatic water heater.

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Home at what is now 450 S. Bundy commissioned by S. H. Woodruff with H. S. Bradley in 1914.

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SOUTHWEST CONTRACTOR

VENTURA COUNTY HOSPITAL.—The P. O. Engstrom Co., Fifth and Beaton Sts., was lowest bidder at \$15,175 on the general contract for the erection of two wings and at \$12,545 for the erection complete of a 2-story brick hospital building at Ventura for Ventura county, in accordance with plans and specifications by Archt. A. C. Martin, 420 Higgins Bldg. The lowest bids on other work were: Plastering—P. O. Engstrom Co. (a) two wings, \$2,381; (b) building complete, \$2,925. Painting—H. E. Zelinsky, 11 W. Hollman Bldg.—(a) \$2,110; (b) \$2,500. Marble and tile work—Joseph Muste Sons—Kearney Co. (a) \$2,200; (b) \$2,430. Electric wiring—P. H. Newberry Electric Co.—(a) \$2,571; (b) \$2,751. Plumbers—N. E. Bower (a) \$2,510; (b) \$2,700. Heating—Thomas Haverly Co. (a) \$1,500; (b) \$2,250. Elevators—Joseph Iron Works, \$2,950; Baker Iron Works, \$2,935. (a) Elevator Co., \$2,119. The lowest two bids on each part of the work were taken under advisement and the others rejected. The board of supervisors is considering a new site for the building, which, if purchased, will necessitate the drawing of a new set of plans. Following are the bids:

General contract—P. O. Engstrom Co. (a) including two sections \$25,435; (b) additional wing \$6,121; (c) boiler house \$4,672; (d) total \$36,228; L. Simpson & Co. (a) \$26,812; (b) \$10,279; (c) \$3,203; (d) \$40,171; Alta Plating Mill Co. (a) \$27,704; (b) \$12,740; (c) \$2,291; (d) \$44,051; Ventura Mill & Lumber Co. (a) \$29,521; (b) \$12,778; (c) \$3,007; (d) \$45,306; L. A. Plating Mill Co. (a) \$27,131; (b) \$14,000; (c) \$4,500; (d) \$45,631; C. McNeil (a) \$29,978; (b) \$12,151; (c) \$3,125; (d) \$45,254; Willard-Stater Co. (a) \$29,300; (b) \$12,000; (c) \$4,000; (d) \$45,300; Broadway Construction Co. (a) \$29,300; (b) \$12,000; (c) \$4,000; (d) \$45,300; J. P. Hest Martin Co. (a) \$29,300; (b) \$12,000; (c) \$4,000; (d) \$45,300; J. P. Hest Martin Co. (a) \$29,300; (b) \$12,000; (c) \$4,000; (d) \$45,300; Eugene Seibler, (d) \$45,300; Merchants Broker and Investment Co. (a) \$29,300; (b) \$12,000; (c) \$4,000; (d) \$45,300; Heating—Thos. Haverly Co. (a) including two sections \$1,500; (b) additional wing \$2,250; (c) boiler house \$2,500; (d) total \$6,250; N. E. Bower (a) \$1,719; (b) \$2,250; (c) \$2,500; (d) \$6,469; Thos. Hagan, (a) \$1,710; (b) \$2,400; (c) \$2,500; (d) \$6,610.

Electric wiring—P. H. Newberry Electric Co. (a) two sections \$2,571; (b) additional wing \$2,751; (c) boiler house \$2,950; (d) total \$8,272; N. E. Bower (a) \$1,719; (b) \$2,250; (c) \$2,500; (d) \$6,469; Thos. Hagan, (a) \$1,710; (b) \$2,400; (c) \$2,500; (d) \$6,610.

Marble and tile—Joseph Muste Sons—Kearney Co. (a) two sections \$2,200; (b) additional wing \$2,430; (c) boiler house \$2,571; (d) total \$7,201; L. A. Mantel and Tile Co. (a) \$1,800; (b) \$2,400; (c) \$2,500; (d) \$6,700; W. V. Collins, (a) \$1,800; (b) \$2,400; (c) \$2,500; (d) \$6,700; California Marble and Tile Co. (a) \$2,100; (b) \$2,500; (c) \$2,500; (d) \$7,100.

Plumbing fixtures based on proposition No. 1—N. E. Bower, (a) two sections \$2,510; (b) additional wing \$2,700; (c) boiler house \$2,950; (d) total \$8,160; P. W. Duval, (a) \$2,500; (b) \$2,400; (c) \$2,500; (d) \$7,400; Thos. Haverly Co. (a) \$2,500; (b) \$2,400; (c) \$2,500; (d) \$7,400; Thos. Hagan, (a) \$2,500; (b) \$2,400; (c) \$2,500; (d) \$7,400.

The building will be 2-stories and will provide accommodations for about thirty patients. It will contain offices, dining room, kitchen, ward, private rooms and baths. Dimensions, 30x35 ft. Concrete foundation, pressed brick facing, artificial stone trimmings, composition roofing, galvanized iron and wired glass skylights, hardwood and pine floors, O. P. trim, elevator. There will be a steam heating plant housed in a detached building.

RESIDENCE.—H. R. Bradley, 236 Harvard Bldg., has prepared plans for a 2-story and basement, 3-room frame residence to be built at Westside for S. H. Woodruff. Work will be done by the day under the supervision of Mr. Bradley. Concrete foundation, brick and cement porch, shingled walls and roof, subrocks and white enamelled woodwork, hardwood floors throughout, tile fireplace, art and leaded glass, furnace, automatic water heater.

RESIDENCE.—B. H. Bush, 524 Tule Insurance Bldg., is preparing plans for a 2-story, 3-room frame residence to be built at Pomona for Fred Rhoda, 910 W. Laurel St., that city. Bids will be taken by the owner in Pomona. Concrete foundation, rubble siding and shingled walls, Gensco roof, cushioned porch walls and pier, prepared brick mantel, O. P. trim, oak floors, pressure water heater, cement basement. There will also be a garage. Cost \$3,000.

FRAME FLATS.—Frank L. Fries, 242 N. Normandie Ave., has had plans prepared for a 2-story frame flat building which he will build for himself at 210 W. San Martin St. Cost \$2,000. It will contain four flats in suites of three rooms and bath each. Dimensions, 24x11 ft.

RESIDENCE.—Wm. E. Vender, 322 N. Ferraro St., will build for himself by day work a 2-story, 3-room frame residence at 241 St. Andrews Place. Cost \$3,000.

CONTRACTS AWARDED.

BUNGALOW CONTRACT.—H. W. Olson, 1613 Vermont Place, has prepared plans and has a contract for the erection of a frame bungalow court at 4633 Vermont Place for M. M. Forsandot. There will be four 2-room bungalows and one double bungalow containing two 3-room suites. Total cost \$3,000.

Cement footings and porches, redwood siding, composition roofs, pine trim and floors, water heaters.

RESIDENCE.—T. E. Foster, 1507 Harold Way, is preparing plans and will build a 1-story, 3-room frame residence at Glen Dale for Mr. Collins. Concrete foundation, shakes, composition roof, brick and cement porch, hardwood floors, composition alk drainboard and bath room floor, tile mantel, piped for furnace, water heater and boiler.

BRICK STORE BUILDING.—May Brown, First National Bank Bldg., Graduate, have prepared plans and have a contract at about \$2,000 for the erection of a 1-story brick store building on Grand Blvd. between Santa Ave. and Chestnut, Graduate, for G. J. Stinson, 1618 Beverly St. Ten store rooms. Dimensions, 25x75 ft. Concrete foundation, cement floor, pressed brick front, composition roofing, plate glass store fronts, plumbing, electric wiring.

RESIDENCE.—A. L. Walters, 1125 23 Melina St., has signed the general contract at about \$400 for the erection of a 2-story, 12-room frame residence on Norton Ave. between Sixth St. and Wilshire Blvd. for Alice C. Alden. The contract does not include plumbing, painting, wiring, heating, outside cement work or fixtures. A. R. Kelly, Archt., Story Bldg.

FRAME FLATS.—The Acme Building Co., 101 Wright & Callender Bldg., has a contract at about \$375 for the erection of a 2-story frame flat building at the corner of Marion and Kensington Road for Mrs. M. J. Halver. Plans by H. A. Reil, 101 Higgins Bldg. The building will contain four flats in suites of three rooms and bath each. Dimensions, 27x45 ft. Concrete foundation, brick porch piers, rearna siding, composition roof, oak and pine floors, O. P. trim, wall beds, automatic door openers.

PLUMBING AND HEATING.—The Thos. Haverly Company has been awarded the contract at \$61,000 for the plumbing, steam heating and automatic sprinkler system in the 2-story reinforced department store building now being erected at Seventh and Grand Ave. for the J. W. Robinson Co. Frederick Noonan and Wm. Richards, architect and engineer, Brockman Bldg.

RESIDENCE.—J. M. W. Stracks and T. C. Horton, 5426 Camerford Ave., have a contract at about \$300 for the erection of a 2-story, 10-room frame residence at 1812 Tenth Ave. for Chas. B. Lavier.

RESIDENCE.—The Cooper-Pete-Clapton Co., 301 Story Bldg., will start work at once on the erection of a 2-story, 2-room frame residence at 618 S. Ardmore Ave. for Chas. B. Southcot. Cost \$3,500.

FRAME FLATS.—Lee Brothers, 324 R. Granovary Place, will start work at once on the erection of a 2-story frame flat building at 307 S. Bonendo St. for Mrs. Gladys D. Vogel. Cost \$2,500. Plans by H. J. Krauer, 411 Citizens National Bank Bldg. The building will contain four flats in suites of four rooms and bath each. Dimensions, 40x70 ft.

BUNGALOW.—C. B. Albright, 1010 Hollywood Blvd., has a contract at \$2,000 for the erection of a 2-room frame bungalow at 5425 Harold Way for A. Hyatt Smith.

RESIDENCE.—The Weston Building Co., 602 Lankershim Bldg., has the contract at \$200 for the erection of a 2-story, 3-room frame residence at 2201 Fifth Ave. for Marjorie M. Benedict, 121 St. Third St.

RESIDENCE.—The Milwaukee Building Company, Wright & Callender Bldg., has been commissioned to prepare plans for a large English style residence to be built at Windsor Square for Eugene F. Kline of the law firm of Lewin & Kline. The house will contain twelve or fourteen rooms. The Milwaukee Building Company will erect the house.

RESIDENCE.—The Milwaukee Building Company, Wright & Callender Bldg., is preparing plans and will build a 2-story, 8-room

STRUCTURAL STEEL CONTRACTORS

Building Material

REPRESENTING

MCCLINTIC-MARSHALL CO.
Structural Steel.

STEIGER TERRA COTTA WORKS.
Terra Cotta.

CONCRETE STEEL CO.
Reinforcing Steel.

DETROIT GRAPHITE CO.
Steel Paints.

Hugh G. Purcell Co.

700 H. W. Hollman Bldg.
Phone A5564 Main 38

Courier.

A DEAD SHOT WITH AN AUTO

S. H. Woodruff, the man who rebuilt half of San Francisco and who now calls Los Angeles his home, has additional claims to fame. He is a dead shot—with an automobile. There is a story floating around the cafes and clubs of Woodruff's accurate aim, which recently put to shame three of his friends who pride themselves on their marksmanship. The scene of Woodruff's exploit was a level mesa of several thousand acres extent, covered with six-inch stubble. Across it dashed Woodruff in his Winton six, three companions riding with him, all boastful of their gun abilities and two of them former cowpunchers. Fifty feet ahead of the car ran a badly frightened coyote kept in that same relative position by the skillful maneuvering of the driver, while the three hand-artillery experts, each armed with an automatic pistol, popped away at the fleeing animal. When the 200th shot had been fired and the marksmen paused to open a fresh box of cartridges, Woodruff, so the tale goes, lost patience and, using the Winton's front wheel as a weapon, put an end to the coyote's career. Only three of the machine's tires were flat when the hunt was over. I hear that Mr. Woodruff's fine new home at Beverly Hills is nearly completed and that he and his family expect soon to leave the Bryson, where they have been passing the winter.—Los Angeles Graphic.

Come In!

NOCKING AT CITY'S GATE

*Rich District to West
Seeks Admittance.*

*Angeles to Vote on it
Sixth of June.*

*ter Market, Development
and Employment.*

A interesting and important position to which little attention has been given because it occupies a minor position on the ballot coming before the voters of Angeles in connection with the election a week from next day, June 6. This is the call for the rich and picturesque Westgate district for admittance to the metropolis by annexation. The district, comprising 80,000 acres, voted overwhelmingly on April 24 to come into the city and it now remains for the electors of the city to open the door by voting. The proposed merger has met with comparatively little opposition has developed, and it is expected the voters will give such general approval that the magnificent territory will feel itself unanimously welcomed.

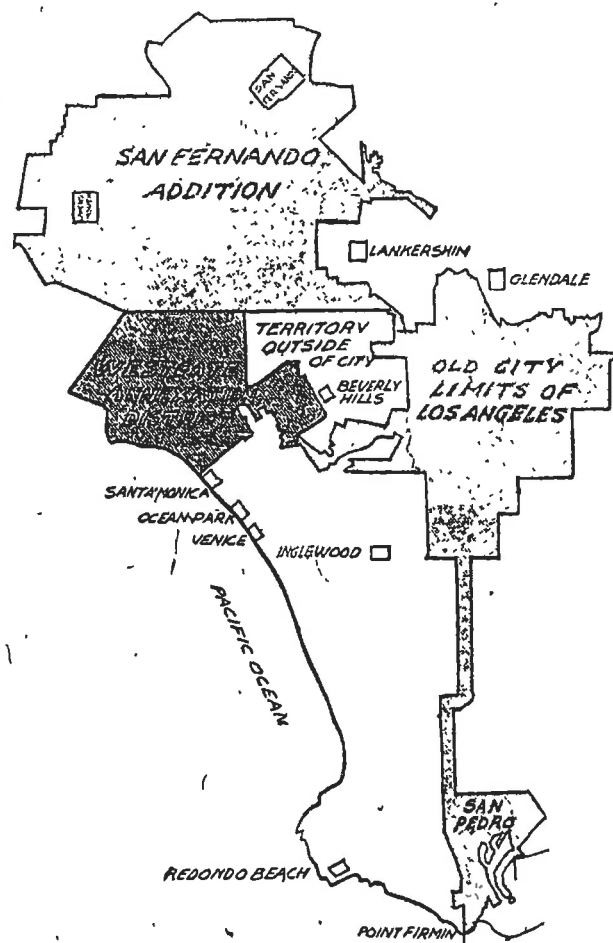
The district includes Westgate, Hollywood Park, the Los Angeles Country Club, the San Vicente ranch, the Wolfskill ranch and many other large properties, even including a considerable stretch of frontage—all the way from Santa Monica to above the old long beach. It extends from the annexed Fernando Valley on the north to the annexed Palma district on the south, and westward from the present city limits to the sea. The district includes the incorporated cities of Santa Monica and Sawtuck and 100 acres of low-lying land in the mouth of Santa Monica Bay are excluded. In the district wide reaches of fertile land, many miles of foothill region and a bar of palatial country estates. Hollywood Park is a place of great natural beauty with many fine residences, and the same is true of much of the district.

The abundance of water is the thing the territory now lacks, without which it cannot attain its stage of development aimed at. The stage is already well begun; hence the desire to obtain a share of the plentiful Owens River supply—water which under the municipality's fixed policy can never be obtained without first annexing to Los Angeles.

Proponents point out that the gain of this district would mean to the city a large additional margin of water of which it has an immense surplus, a corresponding increase of revenue, and the acquisition of desirable territory. To the district it would mean tremendous development and wonderfully increased productivity and output with little increase in taxation, eased by cheaper water, both domestic and irrigation, better schools, public utilities and protection generally. The construction of the new distributing system necessary to handle the water would give employment to many hundreds of men for a long time to come, result in the circulation of hundreds of thousands of dollars, and bring an era of prosperity such as has never been known between the city and the sea.

The Hollywood-Beverly-Santa Monica range, next to the San Fernando annexed district, the Calheung range, would afford the largest of thus far found for aqueduct. The district would immediately proceed to bond itself to build a pay for its distributing system, assume its proportion of the water, harbor and power bonds. The Annexation Commission, the Board of Public Service Commissioners, the Council and civic organizations.

Rich Beach District Would Join City.



Map of the Westgate annexation district.

Showing the extent of highly-desirable territory which has voted to come in, and which the electors of Los Angeles are asked to approve at the special election June 6. The darkly-shaded portion shows the proposed addition to the city and the lighter portions the present boundaries.

Woodruff lots

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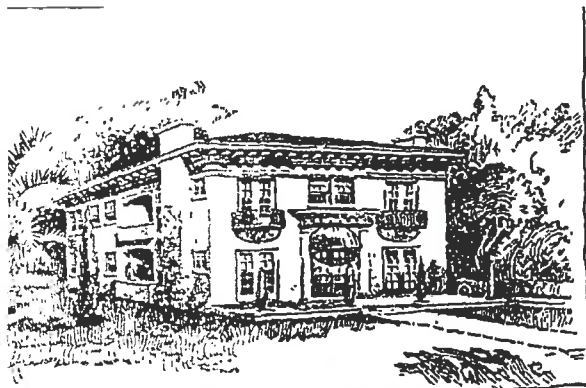
teenth avenue, \$1150.

HOLLYWOOD REALTY DEALS
Sales made by Tracy E. Shoults
company, 5510 Hollywood boulevard:
Nine-room house on Edgemont, be-
tween Hollywood and Sunset boule-
vards, to S. J. Stuart. Price, \$7500.
Six and one-half acres orange
grove at Riverside, to Edgar J.
Swartout, \$6500.
Two lots on Bronson avenue, to S.
H. Woodruff, \$1800 each; to be im-
proved with two white plastered flats
to cost \$10,000 each.
Lot on Gordon, near Fountain, to
T. J. Thompson, \$1000.
Two acres on Encino avenue, Lan-
kershim, to L. W. Brown, \$1400.
Five acres on Eighth street, Van
Nuys, to Mr. Elmer, -4000.

HOME-BUYING LOGIC
"A little land and a better living,"
is the title of a new educational
folder published by the Janss com-
pany in which the opportunity of the
half-acre and acre suburban farm

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 **Date:** 22 Jul 1916



Flat building for M. S. Woodruff.

Attractive improvement now under construction on Sunset boulevard.

COMMON ENTRANCE.

An attractive flat building is now nearing completion for M. L. Woodruff at No. 5559 Sunset boulevard. The structure differs from many others of its type in that it has a common entrance for all four suites and a single stairway to the two upper apartments. From the exterior the building presents the aspect of a large, private residence. The walls are faced with white cement plaster and are set off by a metal entrance canopy and iron grill work under the windows. S. H. Woodruff drew the plans.

HEADS DEPARTMENT.

M. T. Tungate, a local realty man, has joined the force of the Janus Investment Company as manager of a new department handling farm lands and exchanges. Mr. Tungate has made a specialty of land trades for a number of years.

LAUNCH PAVING PLAN.

The extension of the paving of South Vermont avenue was considered at a meeting held by representatives of several improvement associations in the Chamber of Commerce rooms during the past week. Tentative assessment districts were outlined and committees were appointed to secure signatures to a petition asking for early action on the improvement.

In Earnest

WORKING FOR HUGHES.

Gifford Pinchot is Here on His Swing Around the Circle in Effort to Line Up Progressives for Republican Presidential Candidate.

That the vote of the erstwhile Progressives will be the deciding factor in the coming Presidential election was affirmed here yesterday by Gifford Pinchot, former chief of the Bureau of Forestry under Presidents Roosevelt and Taft. Mr. Pinchot is at the Van Nuys, accompanied by his secretary, P. S. Stahlacker.

"The old-line Republicans will vote for Hughes, anyway, just as the hereditary Democrats will vote for Wilson," said he, "and in the final analysis the man who gets the Progressive vote will win. I am touring the country trying to line up the Progressives for Hughes."

Mr. Pinchot left his home in Millford, Pa., about two weeks ago, and has stumped Indiana, Illinois and the Northwest. He came here from Oregon, and will return via Tucson and Chicago, leaving here Tuesday evening. He spoke in Pomona last night. Tomorrow night he will speak at the Shakespeare Club in Pasadena. His only local address is scheduled for tomorrow noon before the Women's City Club.

Betterment.

NEIGHBORS ORGANIZE.

Residents of Westgate Annexation
District Take First Steps
Toward Forming Improve-
ment Association—Of-
ficers are Elected.

At a meeting of residents of the Westgate annexation district, Tuesday evening, steps were taken to form what will be called the West Los Angeles Improvement Association. J. Marion Hill, was chosen temporary chairman and A. E. Diebold temporary secretary.

A committee on constitution and bylaws was appointed by the chairman, consisting of A. E. Diebold, Charles Putney, J. H. Francis, S. H. Woodruff and Mrs. Coates, to draft the constitution and bylaws. All present were constituted a committee of the whole to secure memberships.

The next meeting will be held on Tuesday, September 5, at 8 p.m., to hear the reports of the committees and to form a permanent organization.

🏠 / [Los Angeles Herald](#) / 1 October 1918 / [Aviation Chief Is Offering Aid to Propaganda Film](#)

Los Angeles Herald, Volume XLIII, Number 286, 1 October 1918 — Aviation Chief Is Offering Aid to Propaganda Film [ARTICLE]

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Aviation Chief Is Offering Aid to Propaganda Film

It has just come to light that a part of the propaganda picture made under the direction of Henry McRae has already been taken at North Island where Col. H. B. S. Burwell showed great interest in the possibility of showing to the American public the great developments in the aerial branch of the service. Too much cannot be said of the personal touch Col. Burwell is showing and the assistance he is rendering the Photo Crafts Film trust in making this war picture an absolute reproduction of warfare as participated in by the aviation department.

By reason of the patriotic work on the part of S. H. Woodruff, the launching of this organization to make this big film production was made possible. It was through Woodruff that the financial support of a number of prominent Los Angeles business men were brought together for the making of this patriotic picture.

Fred LeRoy Granville and Roy Klafi, two of the most efficient cinematographers, will handle the photographic end of the picture.

The purpose of the Photo Crafts Film trust is to make a war feature of multiple reel length covering the aerial branch of the service from the cutting of the spruce to the actual daring of our men in battles over the firing lines of Europe.

Battles in the air will be staged for the camera as it actually happens over there and a number of aviators from France, England, Italy and America who have been sent to this

ALLEGED MAIL FRAUD CASE IS DROPPED.

The Federal grand jury having failed to return an indictment against S. H. Woodruff and J. B. Girand, charged with using the mails in a scheme to defraud, the case has been dropped and the bond of the defendants exonerated.

The charge against Woodruff and Girand was made by F. M. Pool of this city, who alleged fraud in connection with an Arizona land deal, involving about \$2800, and it is understood that an arrangement has been made by which Pool secured about 600 acres of land of the original area, that it is alleged is worth as much money as he had invested in the enterprise. The case has been pending for a year or more.

Zap:

SPEED WORK ON WINDSOR HTS. FINE HOMES

A striking illustration of Los Angeles' rapid expansion and a splendid example of how building gentleness are solving the serious problem resulting from the shortage of homes, is found in the subdivision and attendant improvements of what is known as Windsor heights.

The rapid transition of one of the most slightly "barley fields" in the Wilshire district, into an stirring residential section—a subdivision that will add new honors to those already conferred upon the Wilshire district, for fine homes and homes—now—is providing considerable comment from builders and home-seekers.

Lesser 60 days ago this slightly land embracing what is now known as Windsor heights, contained not a single improvement, save the street car line which runs from one extremity of the tract to the other. Today, however, is a different story.

TRANSFORM TRACT

Under the able direction of R. H. Woodruff, who is well known in business and financial circles, these properties are being transformed into avenues of fine homes. Grading forces are laying out the streets, concrete workers are putting in the sidewalks and curbs, and contractors are erecting homes attractive in design and unobtainable in quality. Water, gas and electricity and sewer lines also have been installed.

Before coming to Los Angeles, Woodruff gained reputation as a home builder genius in Philadelphia, where, in a remarkably short time and under a single order, he erected 2000 homes.

TELLS PLAN

Commenting on the Windsor heights project, Woodruff remarked: "Our aim in placing Windsor heights upon the market is to give to the people of Los Angeles a community of 1000 homes, with such safeguards as will insure the desirability of the environment for many years to come."

"The purchase of a lot in Windsor heights carries with it all modern improvements, and building restrictions have been provided which will insure congenial neighbors."

FINE VIEW

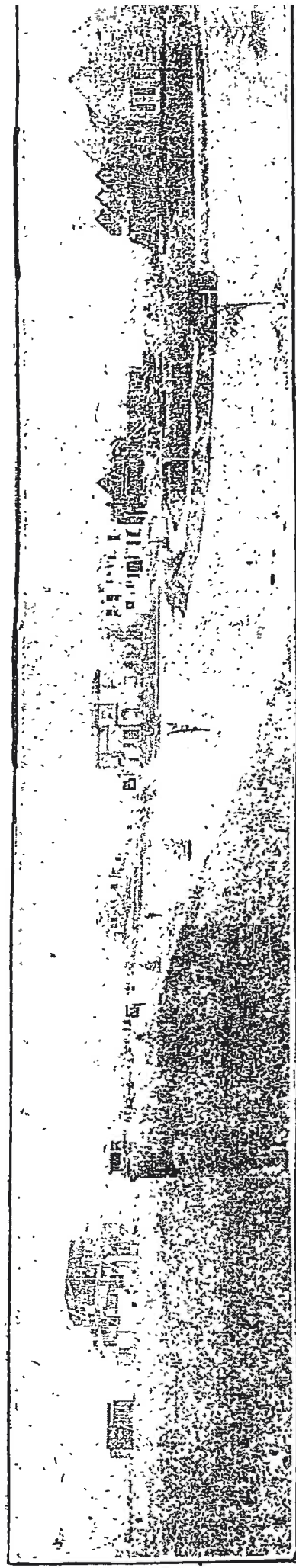
Windsor heights, which is said to be the highest point in the Wilshire district, commands a fine view of all the surrounding country. To the north lies Hollywood with its miles of artistic homes against a background of mountains.

Windsor square, known throughout the southland as a community of beautiful residences, lies to the east, while Wilshire adjoins on the south. Westward is the green acres of the new Wilshire Country club.

Identified with Woodruff in the subdivision and marketing of Windsor heights is Tracy A. Smith, who is regarded as one of the foremost subdivision experts in California.

This article has been automatically logged from the Los Angeles Herald 13 March 1920 organized into a large column that appeared for display on your computer screen.

Little More Than a Barley Field a Year Ago; Today a Thriving Community of Fine



Panoramic View of the New Development of Windsor Square, Showing Types of Homes Now Being Erected in This Tract. Since that time more than three-quarters of the lots in the tract have been sold and more than 800, have been erected by the purchasers of homesites.

EMARKABLE SALE RECORD Access in Marketing New Windsor Square Attributed to Advertising.

I believe in a strong, snappy, pertinent campaign of advertising remarkable development of New Windsor Square. "Many realtors make the mistake of carrying on a long charges when selling real estate," says S. H. Woodruff, who

campaign that really is a waste of money and is so intermittent that it fails to hold the attention of the buying public upon the desirable features of the merchandise offered for sale.

"I consider the daily newspaper the best medium of reaching the buying public, but discrimination must be used in the placement of the copy, published in a newspaper, is not advertising as it is now understood by experts. Attention must first be attracted by differentiating the 'ad' from everything else on the

page. Next a desire for what you have to sell must be created in the mind of the reader by a clever psychology of suggestion.

"Finally, I would advocate persistency. Many advertisers are like the farmer who tolled up the hill with the load of apples, but, just before reaching the summit, became discouraged and disgusted and ceasing his efforts, let the whole load roll to the bottom of the hill, whereas, had he continued his efforts a little longer, he would have surmounted the summit.

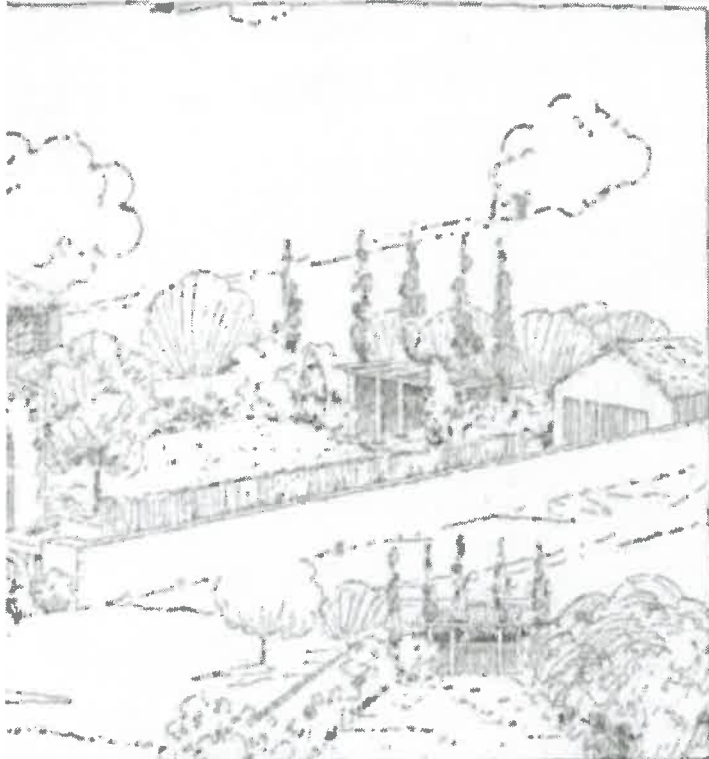
The success of these principles has been fully demonstrated in New Windsor Square, where an unparalleled record has been established in the way of a quick turnover. By a constant reiteration of its advantages those anxious to secure homesites have been led to investigate this property.

"The average length of time required to dispose of a subdivision of this size and character is ten years. In New Windsor Square the plow was first put into the barley field one year ago and it is now nearly sold out. The principles I have enunciated will produce similar results with other tracts that possess equivalent attractions.

"Sooner for purposes of illustration we have a property costing \$1,000,000. At 7 per cent the overhead of interest alone, not to mention office maintenance, would in ten years amount to \$700,000. This is a tremendous burden to carry, and it requires no great perceptive faculties to perceive that if a \$50,000, or even a \$100,000, campaign of advertising will clean it up in one or two years, that that is the only sensible way in which to operate. This method of operation also makes it possible for the investor to buy a tract of from \$300 to \$2000 per lot and still make a fair profit."

"Times" Prize Homes Make Happiness Complete

Crest Home



THRONGS VISIT NEW BUNGALOW

*Will be Completed Before
Campaign Ends*

*Quaint Spanish Lines Are
Attractive*

*House is Marvel of Modern
Convenience*

Candidates in The Times \$15,000 prize campaign, who are watching the construction of the 1500 Spanish bungalow in West Hollywood Tract, are familiar with the rapid progress being made. As one of The Times' best prizes, it is arousing much interest, and is daily visited by throngs of people, the majority of whom are candidates or their friends.

In designing this Spanish bungalow, J. H. Woodruff, who was the architect for the Adobe electric house in Windsor Square, determined to incorporate in it the spirit of old Spain. As the building grows and the designer's plans unfold, his success is becoming evident from day to day.

The Western Construction Company, builders of this bungalow, are making rapid strides in bringing it to completion. When the final touch is given and it is thrown open to inspection, the result will be a wildly exciting rush on the part of candidates. Every one will be after the prize that will mean possession of this charming home.

Beginning with a broad, solid concrete foundation, reinforced by additional supporting walls that extend the full length of the house, it is one of sound material and skilled workmanship are going into the building. That it will stand sturdily throughout the years, "four-square to the world," an honest purpose expressed in honest craftsmanship, is the future predicted for this second Times home.

All Spanish, from the deeply embrasured windows that face the east—grilled and balconied with wrought iron—to the arched entrance flanked by quaint arches set to guide the steps of the welcome guest when the light of day is gone, it is a picture of old Castile.

Through the deep tiled porch there is an inviting glimpse of the sparkling fountain in the patio. Tall lotus leaves, rising like fairy shields from the water, add colorful beauty to the flowers and shrubs. In the fountain's heart a great creamy lotus blossom floats high, lifting its waxen fingers to the jeweled spray that gives it life.

NO TROUBLE TO SPRINKLE THE LAWN

*Engineers Will Install
Sprinkler Systems Beneath
Turf*

One of the recent announcements regarding the lawn sprinkler systems that are being installed in the \$15,000 home in Wilshire Crest and the \$8500 Spanish bungalow in West Hollywood tract offered as first prizes in The Times \$15,000 prize campaign is of keen interest to candidates.

Every bit of information concerning the location, construction, or installation of new and desirable features in home planning is eagerly sought by candidates. Inquiries as to this or that particular service are constantly being made at campaign headquarters. As rapidly as details are worked out, the candidates are informed,

either through the columns of The Times, or when making personal calls at the campaign office.

The sprinkler systems that are being installed by the Howard-Olsen Company in the grounds of the two beautiful Times homes, offer many superior features.

This lawn sprinkler system has been designed by capable engineers, and will be installed by skilled mechanics under careful supervision. One of the chief advantages offered by this system is ease in watering, and an even distribution of the moisture, which insures a thick, heavy turf.

The heads for the water distribution are set below the surface of the lawn, allowing the lawn mower to pass freely over them without damage to the cutting blades, or water jets.

As The Times is seeking the best service equipment available for the prize homes, this sprinkler system was selected only after Meyer & Heller, designers of the Wilshire Crest home, and J. H. Woodruff, creator of the 1500 bungalow in West Hollywood tract, had thoroughly investigated the Howard-Olsen Lawn Sprinkler system and become convinced of its superiority.

ANY HELP TO BUILD BUNGALOW

Architect, Builders and
Subcontractors All Con-
tribute Their Best

Perhaps no prettier motif could
be selected than the Span-
ish architecture that makes the
prize bungalow so unique
in appearance. It is
the work of S. H. Woodruff, well-
known architect, who will be re-
minded as the architect for the
electric house in Windsor
park that won the admiration of
hundreds of people.

The construction of the bungalow
was in the hands of the West-
ern Construction Company, which
contributed to Los Angeles
one of its most beautiful homes.
Perhaps no home in Los Angeles
elsewhere for that matter, and
it had five acres of the best
land in the city.

prize bungalow was built. Every
carpenter, every plasterer, every
laborer, seemed to take unusual
pride in his particular contribution
of handiwork that formed this
home of homes.

Many subcontractors had an im-
portant share in the completion of
the bungalow, and in every case it
seemed their determination to give
their best efforts and use only the
best materials in order that this
bungalow might stand as a monu-
ment to their own interest in mak-
ing this a home complete.

Following is a list of the con-
tractors and subcontractors who
have worked to make The Times
prize bungalow a wonder home:
Rock and sand, Willard & Wood-
hull; cement, Riverside Portland
Cement Company; rough lumber,
Sash and doors, interior trim, par-
quet floors and Tennessee red ce-
lar, Hammond Lumber Company;
Hydrant bath and California stucco,
Los Angeles Lino Company; plas-
tering, George Kweram; roof,
Standard Roofing Company; roof
tile, C. L. Pasmore; plumbing, C.
J. Quinn; paints, Mathews Paint
Company; vitrolite enamel, Pratt
& Lambert Varnish Company;
screens, Culver City Manufactur-
ing Company; tile and mantle,
California Tile and Mantel Com-
pany; sprinkler, Howard Olsen
Company; Petroleum sanitary sink
and drain board, Starr Rupp Com-
pany; wind, dust and rain-proof
weather strip, Monarch Metal
Weather Strip Company; Hoosier
cabinet, receiver, ironing board,

Peerless built-in fixtures, Peerless
Built-in Fixture Company; cement
work, Mike Maslich; sheet metal,
Emil Brown & Co.; lighting fix-
tures and ornamental iron, Archi-
tectural Iron Works; electric wir-
ing, F. H. Roberts; landscaping,
Beverly Hills Nursery; hot-water
heater, Superba Heater Sales Com-
pany; heating, Potter Radiator
Corporation.

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OUT TODAY

New Victor Records

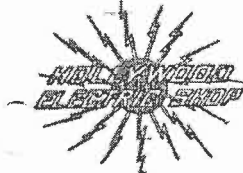
Correst Studio, Victrolas
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 "Give an Electrical Gift"
 PRACTICAL GIFTS THAT PLEASE
 Electric cleaners, percolators, electric washers, toasters, waffle irons, curling irons, vibrators, radio sets, Xmas Tree lights.



6654 Hollywood Blvd.
 'phones 57390 Holly 7593
 "Everything Electrical"

A Record of Achievement

By WILL E. CHAPIN

We have tabulated and estimated most of the physical resources of Los Angeles, and have reduced to figures the details of the wonderful progress made by the city, and Hollywood is no less definite in stating her own visible assets and future prospects. However, the greatest and most imperishable wealth of any city is the quality of its citizenship, and the mental resources of which the physical

fold the population of this community and those adjacent to it in a few years. This achievement is, in itself, worthy of all praise, and the men who are active in bringing it to perfection, are real contributors to civic greatness, but among them is one who has been a pioneer in certain fields, and few of our citizens are aware of the scope of his work.

Sidney H. Woodruff, of Hollywood-



SIDNEY H. WOODRUFF

accomplishments are merely symbols, can not be reduced to statistics. Physical accomplishments, however, form the data of history, and the personality of the men who make our annals is the most inspiring of all forms of narration, for through the outworking of personality the spiritual entity is revealed. To the north of Hollywood a wonderful hill development is taking place, and the Hollywood Hills Association is formed of those who are creating in that area a home-section that will increase five-

land, has probably done more for progress in constructive work in architecture, than any man in America, and has brought about certain revolutions that have been of immense benefit to the public, and has done so against bitter opposition and almost single-handed. While he does not lay claim to being a "self-made man," in the ordinary acceptation of the term, as he had every advantage of early education, culture and refined surroundings, yet he is certainly a self-made architect, and is a living demonstra-

tion that the most difficult and technical of all the professions can be self-mastered by one who has the determination, stamina and intellectual ability to do so.

In his early youth, Mr. Woodruff led the life usual for the only son of a well-to-do family, but when a turn of the wheel of fortune deprived his people of their wealth, and he was left with heavy responsibilities and a hundred dollars as his sole capital, he determined to become a builder. "I did not know a joist from a studding," he says of the experience, "but I knew I could learn by doing things, and so had the nerve to try."

His first investment of his small capital was in a journey to a seaside town where a resort hotel had burned and the owner, who was an acquaintance, found himself absolutely unable to borrow capital to finance a new building. Woodruff was then just nineteen, but he took the contract of erecting this one hundred thousand dollar building, on condition that he should receive a half interest in it when completed and in its business.

How he financed it is an amusing and instructive example of initiative, nerve and fighting spirit, but he did; and how he learned, as the work progressed, by practical experience, by study of every book available, and successfully finished this building, selling his share afterward for sixty thousand dollars cash in a few months before he was twenty, and thus made a phenomenal interest on his hundred dollars plus personality, is an interesting story; and this venture laid the foundation of his future.

Having investigated experiments made with re-enforced concrete in France, Woodruff determined to experiment some himself. He did so, and was convinced that it was the best possible manner of construction. The Thomas Motor Company of Buffalo, New York, were converted to re-enforced concrete, and gave him a contract for the erection of a four story building. He constructed it of concrete pillars and glass windows, with metal frames for all doors and openings, making it absolutely fire-proof, and it became the model on which the other large motor companies afterward built.

The architects were skeptical where they were not openly hostile, and predicted all sorts of dire things from the new process, and tried hard to discredit Woodruff. The building contractors were no less disgruntled for along with the revolution in structure, he had introduced a similar disturbance in the manner of bidding. He was not only the builder of the first re-enforced concrete structure in America, but instituted the "cost-plus" plan of bidding, which took the "con" out of contracting, made builders bid in the open market for all material, keep their books open to the owner, and instead of making combinations among themselves and dividing graft, they were allowed only a percentage of the cost of the structure.

Owners everywhere were instantly in favor of the new method, and in spite of all opposition it became the rule throughout the building world on all large contracts. The Baltimore fire gave Mr. Woodruff his opportunity, and he erected there, in the burned area, two hundred and forty-nine re-enforced concrete buildings on the cost-plus plan, and triumphantly established the new system. After the San Francisco fire he came to this

coast, where re-enforced concrete had no foothold, and repeated his eastern success, building thirty-two large buildings, and having upon his payroll a constant average of ten thousand men for a period of eighteen months. He also repeated upon this coast his experience with opposition, but today architects and builders alike recognize the worth of his innovations, and perhaps practice them without knowing their history.

During the war, Mr. Woodruff conceived the idea of an aerial torpedo, which should automatically discharge its projectile after a pre-determined and automatic flight. He perfected his principle, and engaged a skilled worker to incorporate it in a machine. The work was financed equally by Mr. Woodruff and a group of patriotic friends, and was tried at Kelly Field in the closing days of the war, in the presence of officials of the War Department. A malicious interference with the machinery by unknown parties, prevented its perfect working, but at the close of the war the plans, drawings, patents and machine were presented to the Government. The damage to the machinery was repaired, by the War Department, the torpedo tried, and it was discharged after an eight-five mile flight, within a thousand feet of its predetermined destination, its charge being sufficient to cause wide-spread destruction. The government adopted it, and thus Mr. Woodruff's idea in warfare is likely to become a valuable aid in our national defense.

The establishment of a board of architects to supervise building in the Hollywood Hills, as a part of the work of the

Association, is but the extension of an innovation made by Woodruff in the development of New Windsor Square. For the first time in the history of real estate subdivision, he there instituted a supervising Board, and nowhere in the country is there such a variety of correct architectural styles to be seen in a single neighborhood as in that beautiful addition to the city. So popular did the supervising board become, that all subdivisions afterward opened for the better class of residents adopted it, at the demand of lot purchasers, and now all subdividers of residence property of a distinctive character maintain a certain supervision. In the Hollywood Hills it will tend to create a section of the most beautiful and distinctive homes to be found anywhere.

Hollywood to Have Another School

Condemnation proceedings have been issued by the Board of Education on a tract of land at Ambrose and Commonwealth avenues, according to a statement issued by W. E. Record, business manager of the board. It is planned to erect a new twelve or fourteen room building here to relieve the congestion now existing at the Los Feliz school. No definite time has been set for obtaining construction bids for the new building.

Excavation has commenced for the Hollywood High School auditorium for which the contract was recently let.

Hollywood rentals and leases. Ruby Hill with Jessie H. Royer, 7562 Sunset boulevard. 577-784. Adv

EVERY HOPE FULFILLED

EVERY AMBITION REALIZED

"YES-THEY'RE YOURS"

IF YOU OPEN AN
ACCOUNT AT THIS
"HOME" BANK
AND THEN ADD TO
IT REGULARLY

-means thrift
-but it's sure

-this
bank

Federal Trust & Savings Bank
OF HOLLYWOOD

-of course.

"HELPERS OF SAVERS"

SECRET SHARED BY SUCCESSFUL

*Men at Top of Ladder Point
Ascending Rungs*

*Honesty, Ambition, Energy
Prime Requisites*

*Uniformity of Advice Given
Testifies to Value*

(Continued from First Page)

is the driving force that sends you ahead.

First of all, be honest, not only with others, but with yourself; nothing else counts if you haven't developed honesty to the fullest degree. And I'd not refer especially to mere monetary success, but use the term in its widest meaning.

S. H. WOODRUFF
Real estate Dealer

- (1.) Necessity.
- (2.) Ambition.
- (3.) Health.
- (4.) Loyalty.
- (5.) Honesty.
- (6.) Perseverance.

Necessity, to my thinking, is the greatest factor toward success to-day. And I mean to mean from my own



When I was a boy I had a very rich father and I didn't know what work meant. Then he lost all he had and went into heavy debt and I had to get out at 19 and make the family living.

That very necessity was a big incentive that pushed me ahead — as it

has done many another. Backing it up was ambition; I determined to be somebody "on my own." Health helped me; my physical vigor, I mean.

And I found that loyalty, not only to myself, but even more to others with whom I was associated, was a prime element in the struggle. You can't get anywhere by double-crossing, or even by being indifferent. Honesty is a coefficient; you must play square or you lose before you start. And perseverance in all these and in every act of life is the final pushover.

But necessity first; when you have to get out and hustle you are pretty apt to make a success of your efforts; the soft and easy berth is not conducive to progress. Look over the men who are at the head of things; how many of them started with money? Very few; the real attainments came because those who made them had to do it.

Stock Brokers

LAURA MEYERS

1818 South Gramercy Place • Los Angeles, CA 90019
Tel: 323-868-0854 • Fax: 323-730-0432 • E-mail: lauramink@aol.com

July 14, 2020

Cultural Heritage Commission, Richard Barron, president
Via email: chc@lacity.org

RE: Woodmere, 430 S. Bundy Dr. Los Angeles CA 90049; CHC-2020-1883-HCM

Dear Commissioners:

Woodmere, the Sidney H. Woodruff Family Residence, has been home to five interesting (and sometimes quirky) families over its 104-year lifetime. Its occupants have included the owner of a rare zoo (on the property), the daughter of a famed Midwestern restaurateur, and three families the Applicants proposed as Significant Historic Persons: the most recent owners (now deceased), the Drs. Power, each a pioneer in their field; Harold and Jane Ullman, influential art patrons, and Sidney H. Woodruff -- builder, architect, developer and promoter. Woodmere was purpose-built for Sidney Woodruff, his mother, Clara, and sister, Mildred, in 1916, as a home in the countryside, beyond the City limits, pre-annexation of the Westgate neighborhoods.

The Staff Recommendation Report made the specific **Finding** that “**Undeniably, Woodruff is an important historic personage who contributed to the development of Los Angeles as the city expanded beyond its earliest suburbs into the Wilshire District and Hollywood.**”

Based on this Finding, I ask that the Commission reject the Staff Recommendation that Woodmere does not meet the Cultural Heritage Ordinance Criteria – since it clearly does meet Criterion No. 2, “Is associated with the lives of historic personages important to national, state, city, or local history.”

I have visited the property several times, and I can assure you that it retains its original sensibility – it has the same footprint with no additions, its layout and organization of its rooms is also original, and the setting on a 25,000-square-foot parcel wooded knoll retains a countryside feeling.

If Mr. Woodruff were to drive up the hill in his King Foursome Motor Car, delivered to Woodmere on January 23, 1920, he would certainly recognize his home. Woodmere retains the integrity to convey this significance.

I would also like to urge the Commission to reject Staff’s assertion that Harold and Jane Ullman are not Significant Historic Persons.

The Staff Report says “*While the Ullmans were generous patrons of the arts like many others in Los Angeles, and Jane Ullman was an accomplished sculptor, they did not appear to make any lasting impacts on the art world.*”

I strongly disagree. Moreover, the statement is not factual (as will be discussed below).

I apologize if in our original submission I did not make clear that the Ullmans' most significant role – one that changed the face of Los Angeles's cultural landscape – was their relationship with Galka Scheyer, a relationship that resulted in Scheyer's extraordinary collection of vanguard Modernist art and its related archive remaining in the Los Angeles area (through to this day), specifically in view of the fact that the one other major Modern art collection of the time ended up in Pennsylvania.

Importantly, Staff also presents no evidence whatsoever to support its assertion(s) about the Ullmans.

There are some very basic problems with Staff's premise:

1). Staff claims, "the Ullmans were generous patrons of the arts like many others in Los Angeles."

Not true. In their era, there were NOT many other art patrons or collectors in Los Angeles – particularly not those with an interest in Modern Art. There were only a handful of such collector/patrons – and very few of those patrons' Modern artworks were retained in public collections in Los Angeles County. Reminder: This HCM nomination and requested recommendation for designation is a historic look backwards to a specific and pivotal moment in time, where the actions of the Ullmans in deciding to collect art, deciding to collect Modern art, deciding eventually to also collect prints (extremely unusual at the time), and befriending/becoming the patron of Galka Scheyer sets them apart (not "like many others") in Los Angeles.

Staff presented no facts to dispute this statement, nor any evidence that there were "many other" patrons and/or collectors of Modern art – or any art – in the pertinent period.

2). Staff stated that the Ullmans "did not appear to make any lasting impacts on the art world." But Staff failed to mention (e.g., did not analyze or evaluate) what the nomination states is the single most important aspect of Harold Ullman's patronage – namely, his donation of the highly significant Galka Scheyer Collection to the Pasadena Museum, which literally changed the course of that institution and Los Angeles's contemporary cultural heritage, thus creating the "lasting impact" the Staff Recommendation Report says does not exist, without explanation nor evidence.

It is necessary, in my opinion as a longtime participant in city land use and historic preservation processes and as a professional journalist and historian, for this and other Staff Recommendation Reports that they must follow consistent processes and procedures, and that may require (on Staff's part) additional research, documentation and the expression of those facts to make a case that rebuts an Applicant's narrative significance statement. This is true for our highly-researched HCM nomination, and it is true for any other Applicant's nomination. It is not sufficient in a Staff Recommendation Report to simply state an opinion that is presented as a fact (e.g., there were many other patrons of the arts; there was no lasting effect; and peppered throughout this

particular Recommendation report other not-true “facts” regarding Mr. Woodruff, regarding SurveyLA, and so on.) Rather, Staff must present controverting factual information that overturns, if you will, an Applicant’s original research.

Moving on....

3). Staff doesn’t seem to recognize how the time frame for the Ullman’s activities at Woodmere – 1939 to 1955 – fits contextually into an art scene in Los Angeles that viewed Modern Art as “degenerate,” “Communist” and “un-American.” So the Ullmans’ collecting efforts (with a focus on Modernism), their friendship with and patronage of Galka Scheyer, and ultimately Harold Ullman’s donation of the Scheyer Collection to a Los Angeles-area institution was done against a backdrop where such activities were viewed, *at best*, with suspicion by many civic and cultural leaders in the city.

There is much scholarship available on these topics.

Legacy of the Pasadena Museum of Modern Art & the Galka Scheyer Collection:

For instance, in 1975 former museum director, curator and arts scholar John Coplans, writing in *Artforum*, took a hard look at the state of museums on Southern California, writing that: “The Los Angeles County Museum of Art and the San Diego Gallery of Fine Art both have undistinguished collections of historical art. Although they attempt to cover 19th- and 20th-century European and post-World War II American art, neither has collections of excellence even in these areas, the major exception being the fine de Sylva Collection [of French paintings, mostly Impressionists] at the LACMA, much of which was given in 1946. The point is that the museum holdings are so spotty that they cannot give an overall view either of the achievements of European art since the middle of the 19th century, or even of American art of the past quarter-century, to say nothing of periods such as the Renaissance or Baroque.”

But in contrast, he said: “The Galka Scheyer Bequest, which the Pasadena Art Museum fortuitously obtained in the early ’50s, on the other hand, is a very special resource.”

Founded in 1925, the Pasadena Art Institute was housed in a wooden building in Carmelita Park, the site of the present [Norton Simon] museum building. It was very much a sleepy, local booster-supported institution, not on the art world’s map. When Harold Ullman deeded the Galka Scheyer Blue Four Collection to the Institute, in trusteeship for the people of the State of California, the situation changed, wrote Coplans.

“The Scheyer bequest, including many drawings, numbered 600 works all told, and is crucial to the history of German art. The trustees of the museum must have had some glimmering of the importance of the bequest that had fallen into their hands. It changed the status of Pasadena within the community of museums from a small, unassuming local art center with no significance to the outside world, to one containing an internationally prized asset.”

Coplans was not alone in this assessment. The Scheyer bequest – by Ullman, after Galka died and her collection was essentially rejected by UCLA – transformed the Pasadena Institute into the Pasadena Museum of Modern Art. According to a 1985 *New York Times* article about the Los Angeles art scene, “By the 1960's and early 70's, the city was in fact a hot spot for contemporary art. The adventurous Pasadena Museum was operating at full tilt, presenting big New York names as well as the work of such identifiably Los Angeles artists as Robert Irwin, Eric Orr, Larry Bell, Doug Wheeler, DeWain Valentine and Bruce Nauman, perceptualists who made up the ‘light and space’ group.”

Please note that when scholars and arts journalists look at the, quote, “Los Angeles Art Scene,” they include within that statement all of Los Angeles County (whether the scene and institutions are in Pasadena, Beverly Hills, Malibu or L.A. city proper). There is not one contemporary scene for each jurisdiction, except in the most local of sense.

Even after Norton Simon “rescued” the museum when it ran out of money, turning it into a home for his own collection(s) and controversially “deaccessioning” (selling) the bulk of the Pasadena’s contemporary holdings, Simon retained and the museum continues to hold exhibitions of the Galka Scheyer Collection.

Los Angeles’s Art Scene, 1939 - 1955

The Ullmans lived at Woodmere from 1939 to about 1954 – a time in Los Angeles when Modern Art in general was not mainstream, not culturally popular, and frankly was considered by leading politicians and cultural leaders alike as “degenerate” and “Communist.”

It was within this context that the Ullmans were among L.A.’s pioneering collectors of Modern (mostly European) art. And when they were among the major patrons for Galka Scheyer (who in turn was the major patron of artists we now recognize as among the most influential of the European Modernists).

Arts writer D.J. Waldie noted: When L.A. entered the postwar era, “its established people – mostly past middle age and conservative, a few who were really rich – still had the narrowness of the Midwest towns from which many of them had come in the 1920s....Few of them had much interest in art.”

Waldie points out there was art to see, in particular murals in public buildings. “At the doctor’s office, in the bank lobby and on sale at Barker Bros., sweetly impressionistic landscapes continued to see Southern California as a timeless garden.” “with a few exceptions – Man Ray was the subject of two retrospectives in the 1940s – little public notice was taken of modern art. Officially, Los Angeles distrusted anything that was radical.”

Then indifference turned into hostility. “In 1951, the Los Angeles City Council held two days of noisy hearings to condemn the ‘offensive and nauseating’ abstract works in the All-City Outdoor Arts Festival sponsored by the Municipal Art Department. The hearings tarred modernist painters as ‘tools of the Kremlin,’ and the department was nearly dissolved. When the County Museum acquired a small Jackson Pollock, curators were ordered not to show it publicly.

Another view: The Getty Research Institute published *Pacific Standard Time: Los Angeles Art, 1945-1980* to accompany the major initiative of the same name in 2011-2012. Its first chapter, *Floating Structures – Building the Modern in Postwar Los Angeles* by Andrew Perchuk and Catherine Taft, explores the history of the local arts in this era.

“In the years around the Second World War Los Angeles had only a fraction of the cultural infrastructure of New York or Paris,” wrote Perchuk and Taft. Indeed, they explained, “Whereas modern design became synonymous with West Coast living, modern art faced a far more complex and fraught nascence in Los Angeles,” [growing] “at a pace that was sometimes haltingly slow.”

“The history of modern art’s reception and influence in Los Angeles differs from that of many other major American cities. In the first half of the twentieth century, modern art was formally presented in galleries and museums in New York, Chicago and San Francisco; in contrast, the few but important examples of modern art that existed in Los Angeles were housed primarily in private collections.”

A key reason was that “cutting-edge art in Los Angeles was associated with the émigré community and therefore was regarded as foreign and perhaps even un-American.” ...The average citizen likely saw the movement as less than wholesome. It is perhaps unsurprising, then, that a conservative city like Los Angeles provided a difficult and even hostile environment for certain forms of art.” That is, MODERN art. Avante-garde art was tantamount to “political leftism,” said Perchuk and Taft. “Anti-modern sentiments prevailed well into the 1960s.”

The “Sanity in Art” movement thrived in Los Angeles and throughout the nation. Indeed, in a speech given by Michigan Republican Congressman George Donderos on the House floor on Tuesday, August 16, 1949, Donderos famously railed against “Modern Art Shackled to Communism.” He said:

“Mr. Speaker, quite a few individuals in art, who are sincere in purpose, honest in intent, but with only a superficial knowledge of the complicated influences that surge in the art world of today, have written me—or otherwise expressed their opinions—that so-called modern or contemporary art cannot be Communist because art in Russia today is realistic and objective. The left-wing art magazines advance the same unsound premises of reasoning, asserting in editorial spasms that modern art is real American art. They plead for tolerance, but in turn tolerate nothing except their own subversive “isms.”

The art of the isms, the weapon of the Russian Revolution, is the art which has been transplanted to America, and today, having infiltrated and saturated many of our art centers, threatens to overawe, override and overpower the fine art of our tradition and inheritance. So-called modern or contemporary art in our own beloved country contains all the isms of depravity, decadence, and destruction. ... I call the role of infamy without claim that my list is all-inclusive: daw daw ism, futurism, constructionism, suprematism, cubism, expressionism, surrealism, and abstractionism.

All these isms are of foreign origin, and truly should have no place in American art. While not all are media of social or political protest, all are instruments and weapons of destruction.”

It wasn't very different here in Los Angeles.

Municipal Gallery Director Kenneth Ross presented a festival in 1951 that included modern-style art, triggering protests and causing his critics to question Ross' politics and patriotism.

Then City Councilman Harold Harby convened two days of public hearings on the controversy in late October 1951. One member of the Society for Sanity in Art called the abstract works in the festival “meaningless lines and daubs with nothing that is uplifting or spiritual, only an affront to the sensibilities of normal people.”

Other speakers at the City Council hearing said modern art was unhealthy, dangerous, and perverse. Harby himself said the works were “Communistic” in spirit if not actual Soviet propaganda.

According to Perchuk and Taft, “Although the city council ultimately resisted this interpretation, along with Harby's demand for a separate show for “sane” art, city council members did compel Ross to submit his budget to additional city council oversight. In the future, Ross would have less freedom to present an inclusive festival. Modern art would remain a flashpoint in Los Angeles even after the opening of the new county art museum in 1965.”

So this is the context in which Harold and Jane Ullman became not just collectors, not just Galka Scheyer's patron, but more broadly they became patrons of Modern Art in a city that despised it.

Other Collectors:

Los Angeles was not completely devoid of modern art in this period. There were a handful of other art collectors. One was Vincent Price. Another was Betty Asher, although she didn't get really serious until the early 1960s when she inherited some monies. Marcia and Frederick Weisman began collecting in 1949. Also, according to the Getty book, L.A. had “three notable avant-garde book dealers,” including the Ullmans' close friend Jake Zeitlin, who opened his first bookstore in 1928, “had a proven record for exhibiting modernist prints, photographs and drawings.” All three booksellers' stores “became dynamic centers for modernism...particularly...in the last half of the 1940s.”

Please note that each of these art patrons and collectors are significant, and in different ways. We are not comparing them in order to diminish nor raise higher any one of them, and you should not either. If there is a potential historic resource in the City of Los Angeles that may be linked to any of these other individuals, and would convey their stories and respective significance(s), then those, too, should be considered for designation. Why? Because the story of Los Angeles evolving from a cultural backwater into a global center for art has not been told via the “Power of Place” – this historic designation process.

Specifically, no one is trying to diminish the importance of Heiress Louise Arensberg and her husband, Walter Arensberg, who began collecting modern art in 1913 with a purchase at the Armory Show in New York. (Their longtime Los Angeles home, which subsequently became the home of their primary art dealer, Earl Stendahl, is Los Angeles HCM No. 994, and through that designation a portion of the story of this period in L.A.'s cultural life is told. Unfortunately, their collection was NOT retained in Southern California.)

The Arensbergs moved to Los Angeles in 1921 and became, "perhaps," L.A.'s "most influential early champions of modernism." As discussed in the Woodmere HCM nomination, eventually they owned four hundred works by artists now considered among the most important early 20th century artists. Fully cognizant that there was a scarcity of collections of Modern art in Los Angeles, they often invited visitors to their home to view their art works.

Vincent Price was an impulsive and eclectic collector. At age 12 he fell for a Rembrandt etching, entitled *Two Nude Models, One Standing*. He collected a range of genres from Japanese prints, native and folk art to impressionist paintings to pre-Columbian statues. He owned a short-lived gallery on Little Santa Monica Boulevard that became home to (his description) "intellectuals and inebriates."

Robby Cress, writing in his online "Dear Old Hollywood" blog, observed: "In the 1940s, Price, along with friend and fellow actor George Macready, opened an art gallery in Beverly Hills. Both Price and Macready had been stage actors in New York, where there were many museums and great collections of art, but when the two came to Hollywood, they quickly realized Los Angeles lacked a strong art community. Despite all the affluent people and the large size of Los Angeles, there wasn't that many great collections of art, galleries, or even a community supportive of fine art. Price and Macready sought to change that." The pair established "The Little Gallery" in 1943. It closed in 1944.

A few years later, Price tried again, helping establish the Modern Institute of Art in Beverly Hills.

In 1947, Price said in a later interview with arts writer and curator Paul Karlstrom, "Walter Arensberg, the great collector, called me up and said that he wanted to leave his collection, which was one of the great modern art collections of the world, to Los Angeles. Would I help him start a museum? Well, I dedicated my life to that, to the Modern Institute of Art in Beverly Hills.... And I got together a group of people: Edward G. Robinson, Fanny Brice, Sam and Mildred Jaffee—Sam was an agent—Edward G. Robinson, and a couple of other people. Let me think. Mrs. Walter Maitland, who was a wonderful woman. And we were all determined to try and get the collection to stay on the West Coast."

The Institute lasted about two years, and they were able to put on an extensive show of Klee's. Sadly, said Price: "I was sort of being a catalyst for it. And we did it. But we failed."

So Los Angeles was still without a Modern art museum – and soon lost the Arensberg collection.

Leaving only Galka Scheyer's trove – donated, finally, by Harold Ullman to the Pasadena Institute.

In 1957, Vincent Price took the initiative to remedy SoCal's museum shortcomings and donated 90 pieces from his own collection to establish the first "teaching art collection" housed at a community college: East Los Angeles Community College. His initial donation included Mesoamerican, African, Native American, and European artworks (including some Modern pieces); over the course of four decades, Vincent Price gave a total of about 2,000 pieces to the college museum, now called the Vincent Price Art Museum. It was one of the first public art institutions in L.A., before LACMA, before the Fowler, and before the Getty became a full-blown museum. But not before the Pasadena Museum of Modern Art.

Another Los Angeles collector was William N. Copley, who recalled, "No one in their right mind would have considered trying to open a Surrealist gallery in the California environment, which, of course, is what we decided to do late one whiskied evening. In the white haze of the morning after, we were both too proud to perish the thought."

But, the Copley Galleries, founded by Copley and his brother-in-law, operated in Beverly Hills for just six months in 1948 and 1949. It was a spectacular failure – the gallerists sold only two pieces in this period -- but it also seeded Copley's collections of Surrealist art, which became one of the most important in the United States. Unfortunately, in the end, that collection, too, did not primarily remain in Los Angeles (although about three dozen pieces are housed at LACMA).

These handful of art collectors and patrons, like the Ullmans, were important in Los Angeles. But saying that one person was important does not negate that another is also significant. And, significantly, of these in the era, only the Ullmans contributed permanently (with Harold's donation of the Galka Scheyer Collection to its permanent Pasadena home) to Los Angeles's Modern Art collections, which is still available to scholars, educators and future generations of Angelenos.

Therefore, I sincerely ask the Cultural Heritage Commissioners to declare (make a "Finding") that Harold and Jane Ullman are Significant Historic Persons per the definition in Criterion No. 2 of the City's Cultural Heritage Ordinance, and that Woodmere conveys their significance.

Thank you very much.

Best regards,

Laura Meyers



Planning CHC <chc@lacity.org>

In Support of case: CHC-2020-1883-HCM Windmere

1 message

Art Deco Society Los Angeles ADSLA <artdecola.adslla@gmail.com>

Tue, Jul 14, 2020 at 11:45 PM

To: Planning CHC <chc@lacity.org>, Councilmember.bonin@lacity.org

Dear Councilmember Bonin:

I am writing in support of Hollywood Heritage's Historic Cultural Monument application for CHC-2020-1883-HCM, Woodmere, located at [430 S Bundy](#).

This 1916 house is not only the former home of Sidney Hawk Woodruff, the iconic Los Angeles developer responsible for Hollywoodland and Los Angeles' internationally renowned Hollywood sign, but it is also one of Brentwood's oldest remaining structures from the pre-annexation period.. Few developers have had the influence on early Los Angeles, that Sidney Hawk Woodruff did.

Out of over twenty thousand structures in the Brentwood-Pacific Palisades Community, Woodmere is one of only 6 intact houses from the period of 1900-1919. It retains its original footprint and character.

Early 1900s homes are becoming increasingly rare. Please take the opportunity to preserve this home, associated with an individual who left an indelible mark on Los Angeles history.

Thank you for your consideration,

--

Margot Gerber

President

Art Deco Society of Los Angeles

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www.adslla.org

Join us in saving The Hollywood Reporter Building. [Sign our petition now!](#)



Planning CHC <chc@lacity.org>

Comment letter, Case No. CHC-2020-1883-HCM. 430 S. Bundy

1 message

robin evangelista <robinazilla@yahoo.com>

Tue, Jul 14, 2020 at 12:14 PM

To: "chc@lacity.org" <chc@lacity.org>

I am sending you this attached letter of comment related to Case No: CHC-2020-1883-HCM, [430 S. Bundy Drive](#), Agenda Item No 5. I am asking that the Cultural Heritage Commission reject the Staff Recommendation Report and instead vote to recommend designation of this property as a Los Angeles Historical Cultural Monument. I strongly believe that the property, which was "purpose built" for Sidney H. Woodruff and his mother, and sister, has historic significance not only for his residency, but also for having been home to Dr. Kato van Leeuwen Pomer. Dr. van Leeuwen is a fascinating woman, and a pioneer in the field of psychoanalysis and child psychology during a time where women did not have the same opportunities to study medicine that their male counterparts did. In fact, without the recommendation letter that was written for her by Albert Einstein, she may not have even been able to attend John Hopkin's School of Medicine.

I hope that through reading the attached letter that you will consider the history of this property significant enough to save. I know that it has definitely inspired me to learn more about the people who lived there, and in the surrounding houses.

Thank you,
Robin Evangelista

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89K



2263 SOUTH HARVARD BOULEVARD • HISTORIC WEST ADAMS • LOS ANGELES, CA 90018 • 323-735-WAHA (323-735-9242)

July 14, 2020

Cultural Heritage Commission
Richard Barron, President

RE: Woodmere, 430 S. Bundy Dr. Los Angeles CA 90049; CHC-2020-1883-HCM
Sent via email: chc@lacity.org

Dear Commissioners:

What is Integrity? The West Adams Heritage Association previously weighed in on this topic, writing to the Cultural Heritage Commission regarding our deep concern about the idea that “integrity” should be a mandated finding before a historical or cultural resource could be considered for HCM status. We advocated then, apparently successfully, that “integrity” should not be a requirement within the Cultural Heritage Ordinance – and, thankfully, it is not, even after the Ordinance was revised in 2018.

Today, we are writing you again about the idea of integrity, specifically regarding the Office of Historic Resources (OHR) Staff Recommendation Report on Woodmere, the Sidney H. Woodruff Family Residence located at 430 S. Bundy Drive in Brentwood.

Although this site is many miles from the Historic West Adams District, where WAHA devotes most of its preservation advocacy efforts, we fear that if the *way-out-of-line* integrity criteria that OHR staff applied in the case of Woodmere stands, it will have a chilling future effect on Historic Cultural Monument nominations in West Adams and throughout the city. We in West Adams simply cannot afford to lose more of our *potential* historic resources (at a time when they are being demolished right and left for development) if current staff is now choosing to hold the bar for designation much higher – and in contravention of the Ordinance itself.

WAHA therefore urges the Cultural Heritage Commission to **REJECT the Staff Recommendation Report**, especially as it relates to whether or not this property has integrity (since Staff did state in the Report that Sidney H. Woodruff is “undeniably” an “important historic personage who contributed to the development of Los Angeles as the city expanded beyond its earliest suburbs into the Wilshire District and Hollywood.”) We also urge you to **REJECT** the Staff Report’s claim that due to “substantial alterations” (the property has not had substantial alterations) “it no longer retains sufficient integrity to convey any significance with Woodruff” (this simply appears to be an untrue statement).

WAHA urges that instead the Cultural Heritage Commission **adopt the Finding that Sidney H. Woodruff is indeed a Historic Personage**” and that therefore the property at 430 S. Bundy Drive does meet Criterion No. 2, “Is associated with the lives of historic personages important to national, state, city, or local History.”

Of course, we recognize that it is important that Historic Cultural Monuments proposed for designation based solely on their architectural merits to have a high degree of integrity, defined as “the ability of a property to convey its significance.” We understand that it is not “wrong” to look at location, design, setting, materials, workmanship, feeling, and association.

BUT, these components of, and the entire issue of, integrity is highly subjective. In the case of Woodmere, it is pretty obvious to any observer that the residence is in its exact location as its original construction in 1916, its basic design is identical (that is, it is still in its original footprint, the organization and layout of its rooms are unchanged, it has not had additions to either its first or second floor – its “form, plan, space, structure, and style” are unchanged), the setting, while smaller than the original 2 acres is still, at almost 25,000 square feet, well over half an acre in size, plus it feels rural in that it is up on a knoll, surrounded by trees, and there still are no sidewalks or parkways on the road – it is a far more “countryside setting” than we have in West Adams or most of Los Angeles proper.

Moreover, many changes are reversible. For those of us who live in West Adams, we have seen numerous instances where integrity was regained AFTER we saved a structure and had it designated.

Conversely, if a home or other structure is demolished, we have, simply put, lost that chance forever.

And, as we all must devote more effort to recognize historic significance (after all, the Los Angeles Cultural Heritage Ordinance is NOT an architectural landmarks ordinance) related to “Significant Persons” and events – particularly previously overlooked historic resources that may be associated with African Americans, Asian Americans (all BIPOC), women, LGBTQ, and other people and events associated with Los Angeles’ diverse layers of history – we cannot afford to apply ever-higher standards of integrity for fear we will then once again overlook these important places.

The real questions are: what is the definition of integrity, and does one size fits all?

We would argue as well that a resource nominated for its cultural resonance, and/or its significant association with a historic event, personage or trend in local, state or national history, should not be required to meet the identical design thresholds as one would want to achieve for those resources nominated purely as architectural specimens.

The story of people is what local history is about. Our local ordinance reflects that. Shouldn’t then the standards applied by OHR staff also reflect that? And, importantly, shouldn’t the application of those standards be applied consistently?

Here we share some examples from West Adams:

- The Adlai Stevenson birthplace, HCM No. 35, at 2629 Monmouth, is a building that lacks architectural integrity, as an architectural specimen. It was undistinguished to begin with, and then endured modifications to both its interior and exterior. The first floor front façade was stuccoed over, and the interior has been altered (and was altered at time of nomination) into what appear to be 11 apartment units. But isn’t Adlai Stevenson one of America’s most important historical figures?

- The Forthmann House, HCM No. 103, is a beautifully-restored Italianate Victorian now located at the corner of Hoover and 28th Streets. It was a literal wreck when it was originally declared a monument at its former location on 18th Street and Figueroa.
- The Cockins House, HCM No. 519, designated in 1991, had its exterior covered in non-original siding at the time of its nomination. It had been converted into a duplex in 1911, a boarding house after the war, and had fallen into major disrepair. And, before it was restored, it had been literally gutted, reframed for hotel rooms, and gutted again. Today it is a beautiful USC-owned landmark, The Center for Occupation and Lifestyle Redesign.
- The Polish Parish/Lycurgus Lindsay Mansion, HCM No. 496, has a complete church sanctuary building jutting out in front of the original mansion front. Moreover, it was designated despite the “loss” (sale) of its rear orchards in the late 1930s (making way for another West Adams landmark, the Raphael Soriano/Glenn Lukens house, to be constructed in 1939).
- The Secundo Guasti Villa/Busby Berkeley Estate, HCM 478, is one of the most famous, and most visited West Adams landmarks. But it has two non-original wings jutting off the rear, added when the mansion became a physicians’ retirement home.
- The Wells-Halliday Residence had been abandoned, partially gutted and the owner had a demolition permit – and a bulldozer was parked in front of the house – when we nominated it for HCM status. Indeed, Mrs. Halliday herself had completely changed the original Victorian-era farmhouse when she remodeled this residence in the early part of the 20th century. Because we were able to nominate this as a Historic-Cultural Monument, it became a hospice and medical facility, rather than fodder for a landfill.
- The Raphael Soriano/Glenn Lukens house, an important Modernist residence in Jefferson Park, is largely intact and yet also has endured significant alternation of its front terrace elevation. The terrace is enclosed, and the original sandblasted glass doors are gone. Interestingly, staff considers this a “condition” issue, rather than an integrity issue – and while no one would argue (or did argue) that this building should not be a landmark, we have attached photos that illustrate the slippery slope we are on when mandating integrity.
- The Statton Residence, 1415 South Gramercy Place, HCM 855, is a 5,600-square-foot home that had been divided into 33 separate guest units at the time of nomination, including several enclosed spaces on the front porch. On the day of the Commission tour, two of the units had been dismantled that very morning – the dusty outlines of beds were still visible. WAHA’s research found that this house was associated with a very important historical figure, Col. Frambach, along with original owner Statton. At the tour, we also discovered that some of the interior features in fact were intact. But there was still the matter of replaced windows, the enclosed porch, and an exterior staircase. As a result of becoming an HCM, staff worked with the owners and they did bring the house back to a more appropriate historic state.

- And what about the City-owned South Seas House. Had integrity been a requirement, we would not have this much-loved landmark with us today.
- THREE West Adams farmhouses are now designated Los Angeles Historic Cultural Monuments: The Stewart Farmhouse, formerly located at 511 West 31st Street, relocated to Highland Park; built circa 1872 on a 17.5-acre vineyard, whittled down to one city lot of 7,750 sq ft; the Brown-Gorsline House, located at 2626 Portland Street, built circa 1878 on an 10+-acre orchard parcel, now 15,195 square feet -- and it was relocated from its original site on the orchard; and the Joseph L. Starr Dairy Farmhouse, 2801 S. Arlington Ave., a Victorian house built 1887-88, on a 20-acre dairy farm, now a 6,716 sq ft lot. This property was also heavily altered but restored.

The Joseph L. Starr Dairy Farmhouse is a really good example of a badly altered house that was designated despite the alterations, and despite being on a much-diminished in size parcel.

WAHA had nominated it on an emergency basis, because there was a pending auction sale in a conservatorship situation. When the Cultural Heritage Commission toured the house in late 2006, aside from its miserable condition (the Commissioners had to climb over debris to view the interior), it had seen many changes over the years. Among them: the front exterior had a wrap-around porch added in, we think, the 1920s, which hid many of the Victorian features. And later a portion of the porch was enclosed to provide a bathroom. The house was changed into a duplex, with the original internal staircase enclosed and a new exterior staircase and door added to the second floor. On the rear, a service porch or similar had been added in the 1890s, and then two more enclosures were added behind that.

This was the setting at time of designation. Then it got worse, with the then-new owner gutting the entire center interior, without permits, for a proposed new reconfiguration to carve it up into, we think, 3 units. That same owner demolished all of the rear additions, including the 1890s addition, also without permits.

In the end, another new owner, this one who is preservation-minded, purchased the house and took it through a multi-year restoration. In the end, the project won several preservation awards, including one from the City. This never would have happened if OHR staff had concluded that because it no longer was sitting on its original 20 acres it had lost its integrity. Nor would our community be able to proudly point to this beautiful restoration if OHR staff or the Commission had concluded that the house could not convey its significance because of its alterations – which were far more dramatic than the alterations at 430 S. Bundy Drive.

WAHA has provided some of these photos to Hollywood Heritage, to help support their case about Integrity (and the consistent application of standards). And we are attaching them to this letter as well.

Thank you for your consideration.

Sincerely,

Roland Souza

President, West Adams Heritage Association

president@westadamsheritage.org

323-804-6070

PHOTOS

1). Raphael Soriano/Glenn Lukens House:

Original



As found/when designated



After restoration



2). Starr Dairy Farmhouse:

At Time of Designation (non-original porch, bathroom added, dining room materials missing, remnants of exterior staircase leading to second floor apartment)



After designation but before restoration – further damage done



After restoration



The Applicant has been requested to explain further how Woodmere, located at 430 S. Bundy Drive, is a rare, extant example of early development in Westgate/Westgate Acres/Westgate Heights.

More specifically, the Staff Determination Report declares that Applicant did not “substantiate” the “claim” that the property is rare.

Note that Applicant was not previously asked by current Staff overseeing this HCM nomination to substantiate the statement, and this comment comes to us from out of left field. Staff could readily have asked this question when the nomination was turned in or at any time subsequently.

It is a fact, however, that Woodmere is a rare, extant example of one of Westgate’s earliest homes.

Woodmere is one of only an estimated 24 surviving early 20th-century primary residential structures within the entire Brentwood-Pacific Palisades Community Plan area, together representing a mere 0.1% of the total number of parcels (more than 21,000) within the community plan boundaries.¹ *Note that this is a numeric analysis, and not an evaluation of the other 23 residential properties’ historic merit nor architectural integrity (many seemingly have had extensive alterations and/or additions over the past century, based on building permit records).*

Applicant had worked with former OHR Deputy Manager Janet Hansen, in February-March 2019, to substantiate these facts – before comprehensive research into Sidney H. Woodruff or later occupants of Woodmere commenced. Just as Staff is now, we were interested in finding out whether or not Woodmere was “rare” (meaning an unusual or uncommon or scarce example of a residence that somehow survived a century of development in surrounding neighborhoods), because that helps create the historic context in which further analysis could be done.

Our initial research findings were a key reason why Applicant continued investigating the history of the property.

We learned that Woodmere is one of a handful of surviving, intact, *rare*² early-century residential properties remaining in the Westgate, Westgate Acres, and Westgate Heights neighborhoods of Brentwood (e.g., the eastern portion which lies outside the western gates of the former Soldiers Home/V.A. property).

By “intact,” we mean that the footprint of the house is identical to its original footprint, it sits on its original site, it has not had second-story additions, and the arrangement of rooms within its walls is virtually the same as when Woodmere was built. This statement likely cannot be made

¹ *There is also one commercial store dating from 1914, and a Victorian-era schoolhouse on a school campus.*

² *Please note that the definition of “rare” is “uncommon.” If an event is rare, it doesn’t happen often. If an object is rare, there are not many of its kind. Applicant does understand that rarity in and of itself does not convey value.*

for most of the other surviving structures in the Westgate neighborhoods, or for the combined 24 such residential structures in the larger Brentwood-Pacific Palisades Community Plan area. (*see Individual Properties' detail below*)

Woodmere is specifically unique in its status as a pre-annexation “country” home. Why is this important? First, although there were waves of real estate promotion from 1905 through the early 1920s designed to induce Angelenos to consider building their dream homes out in the countryside of Westgate and Brentwood Park, there really wasn’t much successful development before the 1916 annexation of the area to Los Angeles (noting that a primary reason the denizens of Westgate and Brentwood Park voted for annexation was to get access to the municipal water supply). And by then, real estate sales and construction mostly halted as America entered World War I, followed by the 1918 Flu Pandemic.

Today, we do not know exactly how many homes were built in the entire community plan area (not just the Westgate, Westgate Acres and Westgate Heights tracts) by 1919 – although the aerial photo taken in the mid-1920s and provided previously by Applicant shows swaths of undeveloped land – but we do know this: as a result of waves of *re-development* in recent decades, many early homes were demolished and only a few remain standing. Including Woodmere.

See the data directly below, “By the Numbers.”

BY THE NUMBERS:

As of 2013, there were **21,298 discrete parcels** in the entirety of the Brentwood-Pacific Palisades Community Plan. Of these, **only 30 parcels contained a residence (and in one case, a store; another was a schoolhouse) that dated from 1900 to 1919**, according to data obtained by OHR/SurveyLA from the Los Angeles County Assessor. The “macro” data was provided by Ms. Hansen to us; Applicant team members did the analysis.

Subsequent to the publication of the SurveyLA study, **four** of the identified 30 structures/properties **have been demolished**, leaving **only 26 early structures (24 residential) standing** at this moment **in all of Brentwood and Pacific Palisades**.

This means: **One out of every 1,000 residential structures in the Brentwood-Pacific Palisades Community Plan area originally dates from 1900 to 1919. That’s 0.1% --** and that doesn’t mean that these are unaltered structures.

Parsing the numbers down further: **Pacific Palisades** is home to **SIX** of Community Plan’s extant early buildings, which date from 1906 to 1915. All are in the very southern tip of the Palisades, near Santa Monica and the beach. One of these is a commercial building/store with apartments (1914) located at 133 N. Entrada. Three are Craftsman Bungalows with a “beachside” vibe (one is heavily altered). The last two are larger and fancier Craftsman homes, one of which (144 N. Ocean Way, built 1913) was identified as Louis B. Mayer’s Summer Home in SurveyLA.

Brentwood Park, which was described by SurveyLA as an “exclusive tract,” is (*was*) home to **SEVEN** of the early residences, dating from 1910 to 1919. *TWO have been demolished since 2013*. **THREE** have had major additions over the years; **ONE** suffered fire damage and then also has had an addition. The last one, described below, is a 1911 Greene & Greene (exterior extant, interior has major alterations).

The **Westgate** neighborhoods combined, where Woodmere is located, is (*was*) home to **THIRTEEN** residences built between 1906 and 1919. *TWO have been demolished since 2013*. Based on historical building permit research, **FIVE** have had substantial alterations and, importantly, major additions (often second-story additions, and in more than one instance, doubling the size of the house). **ONE** house was moved to the neighborhood from a location in another city, outside our period of historic significance. This leaves **FIVE** original residences in Westgate/Westgate Acres/Westgate Heights that have few, if any, building permits indicating alterations, no additions, and may have unaltered building footprints (including Woodmere).

Two of those five are small Craftsman bungalows; one is a 2,500-sq-ft residence, c. 1917, that sits on a sizeable flag lot not visible from the street (so we do not know if it is visibly unaltered; there is one room addition/expansion permit); one is the house next door to Woodmere, and lastly there is Woodmere itself.

At best, it is possible that there are three remaining early Westgate neighborhood country estate homes that evoke their early roots (meaning not doubled or tripled in size, not with full second stories added, not with complete façade design re-dos). Woodmere is one of these rare homes.

RESEARCH METHODOLOGY:

Along with fully reviewing SurveyLA’s *Brentwood-Palisades Individual Resources Report*, and reviewing each identified property’s current and historical building permit record, Applicant consulted with Janet Hansen, who formerly was in charge of SurveyLA and was the deputy manager of the Office of Historic Resources. Ms. Hansen provided Applicant with the high-resolution digital version of the “Development by Decade” map that appears in the main *Historic Resources Survey Report: Brentwood – Pacific Palisades Community Plan Area* (page 17). This version of the map allows the viewer to magnify and zoom in very closely on each parcel. The parcels are color-coded (red for 1900 to 1910; aqua for 1910 to 1919).

The “Development by Decade” map aligns directly with the map(s) on ZIMAS, so we could match parcel by parcel, and from there look up both the Assessor’s date of construction and also with an address and APN number now in hand, we could also look up all historical permits – EXCEPT original construction permits.

Why not the original permits? This is because, for the dates in question, this entire area was not a part of the City of Los Angeles. Rather, it was unincorporated Los Angeles County, until annexation in summer, 1916.

The County of Los Angeles did not begin issuing building permits until the 1920s. Any structure erected before annexation (in this neighborhood, mid-1916) would not have a building permit for researchers to access today.

There was complete consistency between the “Development by Decade” map’s color coding for date of construction, and the Assessor’s records in ZIMAS. Is it possible that the Assessor has it wrong, and there are other structures scattered among the 21,298 parcels that also had initial construction dates between 1900 and 1919? Yes, of course.

Were there several 1900-1919 residences overlooked on the map, but discovered by the SurveyLA team? Yes, three. We have included these.

Would finding a few more such residences make Woodmere less rare?

No.

COMPARISONS:

Staff specifically chided Applicant for failing to compare or evaluate Woodmere against three properties that SurveyLA had identified as potential individual historic resources within the Brentwood-Pacific Palisades Community Plan area. Noting that this is not a requirement in the Ordinance, nor in the instructions for filling out an HCM application. We are aware that, of late, Historic Consultations preparing CEQA evaluations have been asked to do this – but not Applicants for Historic Cultural Monuments.

That said, Staff referenced three specific properties. We were and are aware of all three; they are not comparable and there was no need to compare Woodmere to them.

1). **155 S. Rockingham:** This property was built in 1914, but **DEMOLISHED** 100 years later, in 2014. This information was readily available online to Staff.

2). **1016 S. Bundy:** This property was indeed constructed in 1916 – but not in Brentwood. It is not an example of early Brentwood real estate development. It was built in Santa Monica in 1916, and not moved to its present site until 1928. Moreover, recently a new building permit was issued for an interior renovation that includes “change all windows.” From MLS photos, it appears that the windows had been original or in the original style and constructed of wood. This is somewhat not pertinent since, after all, this Airplane Bungalow does not represent a piece of early Brentwood development.

This residence was incorrectly noted in SurveyLA as “Rare example of early residential development in Brentwood.” Noting, again, that it was moved to its location in 1928 (this information may not have been available online a decade ago, but is available now that LADBS has placed historical permits online). SurveyLA also noted that: “Due to alterations, including replacement of cladding and windows, the property does not retain sufficient integrity to be eligible for listing in the National Register.” This was before the recent window change-out.

3). **405 S. Cliffwood:** This residence in Brentwood Park, built in 1911, was noted by SurveyLA as an “excellent and rare example” of “Craftsman architecture in the Brentwood Park neighborhood of Brentwood.” It actually is excellent and now rare (one of several large Arts & Crafts residences built in Brentwood Park in the era, but the only one extant). Moreover, it was reportedly designed by Greene and Greene (reported by the owners; Applicants have no confirming documents but it is worth investigating; more about current condition below).

However, Brentwood Park, with its lavish improvements and many restrictive covenants designed to guarantee a “high class” residential enclave is not analogous to the neighborhoods of Westgate, Westgate Acres and Westgate Heights (even if their original subdividers had the same intention, that goal was not fulfilled). Brentwood Park’s original covenants laid out a 356-acre neighborhood of approximately 500 lots with restrictions (importantly, upheld later in court) on minimum lot widths (100 feet), front setbacks, minimum cost of construction, and so on.

SurveyLA, in fact, did not say that a Craftsman style home was “rare” in Brentwood overall (though they are) – SurveyLA specifically carved out this one home in Brentwood Park, just as Applicant had specifically carved out Westgate/Westgate Acres/Westgate Heights.

Just by way of comparison and contrast, Staff would not ask Applicants to defend rarity for a structure in the Historic West Adams District based on another house from the same era in, for example, Vermont Knolls; *or vice versa* – even though both neighborhoods are in the South Los Angeles Community Plan.

Regarding 405 S. Cliffwood, we are (and were in 2019) well aware of this home, because it is owned by a family whose daughter is a longtime West Adams District resident, preservationist and friend of one the authors. The family has owned this house since 1971. It is reported to be a Greene & Greene. The exterior is intact. The first floor interior was gutted and rebuilt as rather open plan in 1973 (although the dining room may be intact).

INDIVIDUAL PROPERTIES (DETAIL):

In addition to the abovementioned properties, there are (were) 25 other residences, one commercial store building, and one school building that were still extant at the time the SurveyLA report was issued, including Woodmere. Unfortunately, as previously indicated, a total of four of those properties were subsequently demolished, including 155 S. Rockingham.

Demolished Residences:

>> 11912 Sunset Blvd. Westgate. Built 1908. Demolished 2014

>> 2 N. Oakmont. Brentwood Park. Built 1918. Incredible Tudor mansion, but demolition permit issued, 2018 (property looks abandoned; in plan check now for construction of new house).

>> 168 Granville. Westgate. Built c. 1910-1919. Demolished 2011.

>> 155 S. Rockingham. Brentwood Park. Built 1914. Demolished 2014.

Non-Residential Early Structures:

>> 421 N. Entrada. Victorian-era Schoolhouse in Santa Monica Canyon Area of Pacific Palisades. Built 1894. SurveyLA identified this extant 1894 Victorian schoolhouse on the grounds of the Canyon School, which has been apparently relocated several times within the campus.

>> 133 N. Entrada. Santa Monica Canyon area, Pacific Palisades. Commercial Store with residential units. Built 1914.

Pacific Palisades Residences:

>> 454 East N. Rustic Rd. Canyon area. Built 1906. Nice Craftsman Bungalow, 1,500 square feet, sitting on a small, 4,000-sq-ft lot. Not relevant to Woodmere.

>> 408 Sycamore. Santa Monica Canyon area. Built 1913 – the home of Frank Bundy and his family. This 1,407-square-foot Craftsman Bungalow that sits on a 4,640-square-foot lot until recently appeared to be an intact and historically restored home. However, the property is currently in Plan Check at LADBS to add a bedroom and bathroom to the FRONT of the house.

>> 245 N. Entrada. Near intersection of La Mesa. Built 1906. Small beach-area Craftsman bungalow. Modern garage added right at the street in 1957 and from Google street view it appears the windows were recently changed out. Not relevant to Woodmere.

>> 133 N. Entrada. Built 1914. Combination commercial retail store with residential unit(s) above. Not relevant to Woodmere.

>> 354 N. Entrada. Built 1915. Multi-gable one-story Craftsman Bungalow, 1448 sq ft building on 6,000-sq-foot lot.

>> 420 N. Mesa Road. Built 1915. SurveyLA speculates on a number of potential architects being responsible for this residence, including possibly Arthur Benton. However, this 2,910 Square foot Mission Revival style home has been “completely” remodeled (described in the MLS as updated and “remodeled with a restorative spirit”) to include many interior modernizations, including what appear to be wide-planked engineered wood floors and an open plan. The garage pictured in SurveyLA at the front/streetside entry of the property has been demolished and replaced with a two-car garage with rooftop deck.

The next two properties are more imposing residences.

>> 159 N. Mabery. Built 1913. Large Craftsman beach house sitting on a large (8,277 sq ft) double lot. Exterior appears intact; interior has been modernized (per MLS photos).

>> 144 N. Ocean Way. Built 1913. SurveyLA notes incorrectly that this Craftsman with Gothic elements “appears to predate surrounding development by a decade or more” (in fact, its rear lot line is adjacent to 159 Mabery’s rear lot). It is also called out as “a rare surviving example of the type in the neighborhood or community” (we just wanted to point out this language: “rare” “surviving” and “neighborhood”). This residence does appear to have historic merit for its potential association with important movie mogul Louis B. Mayer, and it is identified as the “Louis B. Mayer Summer House.” (not Mayer’s primary residence.)

Brentwood Park Surviving Residences:

>> 425 S. Burlingame. Built 1911. Permit history: Room addition, 12X18, in 1931. 1951: Two-story addition for laundry room and second story - add two bedrooms and bath. Living room and kitchen addition, 1974 (including second floor addition), plus master bedroom enlarged, about 925 square feet added on two levels. 2002: an additional 10X32 one-story addition.

>> 356 S. Cliffwood. Built 1912. Colonial Revival with multiple changes over the years. In 1968, there were multiple additions: 29X18, 15X22, 14.6X6, 17X8 feet, to expand and add living room, new porch, bedrooms, kitchen and dining room were extended.

>> 334 S. Cliffwood. Built 1916. Described as a “gracious older home” in 1998 in the MLS, now celebrity-owned. The house was 56X45 in 1956 when the then-owner added a 29X34 one-story addition; in 1998 another 3,279 addition was added onto the house -- it reportedly is now a 9,000-square-foot home.

>> 405 S. Cliffwood. (see above)

>> 269 S. Rockingham. Built 1915. In 1966 its then-owner added a new second floor, with additions calculated as 18X20 and 18X52. A carport was also later added.

Westgate/Westgate Acres/Westgate Heights Surviving Residences:

>> 11795 W. Chenault. Built 1905. Major remodeling by 1940, including expansion of second floor. A new 18X20 attached (to the house) garage was added in 1938. There have been other smaller additions as well.

>> 243 N. Saltair. Built 1908. Remodeled many times over the past century, with multiple additions. In 1929, adding a den and a sitting room. In 1946, a playroom was added. In 1952 a carport was added. In 1974 there was a 17 by 24 foot addition. And Accessory Living Quarters were added to the property in 1997. Not visible from the street.

>> 280 S. Westgate. Built 1912. Located on a flag lot, not visible from the street. This Craftsman bungalow is a 2,200 square foot house on 11,200 square foot lot. In 1985, the existing garage was converted to a den/office and a new, attached garage was added.

>> 270 S. Westgate. Built 1915 (sits in front of 280 S. Westgate). Craftsman bungalow, 2,200-square feet on a 8,400-square-foot lot.

>> 300 S. Westgate. Built 1914. In 1958, a 28X93 foot addition was permitted. Exterior does not appear at all original.

>> 207 N. Saltair. Built 1915. In 1939 the first floor was remodeled and a second story added. In 2002 it was sold as a “fixer” and in 2004 a new 66X28 foot, two-story detached “accessory” living quarters and two-car garage were added. Not visible from the street.

>> 267 N. Saltair. Built 1916. Visibly not original, with multiple documented additions over the years. 1942: two additions, 16X29 and 15X17. 1967: house was doubled in size, with new kitchen, playroom, breakfast room, two bedrooms, three bathrooms added plus living room expanded. 2010: one story addition.

>> 169 N. Saltair. Built 1917. In 1944 a room was added, the porch was enclosed and extended, and a wall removed to enlarge the den (incorporating the porch).

>> 450 S. Bundy. Assessor indicates year built as 1917; Applicant’s research indicates 1914 (based on newspaper reports, where style was described as Country English). Next door to Woodmere. Based on permit review only, there has not been substantial work on the house, although there is a newer rear Accessory Dwelling Quarters above a garage. Not visible from the street.

SUMMARY:

Applicant believes (and believed at the time of the HCM nomination submission, based on our research) that in the entirety of the Brentwood-Pacific Palisades Community Plan and based on date of original construction only, there are a mere two dozen of any kind of early residences (plus one store and one schoolhouse) from 1900 to 1919 still standing, and few that bear any resemblance to their respective original structure(s) of a century ago.

In the specific Westgate, Westgate Acres and Westgate Heights section, there are TWO little Craftsman Bungalows and THREE larger *potentially* intact homes on larger lots dating from circa 1914-1916, one of these being Woodmere.

This is, again, out of 21,298 parcels (although the SurveyLA team looked at fewer parcels, this effort was based in the map analysis, which in turn was based on the Assessor's records.)

So...what is the definition of rare?



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(323)874-4005 Fax:(323)465-5993

Commissioners Richard Barron, Gail Kennard
Pilar Buelna, Diane Kanner and Barry Milofsky
Cultural Heritage Commission
Office of Historic Resources,
Los Angeles City Planning
221 North Figueroa Street, Suite 1350
Los Angeles CA 90012

July 8, 2020

RE: Staff Report and Virtual Site Visit to **430 S. Bundy Drive**; Case Number **CHC-2020-1883-HCM**

Dear Commissioners Barron, Kennard, Buelna, Kanner and Milofsky,

Hollywood Heritage has recently had the opportunity to review the recently released staff report on the proposed nomination of **430 Bundy Drive**, the former Sidney Hawks Woodruff home known as "Woodmere". Hollywood Heritage disagrees with several of the statements within the report which we feel have resulted in a negative recommendation. We believe that there was a failure to thoroughly assess certain claims put forward in the nomination, and a failure to use consistent, objective standards or at least precedent. In addition, Staff failed to provide documented contrary evidence to support its own assertions used as a goal of rebutting our nomination, the contents of which represent a year or more of serious and documented research.

This has led to significant evidence being overlooked or dismissed out of hand, including a Supplemental Submission of evidence requested by OHR, which was submitted on time.

We also believe that the current "remote tour" process necessitated by the pandemic has led the property to be presented in an unflattering light. As our representatives were not given permission to join in the tour, nor answer questions, the site was at the mercy of poor technology and the discretion of the "guide" on site. While we appreciate the difficulties the Office of Historic Resources has had in adjusting to the current reality in its operations, however we must point out that this "virtual site visit" process will inevitably favor some sites over others, just as some presenters are better suited to online presentations while others are not.

Hollywood Heritage has taken the liberty of responding to some of the questions and comments put forward by staff in their report. We look forward to re-presenting **430 S Bundy Drive** at the Cultural Heritage Commission meeting scheduled for July 16th. We hope that these issues laid out below can be addressed. We would also request that any decision on this nomination be tabled until such time that some of the issues in the nomination and staff report can be addressed and an in-person site visit can be arranged.

Staff criticisms

The findings of the staff report released prior to the July 4th holiday state that, "Woodmere does not meet any of the three criteria of the Cultural Heritage Ordinance and therefore is ineligible for designation as an Historic-Cultural Monument." While Hollywood Heritage acquiesces to the staff's expertise in areas where there can be legitimate disagreement, such as with the significance of Harold Percy and Jane Ullman, as well as Dr. Sidney and Dr. Kato van Leeuwen Pomer, there are three areas which we feel there has been a rush to judgement. These are:

- Rarity
- Woodruff residency
- Integrity

Rarity

The staff report states that *Applicant didn't substantiate that the property is rare, or a rare extant example of a residence built "in the Brentwood-Pacific Palisades Community Plan."* It is the position of Hollywood Heritage that **430 S Bundy Drive** was rare due to its construction *prior* to the annexation by the City of Los Angeles of (Westgate/Westgate Acres/Westgate Heights).

However, even if all of Brentwood and Pacific Palisades is used as the boundary...**the property is rare. 430 S Bundy Drive** is one of five homes in the Westgate area still extant and for the most part unaltered. It is also one of only three on the early larger parcels (no full, not-subdivided parcel is extant). These include, 243 N. Saltair, the house next door to Woodmere, 450 S Bundy Drive, which Sidney Woodruff also "built" (e.g. hired an architect and paid to build a spec house), **and 430 S Bundy Drive**, Woodmere itself.

The staff report further states, "*Applicant failed to compare Woodmere to three properties called out in SurveyLA: 405 S. Cliffwood, 155 S. Rockingham and 1016 S. Bundy.*" While it is true that the application did not address the above-mentioned properties, it is due to the fact that 155 S. Rockingham built 1914 has been demolished; 1016 S Bundy, built in 1916 was relocated in 1928 from Santa Monica and not pertinent to a discussion of rarity nor exemplifying Westgate/Westgate Acres' early rural past; and finally 405 S Clifford which is a Greene and Greene built in 1911, in Brentwood Park which as the work of a master architect cannot be compared to rustic country home in Westgate Acres.

For the sake of argument, the co-author of the nomination reviewed her prior research and conducted further study into comparable properties in the Brentwood-Pacific Palisades Community Plan (*see attached document*). She found out of 21,298 discrete parcels in the Brentwood-Pacific Palisades Community Plan, 19,317 parcels were surveyed, although "X" number of those (not revealed) were not

visible from the street. Six residences in the entire community plan were identified as dating from 1910 or earlier (along with one Victorian era schoolhouse); and approximately 22 dated from 1910 to 1919 (along with one storefront). However not all of these structures still exist today.

Properties built 1900-1910 (Summary)

As of the time the SurveyLA report was issued, in 2013, there were 5 residences in the Brentwood-Pacific Palisades Community Plan built between 1900-1910, of these: 3 are located in the Brentwood section and 2 in Pacific Palisades. One of the three in Brentwood (11912 Sunset) was demolished in 2014, while the two others (11795 West Chenault and 243 N. Saltair) have had major alterations and additions over the years.

While we believe that the Pacific Palisades is not actually pertinent to the discussion, the author found that the Pacific Palisades house at 245 Entrada, built 1906, had a modern garage added right at the street in 1957 and from Google street view it appears the windows were recently changed out. Another 1906 house is located at 454 East North Rustic Canyon (yes, east and north), it is a 1,500 sq ft house on a 4,000 sq ft lot.

Properties built 1910-1919 (Summary)

In Brentwood, research shows that there were previously 17 properties identified from this period, however three have now been demolished. A further seven have had extensive remodels and major additions (second stories, large added additions). For example, 334 Cliffwood, built 1916 after several additions is now a 9,000-square-foot home. Another example: 267 Saltair, built 1916, had two additions in 1942 and then was doubled in size again by a 1967 addition. This is all on permits, not necessarily the Assessor. Third example: 207 N. Saltair, built 1915, in 1939 the first floor was totally remodeled and a second floor added; in 2004 a second building was added to the property.

As for the Pacific Palisades, of the six properties identified, one is a 1914 store combined with residential use in the Palisades (133 N. Entrada). Also in the Palisades are a Mission Revival (now quite altered); developer Frank Bundy's home (a Craftsman with a pending permit to add a bedroom and bathroom on the front of the house), and three Craftsman beach-area homes, 159 Marbery, 354 N. Entrada and 144 N. Ocean Way, identified in SurveyLA as Louis B. Mayer's summer house.

In summary, in the entirety of the Brentwood-Pacific Palisades Community Plan of 21,298 parcels there are only a dozen early residences (and one store plus one schoolhouse) from 1900 to 1919 still standing that bear much resemblance to the original structure(s) of a century ago. These include:

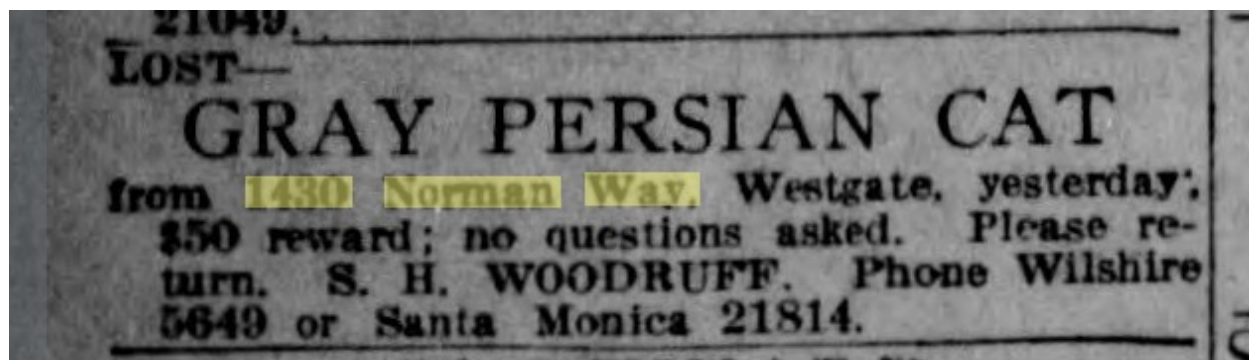
- TWO Craftsman-style beach-area bungalows in Pacific Palisades.
- THREE larger Craftsman-style residences dating from 1913-1915, also Palisades near the beach.
- ONE Greene & Greene (exterior) in Brentwood Park.
- TWO little Craftsman Bungalows in Brentwood
- THREE larger homes on larger lots dating from circa 1914-1916, one of these being Woodmere.

If **430 S Bundy Drive** is one of a dozen or so historic properties remaining from the period of significance in all of Brentwood and the Palisades, what measurement is staff using to assess rarity?

Sidney Hawks Woodruff Connection

The staff report while concurring that, ***"Undeniably, Woodruff is an important historic personage who contributed to the development of Los Angeles as the city expanded beyond its earliest suburbs into the Wilshire District and Hollywood,"*** yet argues that "as an active developer, Woodruff owned and resided in many homes in Los Angeles," and that Woodruff *"may"* have lived at **430 S Bundy Drive**.

Hollywood Heritage's application provided over 20 pages of well researched evidence of Woodruff's residency and association with the property, including an advert for his lost cat to the Woodmere address at the time!



Staff has produced no other evidence that Woodruff resided anywhere else during the period of significance. Why is the staff taking the Owner/Trustee's assertion that Woodruff never lived there at face value and no corroborating evidence rather than Hollywood Heritage's, when ample evidence has been provided?

Instead of still questioning this, or writing a Staff Report that grudgingly says Woodruff *"may"* have lived at Woodmere, Staff should have told the Commission that the issue was resolved; Woodruff clearly resided at 430 Bundy with his mother and sister.

The staff also contends that the Hollywoodland model home 3185 N Durand Drive HCM #681 "more aptly represents Woodruff and his involvement in the development with Hollywoodland for which is most known." But with this property there is no evidence that Woodruff actually lived there. The original HCM nomination clearly states that it was built as a model home for the real estate development, although S.H. Woodruff was certainly the owner at the time the first building permit was obtained in 1925. Moreover, this residence on Durand was one of several Woodruff built as model homes in Hollywoodland to help market the tract.

Integrity

430 S Bundy Drive, like many historic residences, experienced alterations over the years as owners and tastes changed. Because of this fact, the staff report states, *“due to the substantial alterations that the property has experienced over the years, it no longer retains sufficient integrity to convey any significance with Woodruff.”* According to Crafting Preservation Criteria: The National Register of Historic Places and American Historic Preservation by John H. Sprinkle Jr., one of the most common conventions used to evaluate a property’s integrity is simply: Would the historic personage associated with the property recognize it today. The answer to this question with regards to **430 S Bundy Drive** would be undeniably yes.

The house sits in its exact location as when built; it is surrounded by trees up on a rise/hill on more than a half-acre of land; it has the exact same footprint as when originally built; the layout and organization of rooms is substantially the same with the exception that the current kitchen includes the removal of a wall and combination of two smaller rooms; and so on.

If a new layer of stucco over earlier stucco, change-out of some windows on the eastern elevation, covering up of one other, change of fireplace surround, etc. can take away permanently from the ability of this house to convey its association to Woodruff, then Staff is not applying standards consistently from one HCM nomination to the next. The same standard of integrity has been waived for many other more famous HCM’s such as the Magic Castle, Yamashiro, as well as more humble rural residences such as the Joseph L. Starr Dairy Farm in West Adams.

The staff, who never physically visited the site, also points out that the setting of the house has been *“diminished,”* as it no longer sits on its original two acres. Again, this standard of integrity is not something that is consistently applied as almost every rural property in urbanized Los Angeles has been diminished in size. This however has not stopped the Commission from designating other formerly rural properties including;

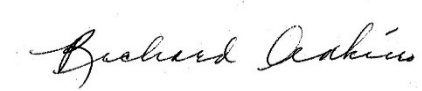
- 511 West 31st Street (Stewart Farmhouse, built. circa 1872 on a **17.5-acre vineyard**, whittled down to one city lot of 7,750 sq ft)
- 2626 Portland St. (Brown-Gorsline House, built circa 1878 on an **10+-acre parcel**, now 15,195 square feet;
- 2801 S. Arlington Ave. (Joseph L. Starr Dairy Farmhouse, built 1887-88, on a **20-acre dairy farm**, now a 6,716 sq ft lot). This property was also heavily altered but restored.

In conclusion, Hollywood Heritage believes that further review of the application is warranted and perhaps a revision of the staff findings in light of new evidence and facts submitted in this letter and in our Supplemental Submission documents. We also request that an in-person site visit be carried out prior to any final judgement on the application.

To achieve these goals, we ask that the matter be tabled to a future Cultural Heritage Commission meeting date.

We thank the Cultural Heritage Commission for their consideration and the staff for their willingness to accept new materials and evidence. We look forward to working together on this nomination to ensure that history is preserved.

Sincerely,

A handwritten signature in cursive script, appearing to read "Richard Adkins".

Richard Adkins
President, Hollywood Heritage, Inc.

CC; Melissa Jones
 Lambert Giessinger
 Ken Bernstein
 Shannon Ryan

DAY OF HEARING SUBMISSIONS



James Williams <james.k.williams@lacity.org>

Follow-up RE: today's hearing, 430 S. Bundy, CHC-2020-1883-HCM -- Request to Table

1 message

Laura Meyers <lauramink@aol.com>

Thu, Jul 16, 2020 at 9:14 AM

Reply-To: Laura Meyers <lauramink@aol.com>

To: "melissa.jones@lacity.org" <melissa.jones@lacity.org>, "Lambert.Giessinger@lacity.org" <Lambert.Giessinger@lacity.org>, "ken.bernstein@lacity.org" <ken.bernstein@lacity.org>, "shannon.ryan@lacity.org" <shannon.ryan@lacity.org>, "kevin.keller@lacity.org" <kevin.keller@lacity.org>, "arthi.varma@lacity.org" <arthi.varma@lacity.org>

Cc: "james.k.williams@lacity.org" <james.k.williams@lacity.org>

July 16, 2020

Hello, everyone.

I am disappointed that there has been no follow-up to my concerns regarding process and procedures -- and the potential Brown Act violation -- surrounding this case, Agenda Item No. 5 on today's Cultural Heritage Commission agenda/public hearing.

I am aware that Hollywood Heritage requested this matter be tabled until multiple issues are resolved, including that of obvious (visual) bias related to the Zoom inspection "tour" from which we were barred.

I support that request, and echo the concerns. Here are my previously stated issues:

1). We requested inclusion at the Zoom tour (having learned by accident that it had been scheduled). Although in the recent past there are times when an owner, for various reasons, does not allow the public nor applicants into the premises, we are always informed of the tour, meet the Commissioners' subcommittee and staff at curbside, and are available before and after (if not during) to answer questions or point things out. That could have happened virtually. Instead we were refused any participation. I did write up my concerns AND a "tour." This email appears to have been excluded from the record; I have no way of knowing if it was or was not distributed. Staff did not record the meeting. It is clear from the published images (screenshots?) that the tour "guide" steered the proceedings and failed to actually even turn on the lights inside the house, and there is no real evidence that the tour included the entire grounds. No shot, for example, of the protected CA oak tree, no shot of the orchard. No shot of a walk up the landscaped hill.

Your guide -- which staff was informed about -- has a direct financial interest in this property not being designated. In a normal tour that guide (owner, developer, whoever) would not be the sole voice, nor would he or she have sole control over what you do or do not see.

Importantly, the Governor's emergency order(s) in March, relaxing the Brown Act to permit virtual meetings, were intended to allow governance to continue with public participation. When the Planning Department adopted these new virtual procedures, the intention was to ensure that public and unbiased continuance of governance -- not to bar it. In the past, video was specifically barred by the Los Angeles City Attorney as a means of including the public -- you will recall we had a public hearing on this topic a few years back, just before you established the procedure of Commission subcommittees. If video/virtual touring is now not barred, then it must also provide for transparency and public participation -- not secrets and potential bias, in this case what appears to be actual bias.

2). The Staff Recommendation Report is filled with statements of so-called "fact" which are in fact inaccurate and incorrect. There have been several letters and submissions to you that correct those mis-statements. It is not good enough to now have a hearing, with Applicants given limited time to explain and defend -- when Staff could have and should have asked most of the questions they had concerns about in advance, let the applicants respond, and then craft their Recommendation Report accordingly.

Examples:

A). statement that Woodmere is not rare. Of course it is -- we submitted a great amount of supporting evidence demonstrating that it is one of only 26 residential structures (out of more than 21,000) anywhere in the entire Community Plan with dates of construction preceding 1920, and one of only a handful in Westgate -- and a smaller number than that (maybe 3-5) that have no building permit record of alterations. This is the definition of rarity. Staff needs to be given an opportunity to correct that error in its report.

B). Staff stated that Mr. Woodruff had lived in "many" houses throughout Los Angeles. Where's the documentation of that? We were asked to bend over backwards to submit documentation that he lived at Woodmere -- more than 20 pages, I believe -- but that only resulted in a statement that he "may have lived" at Woodmere. Yet Staff is allowed to make a specific claim that he lived in "many" houses in Los Angeles without proof? (*They would in fact not be able to provide such proof, because he did not live in many houses.*)

C). Similarly there is a statement that the Ullmans were like "many other" art patrons in Los Angeles -- with no supporting evidence presented to support that statement.

I have successfully nominated about three dozen HCMs over the years. I was unsuccessful two years ago, when Staff supported an opposition research report. I do not have a problem with the concept of a well-research opposition report. At least then Staff has actual "facts" to cite in support of a Recommendation Report. This is not the case for [430 S. Bundy](#).

Therefore Staff needs time to do their own research, if they wish, to provide documentation for the above statements and several others I have seen questioned in the letters submitted in the past week to you.

3). Integrity -- it is not a part of the Cultural Heritage Ordinance. Yet Staff seemingly made proposed findings related to Integrity. (I do not agree with their assessment but that is beside the point -- it is not a requirement of the ordinance.)

For these reasons, and in particular the bias of the virtual zoom tour, I ask that this matter be tabled today while we all reassess how to proceed virtually on all of these HCM nominations, possibly for the next year and not just the next few weeks -- and to give everyone time to take a breath and deal with the multiple concerns that have been addressed to the Planning Department by me and others.

I also do not think this decision should rest solely on the shoulders of the Commission president, since a Brown Act complaint is an issue normally taken up by the Director in consultation with the City Attorney.

Thank you

Laura Meyers

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Commissioners Richard Barron, Gail Kennard,
Pilar Buelna, Diane Kanner, & Barry Milofsky
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Los Angeles, CA 90012

July 14, 2020

Re: S430 S. Bundy Drive; Case Number CHC-2020-1883-HMC

Dear Commissioners:

430 S. Bundy is a wonderful, relaxing country home that surprisingly still survives in a Los Angeles that tries to demolish anything older than yesterday's groceries or that has character. Its original owner, Hollywoodland developer S. H. Woodruff, would recognize it immediately as his home, which is the Office of Historic Resources' own criteria in determining significant personage. The Staff has been inconsistent with how they apply integrity in this case, not even following their own standards. The Staff also did not correct their report mis-stating that Woodruff never lived in the house; we turned in over 20 pages of evidence collected from more than a year of research, from the 1920 census to voting records to city directory listings, and even including his Auto Club of California membership card, a receipt for a new car delivered to his home, and an ad for his lost Persian cat, all demonstrating that he lived there for 7 years. 430 S. Bundy is extremely rare; only 5 others in the Westgate area pre-date 1920, and they can't be seen from the street either, so we don't know how much they have been altered. The houses we were asked to compare it to have nothing to do with Westgate Acres' history and have been significantly altered or demolished. 155 S. Rockingham has been demolished; 1016 S. Bundy was moved from Santa Monica in 1928, so was not involved in any early Brentwood development, and has been altered on the interior and windows. 405 S. Cliffwood supposedly was a Greene and Greene Brothers' design, but the first floor was gutted in the 1970s and it's now an open floor plan. The Zoom tour, which we were not informed of, went out of its way to paint Woodmere as trashy and dreary.

Woodmere meets the criteria for being designated a Historic Cultural Monument, as a rare example of a Westgate Acres' country home, and as the home of a significant personage in the City of Los Angeles. I urge you to approve it and save one of the last reminders of Westgate/ Westgate Acres/Westgate Heights as a rural "Gentleman's farm" neighborhood pre-1920.

Sincerely,

Mary Mallory

“Woodmere” – Sidney Hawks Woodruff Family Residence

Built 1916

430 S. Bundy Drive, Los Angeles CA 90049

Case Number CHC-2020-1883-HCM

Supplemental Submission No. 2

HISTORICAL NEWSPAPER/PERIODICAL ARTICLES REGARDING SIDNEY H. WOODRUFF AND HIS ACTIVITIES

This **Supplemental Submission No. 2** contains copies of newspaper articles as well as articles published in other historical periodical publications about Sidney H. Woodruff, and his activities related to real estate development and other business pursuits from the period 1912 through the 1920s.

Applicant has primarily enclosed articles that were previously referenced in the initial HCM application Significance Statement narrative, and the Bibliography, with a few added articles subsequently uncovered by continuing research in the S.H. Woodruff Archives.

We had not previously submitted these copies (and other articles we also referenced) in our attempt to follow the HCM instructions to limit the nomination submission to 100 pages.

FOR SALE—

BEAUTIFUL ~~WESTGATE~~ ACRES

Here is a rare opportunity to obtain a beautiful eight-acre foothill tract which, in a short time you can subdivide and sell at a splendid profit. These acres are not far from the famous Beverly Hills, and are level and high, with a gentle slope to the sea. They are in a direct line of rapidly advancing values and command a superb view of the city, mountains and sea. If you wouldn't care to subdivide, it could be made into one of the most beautiful homes on the Pacific Slope. I will sell this at a sacrifice price for all cash. See MR. ~~WOODRUFF~~, owner, 213 Grant Bldg., corner Fourth and Broadway.

Westgate Acreage for Sale by Woodruff, 5-8-12 Los Angeles Times

tached building.

RESIDENCE—H. S. Bradley, 336 Byrne Bldg., has prepared plans for a 2-story and basement, 9-room frame residence to be built at Westgate for S. H. Woodruff. Work will be done by the day under the supervision of Mr. Bradley. Concrete foundation, brick and cement porch, shingled walls and roof, mahogany and white enameled woodwork, hardwood floors throughout, tile fireplace, art and leaded glass, furnace, automatic water heater.

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Home at what is now 450 S. Bundy commissioned by S. H. Woodruff with H. S. Bradley in 1914.

16

SOUTHWEST CONTRACTOR

VENTURA COUNTY HOSPITAL.—The P. O. Engstrom Co., Fifth and Beaton Sts., was lowest bidder at \$15,145 on the general contract for the erection of two wings and at \$12,545 for the erection complete of a 2-story brick hospital building at Ventura county, in accordance with plans and specifications by Archt. A. C. Martin, 420 Higgins Bldg. The lowest bids on other work were: Plastering—P. O. Engstrom Co. (a) two wings, \$2,381; (b) building complete, \$2,925. Painting—H. E. Zelinsky, H. W. Holman Bldg.—(a) \$2,110; (b) \$2,500. Marble and tile work—Joseph Muste Sons—Kearney Co. (a) \$2,200; (b) \$2,400. Electric wiring—P. H. Newberry Electric Co.—(a) \$2,571; (b) \$2,751. Plumbers—N. E. Bower (a) \$2,510; (b) \$2,700. Heating—Thomas Haverly Co. (a) \$1,500; (b) \$2,250. Elevators—Joseph Muste Sons—(a) \$1,750; (b) \$2,125. Elevator—Baker Iron Works, \$2,935. (a) Elevator Co., \$2,119. The lowest two bids on each part of the work were taken under advisement and the others rejected. The board of supervisors is considering a new site for the building, which, if purchased, will necessitate the drawing of a new set of plans. Following are the bids:

General contract—P. O. Engstrom Co. (a) including two sections \$25,435; (b) additional wing \$6,421; (c) boiler house \$4,672; (d) total \$36,528; L. Simpson & Co. (a) \$26,812; (b) \$10,279; (c) \$3,203; (d) \$40,171; Alta Plating Mill Co. (a) \$27,704; (b) \$12,750; (c) \$2,294; (d) \$44,051; Ventura Mill & Lumber Co. (a) \$28,921; (b) \$12,778; (c) \$3,007; (d) \$44,699; L. A. Plating Mill Co. (a) \$27,131; (b) \$14,000; (c) \$4,500; (d) \$45,631; C. McNeil (a) \$29,978; (b) \$12,151; (c) \$3,125; (d) \$45,254; Willard-Stater Co. (a) \$29,300; (b) \$12,000; (c) \$4,000; (d) \$45,300; Broadway Construction Co. (a) \$29,300; (b) \$12,000; (c) \$4,000; (d) \$45,300; (a) \$21,940; (b) \$11,000; (c) \$3,054; (d) \$35,994; Mulder & Harshb. (a) \$21,100; (b) \$12,100; (c) \$4,700; (d) \$37,900; J. F. Hall-Martin Co. (a) \$20,500; (b) \$14,500; (c) \$3,200; (d) \$38,200; Somerset Co. (a) \$22,000; (b) \$15,750; (c) \$3,000; (d) \$40,750; Eugene Seibler, (a) \$22,000; (b) \$15,000; (c) \$3,000; (d) \$40,000; (a) \$19,500; (b) \$10,000; (c) \$3,500; (d) \$33,000.

Heating—Thos. Haverly Co. (a) including two sections \$150; (b) additional wing \$150; (c) boiler house \$250; (d) total \$550; N. E. Bower (a) \$175; (b) \$275; (c) \$100; (d) \$550; Thos. Hagan, (a) \$1070; (b) \$940; (c) \$205; (d) \$2275.

Electric wiring—P. H. Newberry Electric Co. (a) two sections \$155; (b) additional wing \$275; (c) boiler house \$35; (d) total \$465; P. O. Engstrom Co. (a) \$480; (b) \$210; (c) \$145; (d) \$835; Woodall Hubbs, (a) \$100; (b) \$20; (c) \$14; (d) \$130; South ern California Electric Co. (a) \$915.00; (b)

\$308; (c) \$213; (d) \$1405.50; J. M. Mullins Electric Co. (a) \$298.10; (b) \$424.70; (c) \$171.30; (d) \$1629.57; F. O. Engstrom Co. (a) \$1140; (b) \$350; (c) \$230; (d) \$1700; Elevators—Joseph Muste Sons—(a) Baker Iron Works, \$2,935; (b) Elevator Co., \$2,119.

Painting—H. E. Zelinsky, (a) two sections \$2110; (b) additional wing \$2500; (c) boiler house \$110; (d) total \$5260; Archt-Warren Co. (a) \$2014; (b) \$1200; (c) \$473; (d) \$3687; L. Valla, (a) \$2053; (b) \$503; (c) \$450; (d) \$2907; J. Dunston, (a) \$2500; (b) \$1100; (c) \$400; (d) \$4000; Wormell & Dransbaugh, (a) \$2815; (b) \$1450; (c) \$300; (d) \$4725; M. C. Debrill, (a) \$4270; (b) \$1500; (c) \$190; (d) \$6070.

Plastering—P. O. Engstrom Co. (a) two sections \$2381; (b) additional wing \$2925; (c) boiler house \$251; (d) total \$5557; C. A. Malone, (a) \$2795; (b) \$1350; (c) \$300; (d) \$4445; J. H. Murphy, (a) \$3500; (b) \$1774; (c) \$301; (d) \$5504; C. E. Hughes, (a) \$3030; (b) \$1722; (c) \$357; (d) \$5918; D. Thomas, (a) \$2700; (b) \$1500; (c) \$410; (d) \$4610; R. Liebold, (a) \$3500; (b) \$2192; (c) \$150; (d) \$5842.

Marble and tile—Joseph Muste Sons—Kearney Co. (a) two sections \$1250; (b) additional wing \$300; (c) total \$1574; Woodhouse Marble and Tile Co. (a) \$1238; (b) \$55; (c) \$832; L. A. Mantel and Tile Co. (a) \$1305; (b) \$508; (c) \$1925; H. V. Collins, (a) \$1317; (b) \$540; (c) \$1925; California Marble and Tile Co. (a) \$1164; (b) \$750; (c) \$250; (d) \$2164.

Plumbing figures based on proposition No. 1.—N. E. Bower, (a) two sections \$2317; (b) additional wing \$1710; (c) boiler house \$537; (d) total \$4564; P. W. Duval, (a) \$2594; (b) \$1000; (c) \$254.75; (d) \$4351.75; Thos. Haverly Co. (a) \$2700; (b) \$1675; (c) \$325; (d) \$4700; Thos. Hagan, (a) \$2950; (b) \$1755; (c) \$400; (d) \$5105.

The building will be 2-stories and will provide accommodations for about sixty patients. It will contain offices, dining room, kitchen, wards, private rooms and baths. Dimensions, 90x75 ft. Concrete foundation, pressed brick facing, artificial stone trimmings, composition roofing, galvanized iron and wired glass skylights, hardwood and pine floors, O. P. trim, elevator. There will be a steam heating plant housed in a detached building.

RESIDENCE.—H. R. Bradley, 236 Harvard Bldg., has prepared plans for a 2-story and basement, 3-room frame residence to be built at Westside for S. H. Woodruff. Work will be done by the day under the supervision of Mr. Bradley. Concrete foundation, brick and cement porch, shingled walls and roof, subrocks and white enamelled woodwork, hardwood floors throughout, tile fireplace, art and leaded glass, furnace, automatic water heater.

RESIDENCE.—B. H. Bush, 524 Tule Insurance Bldg., is preparing plans for a 2-story, 3-room frame residence to be built at Pomona for Fred Rhoda, 910 W. Laurel St., that city. Bids will be taken by the owner in Pomona. Concrete foundation, rubble siding and shingled walls, Gensco roof, cushionstone porch walls and pier, pressed brick mantel, O. P. trim, oak floors, pressure water heater, cement basement. There will also be a garage. Cost \$1800.

FRAME FLATS.—Frank L. Fries, 242 N. Normandie Ave., has had plans prepared for a 2-story frame flat building which he will build for himself at 210 W. San Martin St. Cost \$2000. It will contain four flats in suites of three rooms and bath each. Dimensions, 30x11 ft.

RESIDENCE.—Wm. E. Vender, 322 N. Ferraro St., will build for himself by day work a 2-story, 3-room frame residence at 241 St. Andrews Place. Cost \$5000.

CONTRACTS AWARDED.—BUNGALOW COURT—H. W. Olson, 1013 Vermont Place, has prepared plans and has a contract for the erection of a frame bungalow court at 4633 Vermont Place for M. M. Forsandot. There will be four 2-room bungalows and one double bungalow containing two 3-room suites. Total cost \$5000.

Cement footings and porches, redwood siding, composition roofs, pine trim and floors, water heaters.

RESIDENCE.—T. E. Foster, 1507 Harold Way, is preparing plans and will build a 1-story, 3-room frame residence at Glen Dale for Mr. Collins. Concrete foundation, shakes, composition roof, brick and cement porch, hardwood floors, composition alk drainboard and bath room floor, tile mantel, piped for furnace, water heater and boiler.

BRICK STORE BUILDING.—May Brown, First National Bank Bldg., Graduate, have prepared plans and have a contract at about \$2000 for the erection of a 1-story brick store building on Grand Blvd. between 14th Ave. and Chestnut, Graduate, for G. J. Staston, 1618 Beverly St. Ten store rooms. Dimensions, 35x75 ft. Concrete foundation, cement floor, pressed brick front, composition roofing, plate glass store fronts, plumbing, electric wiring.

RESIDENCE.—A. L. Walters, 1128 23 Melina St., has signed the general contract at about \$4000 for the erection of a 2-story, 12-room frame residence on Norton Ave. between Sixth St. and Wilshire Blvd. for Alice C. Alden. The contract does not include plumbing, painting, wiring, heating, outside cement work or fixtures. A. R. Kelly, Archt., Story Bldg.

FRAME FLATS.—The Acme Building Co., 101 Wright & Callender Bldg., has a contract at about \$3750 for the erection of a 2-story frame flat building at the corner of Marion and Kensington Road for Mrs. M. J. Halvergen. Plans by H. A. Reil, 101 Higgins Bldg. The building will contain four flats in suites of three rooms and bath each. Dimensions, 37x45 ft. Concrete foundation, brick porch piers, rearna siding, composition roof, oak and pine floors, O. P. trim, wall beds, automatic door openers.

PLUMBING AND HEATING.—The Thos. Haverly Company has been awarded the contract at \$61,000 for the plumbing, steam heating and automatic sprinkler system in the 2-story reinforced department store building now being erected at Seventh and Grand Ave. for the J. W. Robinson Co. Frederick Noonan and Wm. Richards, architect and engineer, Brockman Bldg.

RESIDENCE.—J. M. W. Stracks and T. C. Horton, 5426 Camerford Ave., have a contract at about \$3000 for the erection of a 2-story, 10-room frame residence at 1812 Tenth Ave. for Chas. B. Lavier.

RESIDENCE.—The Cooper-Pete-Clapson Co., 301 Story Bldg., will start work at once on the erection of a 2-story, 3-room frame residence at 618 S. Ardmore Ave. for Chas. D. Southcot. Cost \$3500.

FRAME FLATS.—Lee Brothers, 324 R. Granovary Place, will start work at once on the erection of a 2-story frame flat building at 807 S. Bonendo St. for Mrs. Gladys D. Vogel. Cost \$2300. Plans by H. J. Krauer, 411 Citizens National Bank Bldg. The building will contain four flats in suites of four rooms and bath each. Dimensions, 40x70 ft.

BUNGALOW.—C. B. Albright, 1010 Hollywood Blvd., has a contract at \$2000 for the erection of a 2-room frame bungalow at 5015 Harold Way for A. Hyatt Smith.

RESIDENCE.—The Weston Building Co., 602 Lankershim Bldg., has the contract at \$1000 for the erection of a 2-story, 3-room frame residence at 2201 Fifth Ave. for Marjorie M. Benedict, 121 St. Third St.

RESIDENCE.—The Milwaukee Building Company, Wright & Callender Bldg., has been commissioned to prepare plans for a large English style residence to be built at Windsor Square for Eugene F. Kline of the law firm of Lewin & Kline. The house will contain twelve or fourteen rooms. The Milwaukee Building Company will erect the house.

RESIDENCE.—The Milwaukee Building Company, Wright & Callender Bldg., is preparing plans and will build a 2-story, 8-room

STRUCTURAL STEEL CONTRACTORS

Building Material

REPRESENTING

MCCLINTIC-MARSHALL CO.
Structural Steel.

STEIGER TERRA COTTA WORKS.
Terra Cotta.

CONCRETE STEEL CO.
Reinforcing Steel.

DETROIT GRAPHITE CO.
Steel Paints.

Hugh G. Purcell Co.

700 H. W. Holman Bldg.
Phone A5564 Main 30

Courier.

A DEAD SHOT WITH AN AUTO

S. H. Woodruff, the man who rebuilt half of San Francisco and who now calls Los Angeles his home, has additional claims to fame. He is a dead shot—with an automobile. There is a story floating around the cafes and clubs of Woodruff's accurate aim, which recently put to shame three of his friends who pride themselves on their marksmanship. The scene of Woodruff's exploit was a level mesa of several thousand acres extent, covered with six-inch stubble. Across it dashed Woodruff in his Winton six, three companions riding with him, all boastful of their gun abilities and two of them former cowpunchers. Fifty feet ahead of the car ran a badly frightened coyote kept in that same relative position by the skillful maneuvering of the driver, while the three hand-artillery experts, each armed with an automatic pistol, popped away at the fleeing animal. When the 200th shot had been fired and the marksmen paused to open a fresh box of cartridges, Woodruff, so the tale goes, lost patience and, using the Winton's front wheel as a weapon, put an end to the coyote's career. Only three of the machine's tires were flat when the hunt was over. I hear that Mr. Woodruff's fine new home at Beverly Hills is nearly completed and that he and his family expect soon to leave the Bryson, where they have been passing the winter.—Los Angeles Graphic.

Come In!

NOCKING AT CITY'S GATE

*Rich District to West
Seeks Admittance.*

*Angeles to Vote on it
Sixth of June.*

*ter Market, Development
and Employment.*

A interesting and important position to which little attention has been given because it occupies a minor position on the ballot coming before the voters of Angeles in connection with the election a week from next day, June 6. This is the call for the rich and picturesque Westgate district for admittance to the metropolis by annexation. The district, comprising 80,000 acres, voted overwhelmingly on April 24 to come into the city and it now remains for the electors of the city to open the door by voting. The proposed merger has met comparatively little opposition has developed, and it is expected the voters will give such general approval that the magnificent territory will feel itself unanimously welcomed.

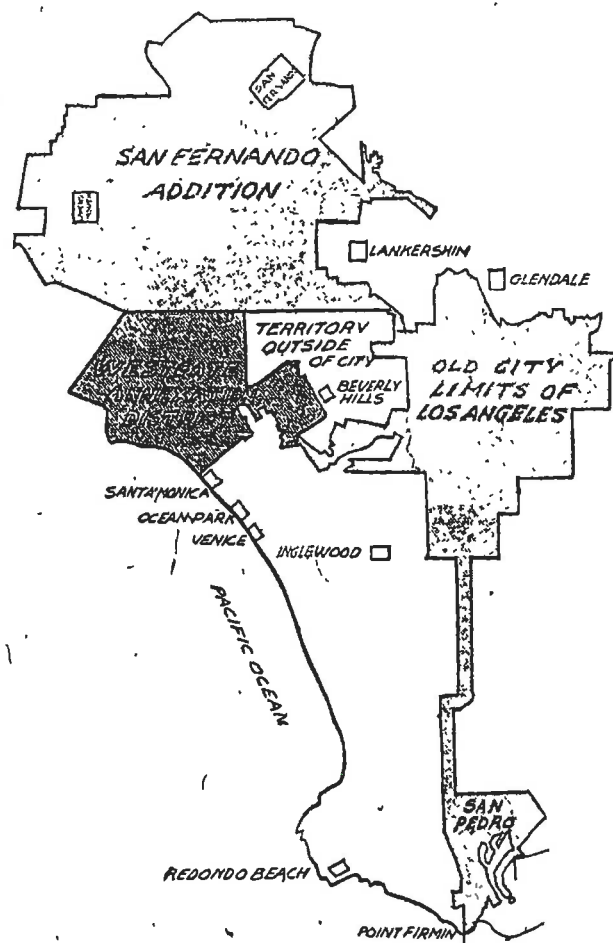
The district includes Westgate, Hollywood Park, the Los Angeles Country Club, the San Vicente ranch, the Wolfskill ranch and many other large properties, even including a considerable stretch of frontage—all the way from Santa Monica to above the old long beach. It extends from the annexed Fernando Valley on the north to the annexed Palma district on the south, and westward from the present city limits to the sea. The district includes the incorporated cities of Santa Monica and Sawtelle and 100 acres of low-lying land in the mouth of Santa Monica Bay are excluded. In the district wide reaches of fertile land, many miles of foothill region and a bar of palatial country estates. Hollywood Park is a place of great natural beauty with many fine residences, and the same is true of much of the district.

The abundance of water is the thing the territory now lacks, without which it cannot attain its stage of development aimed at. The stage is already well begun; hence the desire to obtain a share of the plentiful Owens River supply—water which under the municipality's fixed policy can never be obtained without first annexing to Los Angeles.

Proponents point out that the gain of this district would mean to the city a large additional margin of water of which it has an immense surplus, a corresponding increase of revenue, and the acquisition of desirable territory. To the district it would mean tremendous development and wonderfully increased productivity and output with little increase in taxation, eased by cheaper water, both domestic and irrigation, better schools, public utilities and protection generally. The construction of the new distributing system necessary to handle the water would give employment to many hundreds of men for a long time to come, result in the circulation of hundreds of thousands of dollars, and bring an era of prosperity such as has never been known between the city and the sea.

The Hollywood-Beverly-Santa Monica range, next to the San Fernando annexed district, the Calheung range, would afford the largest of thus far found for aqueduct. The district would immediately proceed to bond itself to build a pay for its distributing system, assume its proportion of the water, harbor and power bonds. The Annexation Commission, the Board of Public Service Commissioners, the Council and civic organizations.

Rich Beach District Would Join City.



Map of the Westgate annexation district.

Showing the extent of highly-desirable territory which has voted to come in, and which the electors of Los Angeles are asked to approve at the special election June 6. The darkly-shaded portion shows the proposed addition to the city and the lighter portions the present boundaries.

Woodruff lots

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HOLLYWOOD REALTY DEALS

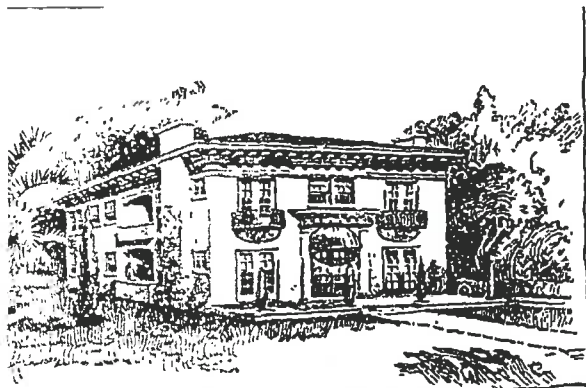
Sales made by Tracy E. Shoults
company, 5510 Hollywood boulevard:
Nine-room house on Edgemont, be-
tween Hollywood and Sunset boule-
vards, to S. J. Stuart. Price, \$7500.
Six and one-half acres orange
grove at Riverside, to Edgar J.
Swartout, \$6500.
Two lots on Bronson avenue, to S.
H. Woodruff, \$1800 each; to be im-
proved with two white plastered flats
to cost \$10,000 each.
Lot on Gordon, near Fountain, to
T. J. Thompson, \$1000.
Two acres on Encino avenue, Lan-
kershim, to L. W. Brown, \$1400.
Five acres on Eighth street, Van
Nuys, to Mr. Elmer, -4000.

HOME-BUYING LOGIC

"A little land and a better living,"
is the title of a new educational
folder published by the Janss com-
pany in which the opportunity of the
half-acre and acre suburban farm

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 **Date:** 22 Jul 1916



Flat building for M. S. Woodruff.

Attractive improvement now under construction on Sunset boulevard.

COMMON ENTRANCE.

An attractive flat building is now nearing completion for M. L. Woodruff at No. 5559 Sunset boulevard. The structure differs from many others of its type in that it has a common entrance for all four suites and a single stairway to the two upper apartments. From the exterior the building presents the aspect of a large, private residence. The walls are faced with white cement plaster and are set off by a metal entrance canopy and iron grill work under the windows. S. H. Woodruff drew the plans.

HEADS DEPARTMENT.

M. T. Tungate, a local realty man, has joined the force of the Janus Investment Company as manager of a new department handling farm lands and exchanges. Mr. Tungate has made a specialty of land trades for a number of years.

LAUNCH PAVING PLAN.

The extension of the paving of South Vermont avenue was considered at a meeting held by representatives of several improvement associations in the Chamber of Commerce rooms during the past week. Tentative assessment districts were outlined and committees were appointed to secure signatures to a petition asking for early action on the improvement.

In Earnest

WORKING FOR HUGHES.

Gifford Pinchot is Here on His Swing Around the Circle in Effort to Line Up Progressives for Republican Presidential Candidate.

That the vote of the erstwhile Progressives will be the deciding factor in the coming Presidential election was affirmed here yesterday by Gifford Pinchot, former chief of the Bureau of Forestry under Presidents Roosevelt and Taft. Mr. Pinchot is at the Van Nuys, accompanied by his secretary, P. S. Stahlacker.

"The old-line Republicans will vote for Hughes, anyway, just as the hereditary Democrats will vote for Wilson," said he, "and in the final analysis the man who gets the Progressive vote will win. I am touring the country trying to line up the Progressives for Hughes."

Mr. Pinchot left his home in Millford, Pa., about two weeks ago, and has stumped Indiana, Illinois and the Northwest. He came here from Oregon, and will return via Tucson and Chicago, leaving here Tuesday evening. He spoke in Pomona last night. Tomorrow night he will speak at the Shakespeare Club in Pasadena. His only local address is scheduled for tomorrow noon before the Women's City Club.

Betterment.

NEIGHBORS ORGANIZE.

Residents of Westgate Annexation
District Take First Steps
Toward Forming Improve-
ment Association—Of-
ficers are Elected.

At a meeting of residents of the Westgate annexation district, Tuesday evening, steps were taken to form what will be called the West Los Angeles Improvement Association. J. Marion Hill, was chosen temporary chairman and A. E. Diebold temporary secretary.

A committee on constitution and bylaws was appointed by the chairman, consisting of A. E. Diebold, Charles Putney, J. H. Francis, S. H. Woodruff and Mrs. Coates, to draft the constitution and bylaws. All present were constituted a committee of the whole to secure memberships.

The next meeting will be held on Tuesday, September 5, at 8 p.m., to hear the reports of the committees and to form a permanent organization.

🏠 / [Los Angeles Herald](#) / 1 October 1918 / [Aviation Chief Is Offering Aid to Propaganda Film](#)

Los Angeles Herald, Volume XLIII, Number 286, 1 October 1918 — Aviation Chief Is Offering Aid to Propaganda Film [ARTICLE]

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Aviation Chief Is Offering Aid to Propaganda Film

It has just come to light that a part of the propaganda picture made under the direction of Henry McRae has already been taken at North Island where Col. H. B. S. Burwell showed great interest in the possibility of showing to the American public the great developments in the aerial branch of the service. Too much cannot be said of the personal touch Col. Burwell is showing and the assistance he is rendering the Photo Crafts Film trust in making this war picture an absolute reproduction of warfare as participated in by the aviation department.

By reason of the patriotic work on the part of S. H. Woodruff, the launching of this organization to make this big film production was made possible. It was through Woodruff that the financial support of a number of prominent Los Angeles business men were brought together for the making of this patriotic picture.

Fred LeRoy Granville and Roy Klafi, two of the most efficient cinematographers, will handle the photographic end of the picture.

The purpose of the Photo Crafts Film trust is to make a war feature of multiple reel length covering the aerial branch of the service from the cutting of the spruce to the actual daring of our men in battles over the firing lines of Europe.

Battles in the air will be staged for the camera as it actually happens over there and a number of aviators from France, England, Italy and America who have been sent to this

ALLEGED MAIL FRAUD CASE IS DROPPED.

The Federal grand jury having failed to return an indictment against S. H. Woodruff and J. B. Girand, charged with using the mails in a scheme to defraud, the case has been dropped and the bond of the defendants exonerated.

The charge against Woodruff and Girand was made by F. M. Pool of this city, who alleged fraud in connection with an Arizona land deal, involving about \$2800, and it is understood that an arrangement has been made by which Pool secured about 600 acres of land of the original area, that it is alleged is worth as much money as he had invested in the enterprise. The case has been pending for a year or more.

Zap:

SPEED WORK ON WINDSOR HTS. FINE HOMES

A striking illustration of Los Angeles' rapid expansion and a splendid example of how building gentleness are solving the serious problem resulting from the shortage of homes, is found in the subdivision and attendant improvements of what is known as Windsor heights.

The rapid transition of one of the most slightly "barley fields" in the Wilshire district, into an stirring residential section—a subdivision that will add new honors to those already conferred upon the Wilshire district, for fine homes and homes—now—is providing considerable comment from builders and home-seekers.

Lesser 60 days ago this slightly land embracing what is now known as Windsor heights, contained not a single improvement, save the street car line which runs from one extremity of the tract to the other. Today, however, is a different story.

TRANSFORM TRACT

Under the able direction of R. H. Woodruff, who is well known in business and financial circles, these properties are being transformed into avenues of fine homes. Grading forces are laying out the streets, concrete workers are putting in the sidewalks and curbs, and contractors are erecting homes attractive in design and unobtainable in quality. Water, gas and electricity and sewer lines also have been installed.

Before coming to Los Angeles, Woodruff gained reputation as a home builder genius in Philadelphia, where, in a remarkably short time and under a single order, he erected 2000 homes.

TELLS PLAN

Commenting on the Windsor heights project, Woodruff remarked:

"Our aim in placing Windsor heights upon the market is to give to the people of Los Angeles a community of 1000 homes, with such safeguards as will insure the desirability of the environment for many years to come."

"The purchase of a lot in Windsor heights carries with it all modern improvements, and building restrictions have been provided which will insure congenial neighbors."

FINE VIEW

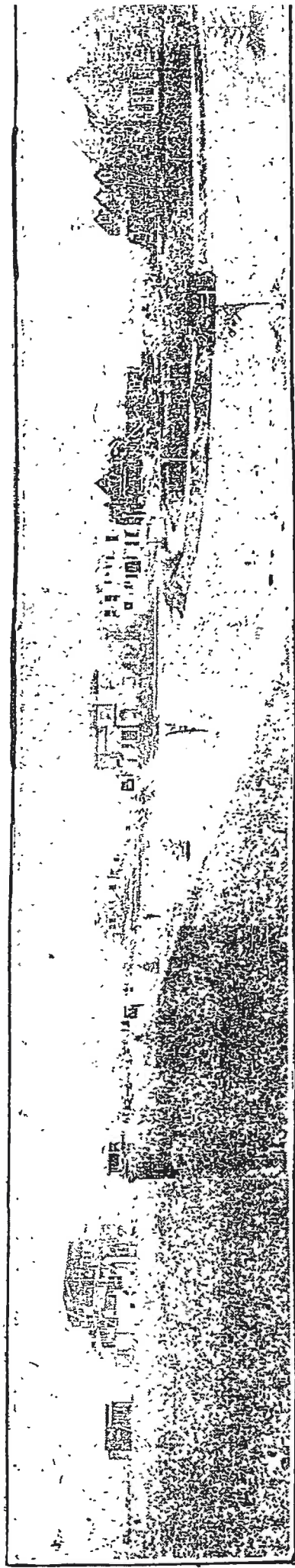
Windsor heights, which is said to be the highest point in the Wilshire district, commands a fine view of all the surrounding country. To the north lies Hollywood with its miles of artistic homes against a background of mountains.

Windsor square, known throughout the southland as a community of beautiful residences, lies to the east, while Wilshire adjoins on the south. Westward is the green acres of the new Wilshire Country club.

Identified with Woodruff in the subdivision and marketing of Windsor heights is Tracy A. Smith, who is regarded as one of the foremost subdivision experts in California.

This article has been automatically logged from the Los Angeles Herald 13 March 1920 original and a large column was prepared for display on your computer screen.

Little More Than a Barley Field a Year Ago; Today a Thriving Community of Fine



Panoramic View of the New Development of Windsor Square, Showing Types of Homes Now Being Erected in This Tract. Since that time more than three-quarters of the lots in the tract have been sold and more than 600, have been erected by the purchasers of homesites.

EMARKABLE SALE RECORD Access in Marketing New Windsor Square Attributed to Advertising.

I believe in a strong, snappy, pertinent campaign of advertising remarkable development of New Windsor Square. "Many realtors make the mistake of carrying on a long charges when selling real estate," says S. H. Woodruff, who

campaign that really is a waste of money and is so intermittent that it fails to hold the attention of the buying public upon the desirable features of the merchandise offered for sale.

"I consider the daily newspaper the best medium of reaching the buying public, but discrimination must be used in the placement of the copy, published in a newspaper, is not advertising as it is now understood by experts. Attention must first be attracted by differentiating the 'ad' from everything else on the

page. Next a desire for what you have to sell must be created in the mind of the reader by a clever psychology of suggestion.

"Finally, I would advocate persistency. Many advertisers are like the farmer who tolled up the hill with the load of apples, but, just before reaching the summit, became discouraged and disgusted and ceasing his efforts, let the whole load roll to the bottom of the hill, whereas, had he continued his efforts a little longer, he would have surmounted the summit.

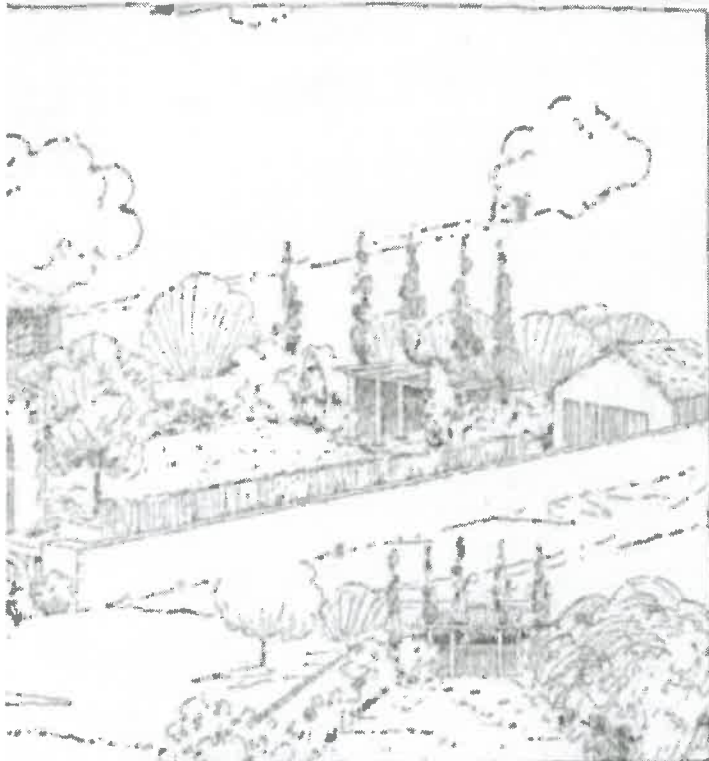
The success of these principles has been fully demonstrated in New Windsor Square, where an unparalleled record has been established in the way of a quick turnover. By a constant reiteration of its advantages those anxious to secure homesites have been led to investigate this property.

"The average length of time required to dispose of a subdivision of this size and character is ten years. In New Windsor Square the plow was first put into the barley field one year ago and it is now nearly sold out. The principles I have enunciated will produce similar results with other tracts that possess equivalent attractions.

"Sooner for purposes of illustration we have a property costing \$1,000,000. At 7 per cent the overhead of interest alone, not to mention office maintenance, would in ten years amount to \$700,000. This is a tremendous burden to carry, and it requires no great perceptive faculties to perceive that if a \$50,000, or even a \$100,000, campaign of advertising will clean it up in one or two years, that that is the only sensible way in which to operate. This method of operation also insures a profit of \$200,000 to the buyer, saving of from \$300 to \$2000 per lot and still make a fair profit."

"Times" Prize Homes Make Happiness Complete

Crest Home



THRONGS VISIT NEW BUNGALOW

*Will be Completed Before
Campaign Ends*

*Quaint Spanish Lines Are
Attractive*

*House is Marvel of Modern
Convenience*

Candidates in The Times \$15,000 prize campaign, who are watching the construction of the 1500 Spanish bungalow in West Hollywood Tract, are familiar with the rapid progress being made. As one of The Times' best prizes, it is arousing much interest, and is daily visited by throngs of people, the majority of whom are candidates or their friends.

In designing this Spanish bungalow, J. H. Woodruff, who was the architect for the Adobe electric house in Windsor Square, determined to incorporate in it the spirit of old Spain. As the building grows and the designer's plans unfold, his success is becoming evident from day to day.

The Western Construction Company, builders of this bungalow, are making rapid strides in bringing it to completion. When the final touch is given and it is thrown open to inspection, the result will be a wildly exciting rush on the part of candidates. Every one will be after the prize that will mean possession of this charming home.

Beginning with a broad, solid concrete foundation, reinforced by additional supporting walls that extend the full length of the house, it is one of sound material and skilled workmanship are going into the building. That it will stand sturdily throughout the years, "four-square to the world," an honest purpose expressed in honest craftsmanship, is the future predicted for this second Times home.

All Spanish, from the deeply embrasured windows that face the east—grilled and balconied with wrought iron—to the arched entrance flanked by quaint arches set to guide the steps of the welcome guest when the light of day is gone, it is a picture of old Castile.

Through the deep tiled porch there is an inviting glimpse of the sparkling fountain in the patio. Tall lotus leaves, rising like fairy shields from the water, add colorful beauty to the flowers and shrubs. In the fountain's heart a great creamy lotus blossom floats high, lifting its waxen fingers to the jeweled spray that gives it life.

NO TROUBLE TO SPRINKLE THE LAWN

*Engineers Will Install
Sprinkler Systems Beneath
Turf*

One of the recent announcements regarding the lawn sprinkler systems that are being installed in the \$15,000 home in Wilshire Crest and the \$8500 Spanish bungalow in West Hollywood tract offered as first prizes in The Times \$15,000 prize campaign is of keen interest to candidates.

Every bit of information concerning the location, construction, or installation of new and desirable features in home planning is eagerly sought by candidates. Inquiries as to this or that particular service are constantly being made at campaign headquarters. As rapidly as details are worked out, the candidates are informed,

either through the columns of The Times, or when making personal calls at the campaign office.

The sprinkler systems that are being installed by the Howard-Olsen Company in the grounds of the two beautiful Times homes, offer many superior features.

This lawn sprinkler system has been designed by capable engineers, and will be installed by skilled mechanics under careful supervision. One of the chief advantages offered by this system is ease in watering, and an even distribution of the moisture, which insures a thick, heavy turf.

The heads for the water distribution are set below the surface of the lawn, allowing the lawn mower to pass freely over them without damage to the cutting blades, or water jets.

As The Times is seeking the best service equipment available for the prize homes, this sprinkler system was selected only after Meyer & Heller, designers of the Wilshire Crest home, and J. H. Woodruff, creator of the 1500 bungalow in West Hollywood tract, had thoroughly investigated the Howard-Olsen Lawn Sprinkler system and become convinced of its superiority.

NG
" Prize
Spain

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Attractive
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the walks

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ANY HELP TO BUILD BUNGALOW

Architect, Builders and
Subcontractors All Con-
tribute Their Best

Perhaps no prettier motif could
be selected than the Span-
ish architecture that makes the
prize bungalow so unique
in appearance. It is
the work of S. H. Woodruff, well-
known architect, who will be re-
minded as the architect for the
electric house in Windsor
park that won the admiration of
hundreds of people.

The construction of the bungalow
was in the hands of the West-
ern Construction Company, which
contributed to Los Angeles
one of its most beautiful homes.
Perhaps no home in Los Angeles
elsewhere for that matter, and
it had five acres of the best
land in the city.

prize bungalow was built. Every
carpenter, every plasterer, every
laborer, seemed to take unusual
pride in his particular contribution
of handiwork that formed this
home of homes.

Many subcontractors had an im-
portant share in the completion of
the bungalow, and in every case it
seemed their determination to give
their best efforts and use only the
best materials in order that this
bungalow might stand as a monu-
ment to their own interest in mak-
ing this a home complete.

Following is a list of the con-
tractors and subcontractors who
have worked to make The Times
prize bungalow a wonder home:
Rock and sand, Willard & Wood-
hull; cement, Riverside Portland
Cement Company; rough lumber,
Sash and doors, interior trim, par-
quet floors and Tennessee red ce-
lar, Hammond Lumber Company;
Hydrant and California stucco,
Los Angeles Lino Company; plas-
tering, George Kweram; roof,
Standard Roofing Company; roof
tile, C. L. Pasmore; plumbing, C.
J. Quinn; paints, Mathews Paint
Company; vitrolite enamel, Pratt
& Lambert Varnish Company;
screens, Culver City Manufactur-
ing Company; tile and mantle,
California Tile and Mantel Com-
pany; sprinkler, Howard Olsen
Company; Petroleum sanitary sink
and drain board, Starr Rupp Com-
pany; wind, dust and rain-proof
weather strip, Monarch Metal
Weather Strip Company; Hoosier
cabinet, receiver, ironing board,

Peerless built-in fixtures, Peerless
Built-in Fixture Company; cement
work, Mike Maslich; sheet metal,
Emil Brown & Co.; lighting fix-
tures and ornamental iron, Archi-
tectural Iron Works; electric wir-
ing, F. H. Roberts; landscaping,
Beverly Hills Nursery; hot-water
heater, Superba Heater Sales Com-
pany; heating, Potter Radiator
Corporation.

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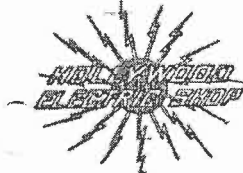
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 curling irons, vibrators, radio sets,
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 "Everything Electrical"

A Record of Achievement

By WILL E. CHAPIN

We have tabulated and estimated most of the physical resources of Los Angeles, and have reduced to figures the details of the wonderful progress made by the city, and Hollywood is no less definite in stating her own visible assets and future prospects. However, the greatest and most imperishable wealth of any city is the quality of its citizenship, and the mental resources of which the physical

fold the population of this community and those adjacent to it in a few years. This achievement is, in itself, worthy of all praise, and the men who are active in bringing it to perfection, are real contributors to civic greatness, but among them is one who has been a pioneer in certain fields, and few of our citizens are aware of the scope of his work.

Sidney H. Woodruff, of Hollywood-



SIDNEY H. WOODRUFF

accomplishments are merely symbols, can not be reduced to statistics.

Physical accomplishments, however, form the data of history, and the personality of the men who make our annals is the most inspiring of all forms of narration, for through the outworking of personality the spiritual entity is revealed.

To the north of Hollywood a wonderful hill development is taking place, and the Hollywood Hills Association is formed of those who are creating in that area a home-section that will increase five-

land, has probably done more for progress in constructive work in architecture, than any man in America, and has brought about certain revolutions that have been of immense benefit to the public, and has done so against bitter opposition and almost single-handed. While he does not lay claim to being a "self-made man," in the ordinary acceptation of the term, as he had every advantage of early education, culture and refined surroundings, yet he is certainly a self-made architect, and is a living demonstra-

tion that the most difficult and technical of all the professions can be self-mastered by one who has the determination, stamina and intellectual ability to do so.

In his early youth, Mr. Woodruff led the life usual for the only son of a well-to-do family, but when a turn of the wheel of fortune deprived his people of their wealth, and he was left with heavy responsibilities and a hundred dollars as his sole capital, he determined to become a builder. "I did not know a joist from a studding," he says of the experience, "but I knew I could learn by doing things, and so had the nerve to try."

His first investment of his small capital was in a journey to a seaside town where a resort hotel had burned and the owner, who was an acquaintance, found himself absolutely unable to borrow capital to finance a new building. Woodruff was then just nineteen, but he took the contract of erecting this one hundred thousand dollar building, on condition that he should receive a half interest in it when completed and in its business.

How he financed it is an amusing and instructive example of initiative, nerve and fighting spirit, but he did; and how he learned, as the work progressed, by practical experience, by study of every book available, and successfully finished this building, selling his share afterward for sixty thousand dollars cash in a few months before he was twenty, and thus made a phenomenal interest on his hundred dollars plus personality, is an interesting story; and this venture laid the foundation of his future.

Having investigated experiments made with re-enforced concrete in France, Woodruff determined to experiment some himself. He did so, and was convinced that it was the best possible manner of construction. The Thomas Motor Company of Buffalo, New York, were converted to re-enforced concrete, and gave him a contract for the erection of a four story building. He constructed it of concrete pillars and glass windows, with metal frames for all doors and openings, making it absolutely fire-proof, and it became the model on which the other large motor companies afterward built.

The architects were skeptical where they were not openly hostile, and predicted all sorts of dire things from the new process, and tried hard to discredit Woodruff. The building contractors were no less disgruntled for along with the revolution in structure, he had introduced a similar disturbance in the manner of bidding. He was not only the builder of the first re-enforced concrete structure in America, but instituted the "cost-plus" plan of bidding, which took the "con" out of contracting, made builders bid in the open market for all material, keep their books open to the owner, and instead of making combinations among themselves and dividing graft, they were allowed only a percentage of the cost of the structure.

Owners everywhere were instantly in favor of the new method, and in spite of all opposition it became the rule throughout the building world on all large contracts. The Baltimore fire gave Mr. Woodruff his opportunity, and he erected there, in the burned area, two hundred and forty-nine re-enforced concrete buildings on the cost-plus plan, and triumphantly established the new system. After the San Francisco fire he came to this

coast, where re-enforced concrete had no foothold, and repeated his eastern success, building thirty-two large buildings, and having upon his payroll a constant average of ten thousand men for a period of eighteen months. He also repeated upon this coast his experience with opposition, but today architects and builders alike recognize the worth of his innovations, and perhaps practice them without knowing their history.

During the war, Mr. Woodruff conceived the idea of an aerial torpedo, which should automatically discharge its projectile after a pre-determined and automatic flight. He perfected his principle, and engaged a skilled worker to incorporate it in a machine. The work was financed equally by Mr. Woodruff and a group of patriotic friends, and was tried at Kelly Field in the closing days of the war, in the presence of officials of the War Department. A malicious interference with the machinery by unknown parties, prevented its perfect working, but at the close of the war the plans, drawings, patents and machine were presented to the Government. The damage to the machinery was repaired, by the War Department, the torpedo tried, and it was discharged after an eight-five mile flight, within a thousand feet of its predetermined destination, its charge being sufficient to cause wide-spread destruction. The government adopted it, and thus Mr. Woodruff's idea in warfare is likely to become a valuable aid in our national defense.

The establishment of a board of architects to supervise building in the Hollywood Hills, as a part of the work of the

Association, is but the extension of an innovation made by Woodruff in the development of New Windsor Square. For the first time in the history of real estate subdivision, he there instituted a supervising Board, and nowhere in the country is there such a variety of correct architectural styles to be seen in a single neighborhood as in that beautiful addition to the city. So popular did the supervising board become, that all subdivisions afterward opened for the better class of residents adopted it, at the demand of lot purchasers, and now all subdividers of residence property of a distinctive character maintain a certain supervision. In the Hollywood Hills it will tend to create a section of the most beautiful and distinctive homes to be found anywhere.

Hollywood to Have Another School

Condemnation proceedings have been issued by the Board of Education on a tract of land at Ambrose and Commonwealth avenues, according to a statement issued by W. E. Record, business manager of the board. It is planned to erect a new twelve or fourteen room building here to relieve the congestion now existing at the Los Feliz school. No definite time has been set for obtaining construction bids for the new building.

Excavation has commenced for the Hollywood High School auditorium for which the contract was recently let.

Hollywood rentals and leases. Ruby Hill with Jessie H. Royer, 7562 Sunset boulevard. 577-784. Adv

EVERY HOPE FULFILLED

EVERY AMBITION REALIZED

"YES-THEY'RE YOURS"

IF YOU OPEN AN
ACCOUNT AT THIS
"HOME" BANK
AND THEN ADD TO
IT REGULARLY

-means thrift
-but it's sure

-this
bank

Federal Trust & Savings Bank
OF HOLLYWOOD

-of course.

"HELPERS OF SAVERS"

SECRET SHARED BY SUCCESSFUL

*Men at Top of Ladder Point
Ascending Rungs*

*Honesty, Ambition, Energy
Prime Requisites*

*Uniformity of Advice Given
Testifies to Value*

(Continued from First Page)

is the driving force that sends you ahead.

First of all, be honest, not only with others, but with yourself; nothing else counts if you haven't developed honesty to the fullest degree. And I'd not refer especially to mere monetary success, but use the term in its widest meaning.

S. H. WOODRUFF
Real estate Dealer

- (1.) Necessity.
- (2.) Ambition.
- (3.) Health.
- (4.) Loyalty.
- (5.) Honesty.
- (6.) Perseverance.

Necessity, to my thinking, is the greatest factor toward success to-day. And I mean to mean from my own



When I was a boy I had a very rich father and I didn't know what work meant. Then he lost all he had and went into heavy debt and I had to get out at 19 and make the family living.

That very necessity was a big incentive that pushed me ahead — as it

has done many another. Backing it up was ambition; I determined to be somebody "on my own." Health helped me; my physical vigor, I mean.

And I found that loyalty, not only to myself, but even more to others with whom I was associated, was a prime element in the struggle. You can't get anywhere by double-crossing, or even by being indifferent. Honesty is a coefficient; you must play square or you lose before you start. And perseverance in all these and in every act of life is the final pushover.

But necessity first; when you have to get out and hustle you are pretty apt to make a success of your efforts; the soft and easy berth is not conducive to progress. Look over the men who are at the head of things; how many of them started with money? Very few; the real attainments came because those who made them had to do it.

Stock Brokers

LAURA MEYERS

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July 14, 2020

Cultural Heritage Commission, Richard Barron, president
Via email: chc@lacity.org

RE: Woodmere, 430 S. Bundy Dr. Los Angeles CA 90049; CHC-2020-1883-HCM

Dear Commissioners:

Woodmere, the Sidney H. Woodruff Family Residence, has been home to five interesting (and sometimes quirky) families over its 104-year lifetime. Its occupants have included the owner of a rare zoo (on the property), the daughter of a famed Midwestern restaurateur, and three families the Applicants proposed as Significant Historic Persons: the most recent owners (now deceased), the Drs. Power, each a pioneer in their field; Harold and Jane Ullman, influential art patrons, and Sidney H. Woodruff -- builder, architect, developer and promoter. Woodmere was purpose-built for Sidney Woodruff, his mother, Clara, and sister, Mildred, in 1916, as a home in the countryside, beyond the City limits, pre-annexation of the Westgate neighborhoods.

The Staff Recommendation Report made the specific **Finding** that “**Undeniably, Woodruff is an important historic personage who contributed to the development of Los Angeles as the city expanded beyond its earliest suburbs into the Wilshire District and Hollywood.**”

Based on this Finding, I ask that the Commission reject the Staff Recommendation that Woodmere does not meet the Cultural Heritage Ordinance Criteria – since it clearly does meet Criterion No. 2, “Is associated with the lives of historic personages important to national, state, city, or local history.”

I have visited the property several times, and I can assure you that it retains its original sensibility – it has the same footprint with no additions, its layout and organization of its rooms is also original, and the setting on a 25,000-square-foot parcel wooded knoll retains a countryside feeling.

If Mr. Woodruff were to drive up the hill in his King Foursome Motor Car, delivered to Woodmere on January 23, 1920, he would certainly recognize his home. Woodmere retains the integrity to convey this significance.

I would also like to urge the Commission to reject Staff’s assertion that Harold and Jane Ullman are not Significant Historic Persons.

The Staff Report says “*While the Ullmans were generous patrons of the arts like many others in Los Angeles, and Jane Ullman was an accomplished sculptor, they did not appear to make any lasting impacts on the art world.*”

I strongly disagree. Moreover, the statement is not factual (as will be discussed below).

I apologize if in our original submission I did not make clear that the Ullmans' most significant role – one that changed the face of Los Angeles's cultural landscape – was their relationship with Galka Scheyer, a relationship that resulted in Scheyer's extraordinary collection of vanguard Modernist art and its related archive remaining in the Los Angeles area (through to this day), specifically in view of the fact that the one other major Modern art collection of the time ended up in Pennsylvania.

Importantly, Staff also presents no evidence whatsoever to support its assertion(s) about the Ullmans.

There are some very basic problems with Staff's premise:

1). Staff claims, "the Ullmans were generous patrons of the arts like many others in Los Angeles."

Not true. In their era, there were NOT many other art patrons or collectors in Los Angeles – particularly not those with an interest in Modern Art. There were only a handful of such collector/patrons – and very few of those patrons' Modern artworks were retained in public collections in Los Angeles County. Reminder: This HCM nomination and requested recommendation for designation is a historic look backwards to a specific and pivotal moment in time, where the actions of the Ullmans in deciding to collect art, deciding to collect Modern art, deciding eventually to also collect prints (extremely unusual at the time), and befriending/becoming the patron of Galka Scheyer sets them apart (not "like many others") in Los Angeles.

Staff presented no facts to dispute this statement, nor any evidence that there were "many other" patrons and/or collectors of Modern art – or any art – in the pertinent period.

2). Staff stated that the Ullmans "did not appear to make any lasting impacts on the art world." But Staff failed to mention (e.g., did not analyze or evaluate) what the nomination states is the single most important aspect of Harold Ullman's patronage – namely, his donation of the highly significant Galka Scheyer Collection to the Pasadena Museum, which literally changed the course of that institution and Los Angeles's contemporary cultural heritage, thus creating the "lasting impact" the Staff Recommendation Report says does not exist, without explanation nor evidence.

It is necessary, in my opinion as a longtime participant in city land use and historic preservation processes and as a professional journalist and historian, for this and other Staff Recommendation Reports that they must follow consistent processes and procedures, and that may require (on Staff's part) additional research, documentation and the expression of those facts to make a case that rebuts an Applicant's narrative significance statement. This is true for our highly-researched HCM nomination, and it is true for any other Applicant's nomination. It is not sufficient in a Staff Recommendation Report to simply state an opinion that is presented as a fact (e.g., there were many other patrons of the arts; there was no lasting effect; and peppered throughout this

particular Recommendation report other not-true “facts” regarding Mr. Woodruff, regarding SurveyLA, and so on.) Rather, Staff must present controverting factual information that overturns, if you will, an Applicant’s original research.

Moving on....

3). Staff doesn’t seem to recognize how the time frame for the Ullman’s activities at Woodmere – 1939 to 1955 – fits contextually into an art scene in Los Angeles that viewed Modern Art as “degenerate,” “Communist” and “un-American.” So the Ullmans’ collecting efforts (with a focus on Modernism), their friendship with and patronage of Galka Scheyer, and ultimately Harold Ullman’s donation of the Scheyer Collection to a Los Angeles-area institution was done against a backdrop where such activities were viewed, *at best*, with suspicion by many civic and cultural leaders in the city.

There is much scholarship available on these topics.

Legacy of the Pasadena Museum of Modern Art & the Galka Scheyer Collection:

For instance, in 1975 former museum director, curator and arts scholar John Coplans, writing in *Artforum*, took a hard look at the state of museums on Southern California, writing that: “The Los Angeles County Museum of Art and the San Diego Gallery of Fine Art both have undistinguished collections of historical art. Although they attempt to cover 19th- and 20th-century European and post-World War II American art, neither has collections of excellence even in these areas, the major exception being the fine de Sylva Collection [of French paintings, mostly Impressionists] at the LACMA, much of which was given in 1946. The point is that the museum holdings are so spotty that they cannot give an overall view either of the achievements of European art since the middle of the 19th century, or even of American art of the past quarter-century, to say nothing of periods such as the Renaissance or Baroque.”

But in contrast, he said: “The Galka Scheyer Bequest, which the Pasadena Art Museum fortuitously obtained in the early ’50s, on the other hand, is a very special resource.”

Founded in 1925, the Pasadena Art Institute was housed in a wooden building in Carmelita Park, the site of the present [Norton Simon] museum building. It was very much a sleepy, local booster-supported institution, not on the art world’s map. When Harold Ullman deeded the Galka Scheyer Blue Four Collection to the Institute, in trusteeship for the people of the State of California, the situation changed, wrote Coplans.

“The Scheyer bequest, including many drawings, numbered 600 works all told, and is crucial to the history of German art. The trustees of the museum must have had some glimmering of the importance of the bequest that had fallen into their hands. It changed the status of Pasadena within the community of museums from a small, unassuming local art center with no significance to the outside world, to one containing an internationally prized asset.”

Coplans was not alone in this assessment. The Scheyer bequest – by Ullman, after Galka died and her collection was essentially rejected by UCLA – transformed the Pasadena Institute into the Pasadena Museum of Modern Art. According to a 1985 *New York Times* article about the Los Angeles art scene, “By the 1960's and early 70's, the city was in fact a hot spot for contemporary art. The adventurous Pasadena Museum was operating at full tilt, presenting big New York names as well as the work of such identifiably Los Angeles artists as Robert Irwin, Eric Orr, Larry Bell, Doug Wheeler, DeWain Valentine and Bruce Nauman, perceptualists who made up the ‘light and space’ group.”

Please note that when scholars and arts journalists look at the, quote, “Los Angeles Art Scene,” they include within that statement all of Los Angeles County (whether the scene and institutions are in Pasadena, Beverly Hills, Malibu or L.A. city proper). There is not one contemporary scene for each jurisdiction, except in the most local of sense.

Even after Norton Simon “rescued” the museum when it ran out of money, turning it into a home for his own collection(s) and controversially “deaccessioning” (selling) the bulk of the Pasadena’s contemporary holdings, Simon retained and the museum continues to hold exhibitions of the Galka Scheyer Collection.

Los Angeles’s Art Scene, 1939 - 1955

The Ullmans lived at Woodmere from 1939 to about 1954 – a time in Los Angeles when Modern Art in general was not mainstream, not culturally popular, and frankly was considered by leading politicians and cultural leaders alike as “degenerate” and “Communist.”

It was within this context that the Ullmans were among L.A.’s pioneering collectors of Modern (mostly European) art. And when they were among the major patrons for Galka Scheyer (who in turn was the major patron of artists we now recognize as among the most influential of the European Modernists).

Arts writer D.J. Waldie noted: When L.A. entered the postwar era, “its established people – mostly past middle age and conservative, a few who were really rich – still had the narrowness of the Midwest towns from which many of them had come in the 1920s....Few of them had much interest in art.”

Waldie points out there was art to see, in particular murals in public buildings. “At the doctor’s office, in the bank lobby and on sale at Barker Bros., sweetly impressionistic landscapes continued to see Southern California as a timeless garden.” “with a few exceptions – Man Ray was the subject of two retrospectives in the 1940s – little public notice was taken of modern art. Officially, Los Angeles distrusted anything that was radical.”

Then indifference turned into hostility. “In 1951, the Los Angeles City Council held two days of noisy hearings to condemn the ‘offensive and nauseating’ abstract works in the All-City Outdoor Arts Festival sponsored by the Municipal Art Department. The hearings tarred modernist painters as ‘tools of the Kremlin,’ and the department was nearly dissolved. When the County Museum acquired a small Jackson Pollock, curators were ordered not to show it publicly.

Another view: The Getty Research Institute published *Pacific Standard Time: Los Angeles Art, 1945-1980* to accompany the major initiative of the same name in 2011-2012. Its first chapter, *Floating Structures – Building the Modern in Postwar Los Angeles* by Andrew Perchuk and Catherine Taft, explores the history of the local arts in this era.

“In the years around the Second World War Los Angeles had only a fraction of the cultural infrastructure of New York or Paris,” wrote Perchuk and Taft. Indeed, they explained, “Whereas modern design became synonymous with West Coast living, modern art faced a far more complex and fraught nascence in Los Angeles,” [growing] “at a pace that was sometimes haltingly slow.”

“The history of modern art’s reception and influence in Los Angeles differs from that of many other major American cities. In the first half of the twentieth century, modern art was formally presented in galleries and museums in New York, Chicago and San Francisco; in contrast, the few but important examples of modern art that existed in Los Angeles were housed primarily in private collections.”

A key reason was that “cutting-edge art in Los Angeles was associated with the émigré community and therefore was regarded as foreign and perhaps even un-American.” ...The average citizen likely saw the movement as less than wholesome. It is perhaps unsurprising, then, that a conservative city like Los Angeles provided a difficult and even hostile environment for certain forms of art.” That is, MODERN art. Avante-garde art was tantamount to “political leftism,” said Perchuk and Taft. “Anti-modern sentiments prevailed well into the 1960s.”

The “Sanity in Art” movement thrived in Los Angeles and throughout the nation. Indeed, in a speech given by Michigan Republican Congressman George Donderos on the House floor on Tuesday, August 16, 1949, Donderos famously railed against “Modern Art Shackled to Communism.” He said:

“Mr. Speaker, quite a few individuals in art, who are sincere in purpose, honest in intent, but with only a superficial knowledge of the complicated influences that surge in the art world of today, have written me—or otherwise expressed their opinions—that so-called modern or contemporary art cannot be Communist because art in Russia today is realistic and objective. The left-wing art magazines advance the same unsound premises of reasoning, asserting in editorial spasms that modern art is real American art. They plead for tolerance, but in turn tolerate nothing except their own subversive “isms.”

The art of the isms, the weapon of the Russian Revolution, is the art which has been transplanted to America, and today, having infiltrated and saturated many of our art centers, threatens to overawe, override and overpower the fine art of our tradition and inheritance. So-called modern or contemporary art in our own beloved country contains all the isms of depravity, decadence, and destruction. ... I call the role of infamy without claim that my list is all-inclusive: daw daw ism, futurism, constructionism, suprematism, cubism, expressionism, surrealism, and abstractionism.

All these isms are of foreign origin, and truly should have no place in American art. While not all are media of social or political protest, all are instruments and weapons of destruction.”

It wasn't very different here in Los Angeles.

Municipal Gallery Director Kenneth Ross presented a festival in 1951 that included modern-style art, triggering protests and causing his critics to question Ross' politics and patriotism.

Then City Councilman Harold Harby convened two days of public hearings on the controversy in late October 1951. One member of the Society for Sanity in Art called the abstract works in the festival “meaningless lines and daubs with nothing that is uplifting or spiritual, only an affront to the sensibilities of normal people.”

Other speakers at the City Council hearing said modern art was unhealthy, dangerous, and perverse. Harby himself said the works were “Communistic” in spirit if not actual Soviet propaganda.

According to Perchuk and Taft, “Although the city council ultimately resisted this interpretation, along with Harby's demand for a separate show for “sane” art, city council members did compel Ross to submit his budget to additional city council oversight. In the future, Ross would have less freedom to present an inclusive festival. Modern art would remain a flashpoint in Los Angeles even after the opening of the new county art museum in 1965.”

So this is the context in which Harold and Jane Ullman became not just collectors, not just Galka Scheyer's patron, but more broadly they became patrons of Modern Art in a city that despised it.

Other Collectors:

Los Angeles was not completely devoid of modern art in this period. There were a handful of other art collectors. One was Vincent Price. Another was Betty Asher, although she didn't get really serious until the early 1960s when she inherited some monies. Marcia and Frederick Weisman began collecting in 1949. Also, according to the Getty book, L.A. had “three notable avant-garde book dealers,” including the Ullmans' close friend Jake Zeitlin, who opened his first bookstore in 1928, “had a proven record for exhibiting modernist prints, photographs and drawings.” All three booksellers' stores “became dynamic centers for modernism...particularly...in the last half of the 1940s.”

Please note that each of these art patrons and collectors are significant, and in different ways. We are not comparing them in order to diminish nor raise higher any one of them, and you should not either. If there is a potential historic resource in the City of Los Angeles that may be linked to any of these other individuals, and would convey their stories and respective significance(s), then those, too, should be considered for designation. Why? Because the story of Los Angeles evolving from a cultural backwater into a global center for art has not been told via the “Power of Place” – this historic designation process.

Specifically, no one is trying to diminish the importance of Heiress Louise Arensberg and her husband, Walter Arensberg, who began collecting modern art in 1913 with a purchase at the Armory Show in New York. (Their longtime Los Angeles home, which subsequently became the home of their primary art dealer, Earl Stendahl, is Los Angeles HCM No. 994, and through that designation a portion of the story of this period in L.A.'s cultural life is told. Unfortunately, their collection was NOT retained in Southern California.)

The Arensbergs moved to Los Angeles in 1921 and became, "perhaps," L.A.'s "most influential early champions of modernism." As discussed in the Woodmere HCM nomination, eventually they owned four hundred works by artists now considered among the most important early 20th century artists. Fully cognizant that there was a scarcity of collections of Modern art in Los Angeles, they often invited visitors to their home to view their art works.

Vincent Price was an impulsive and eclectic collector. At age 12 he fell for a Rembrandt etching, entitled *Two Nude Models, One Standing*. He collected a range of genres from Japanese prints, native and folk art to impressionist paintings to pre-Columbian statues. He owned a short-lived gallery on Little Santa Monica Boulevard that became home to (his description) "intellectuals and inebriates."

Robby Cress, writing in his online "Dear Old Hollywood" blog, observed: "In the 1940s, Price, along with friend and fellow actor George Macready, opened an art gallery in Beverly Hills. Both Price and Macready had been stage actors in New York, where there were many museums and great collections of art, but when the two came to Hollywood, they quickly realized Los Angeles lacked a strong art community. Despite all the affluent people and the large size of Los Angeles, there wasn't that many great collections of art, galleries, or even a community supportive of fine art. Price and Macready sought to change that." The pair established "The Little Gallery" in 1943. It closed in 1944.

A few years later, Price tried again, helping establish the Modern Institute of Art in Beverly Hills.

In 1947, Price said in a later interview with arts writer and curator Paul Karlstrom, "Walter Arensberg, the great collector, called me up and said that he wanted to leave his collection, which was one of the great modern art collections of the world, to Los Angeles. Would I help him start a museum? Well, I dedicated my life to that, to the Modern Institute of Art in Beverly Hills.... And I got together a group of people: Edward G. Robinson, Fanny Brice, Sam and Mildred Jaffee—Sam was an agent—Edward G. Robinson, and a couple of other people. Let me think. Mrs. Walter Maitland, who was a wonderful woman. And we were all determined to try and get the collection to stay on the West Coast."

The Institute lasted about two years, and they were able to put on an extensive show of Klees. Sadly, said Price: "I was sort of being a catalyst for it. And we did it. But we failed."

So Los Angeles was still without a Modern art museum – and soon lost the Arensberg collection.

Leaving only Galka Scheyer's trove – donated, finally, by Harold Ullman to the Pasadena Institute.

In 1957, Vincent Price took the initiative to remedy SoCal's museum shortcomings and donated 90 pieces from his own collection to establish the first "teaching art collection" housed at a community college: East Los Angeles Community College. His initial donation included Mesoamerican, African, Native American, and European artworks (including some Modern pieces); over the course of four decades, Vincent Price gave a total of about 2,000 pieces to the college museum, now called the Vincent Price Art Museum. It was one of the first public art institutions in L.A., before LACMA, before the Fowler, and before the Getty became a full-blown museum. But not before the Pasadena Museum of Modern Art.

Another Los Angeles collector was William N. Copley, who recalled, "No one in their right mind would have considered trying to open a Surrealist gallery in the California environment, which, of course, is what we decided to do late one whiskied evening. In the white haze of the morning after, we were both too proud to perish the thought."

But, the Copley Galleries, founded by Copley and his brother-in-law, operated in Beverly Hills for just six months in 1948 and 1949. It was a spectacular failure – the gallerists sold only two pieces in this period -- but it also seeded Copley's collections of Surrealist art, which became one of the most important in the United States. Unfortunately, in the end, that collection, too, did not primarily remain in Los Angeles (although about three dozen pieces are housed at LACMA).

These handful of art collectors and patrons, like the Ullmans, were important in Los Angeles. But saying that one person was important does not negate that another is also significant. And, significantly, of these in the era, only the Ullmans contributed permanently (with Harold's donation of the Galka Scheyer Collection to its permanent Pasadena home) to Los Angeles's Modern Art collections, which is still available to scholars, educators and future generations of Angelenos.

Therefore, I sincerely ask the Cultural Heritage Commissioners to declare (make a "Finding") that Harold and Jane Ullman are Significant Historic Persons per the definition in Criterion No. 2 of the City's Cultural Heritage Ordinance, and that Woodmere conveys their significance.

Thank you very much.

Best regards,

Laura Meyers



Planning CHC <chc@lacity.org>

In Support of case: CHC-2020-1883-HCM Windmere

1 message

Art Deco Society Los Angeles ADSLA <artdecola.adsla@gmail.com>

Tue, Jul 14, 2020 at 11:45 PM

To: Planning CHC <chc@lacity.org>, Councilmember.bonin@lacity.org

Dear Councilmember Bonin:

I am writing in support of Hollywood Heritage's Historic Cultural Monument application for CHC-2020-1883-HCM, Woodmere, located at [430 S Bundy](#).

This 1916 house is not only the former home of Sidney Hawk Woodruff, the iconic Los Angeles developer responsible for Hollywoodland and Los Angeles' internationally renowned Hollywood sign, but it is also one of Brentwood's oldest remaining structures from the pre-annexation period.. Few developers have had the influence on early Los Angeles, that Sidney Hawk Woodruff did.

Out of over twenty thousand structures in the Brentwood-Pacific Palisades Community, Woodmere is one of only 6 intact houses from the period of 1900-1919. It retains its original footprint and character.

Early 1900s homes are becoming increasingly rare. Please take the opportunity to preserve this home, associated with an individual who left an indelible mark on Los Angeles history.

Thank you for your consideration,

--

Margot Gerber

President

Art Deco Society of Los Angeles

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www.adsla.org

Join us in saving The Hollywood Reporter Building. [Sign our petition now!](#)



Planning CHC <chc@lacity.org>

Comment letter, Case No. CHC-2020-1883-HCM. 430 S. Bundy

1 message

robin evangelista <robinazilla@yahoo.com>

Tue, Jul 14, 2020 at 12:14 PM

To: "chc@lacity.org" <chc@lacity.org>

I am sending you this attached letter of comment related to Case No: CHC-2020-1883-HCM, [430 S. Bundy Drive](#), Agenda Item No 5. I am asking that the Cultural Heritage Commission reject the Staff Recommendation Report and instead vote to recommend designation of this property as a Los Angeles Historical Cultural Monument. I strongly believe that the property, which was "purpose built" for Sidney H. Woodruff and his mother, and sister, has historic significance not only for his residency, but also for having been home to Dr. Kato van Leeuwen Pomer. Dr. van Leeuwen is a fascinating woman, and a pioneer in the field of psychoanalysis and child psychology during a time where women did not have the same opportunities to study medicine that their male counterparts did. In fact, without the recommendation letter that was written for her by Albert Einstein, she may not have even been able to attend John Hopkin's School of Medicine.

I hope that through reading the attached letter that you will consider the history of this property significant enough to save. I know that it has definitely inspired me to learn more about the people who lived there, and in the surrounding houses.

Thank you,
Robin Evangelista

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89K



2263 SOUTH HARVARD BOULEVARD • HISTORIC WEST ADAMS • LOS ANGELES, CA 90018 • 323-735-WAHA (323-735-9242)

July 14, 2020

Cultural Heritage Commission
Richard Barron, President

RE: Woodmere, 430 S. Bundy Dr. Los Angeles CA 90049; CHC-2020-1883-HCM
Sent via email: chc@lacity.org

Dear Commissioners:

What is Integrity? The West Adams Heritage Association previously weighed in on this topic, writing to the Cultural Heritage Commission regarding our deep concern about the idea that “integrity” should be a mandated finding before a historical or cultural resource could be considered for HCM status. We advocated then, apparently successfully, that “integrity” should not be a requirement within the Cultural Heritage Ordinance – and, thankfully, it is not, even after the Ordinance was revised in 2018.

Today, we are writing you again about the idea of integrity, specifically regarding the Office of Historic Resources (OHR) Staff Recommendation Report on Woodmere, the Sidney H. Woodruff Family Residence located at 430 S. Bundy Drive in Brentwood.

Although this site is many miles from the Historic West Adams District, where WAHA devotes most of its preservation advocacy efforts, we fear that if the *way-out-of-line* integrity criteria that OHR staff applied in the case of Woodmere stands, it will have a chilling future effect on Historic Cultural Monument nominations in West Adams and throughout the city. We in West Adams simply cannot afford to lose more of our *potential* historic resources (at a time when they are being demolished right and left for development) if current staff is now choosing to hold the bar for designation much higher – and in contravention of the Ordinance itself.

WAHA therefore urges the Cultural Heritage Commission to **REJECT the Staff Recommendation Report**, especially as it relates to whether or not this property has integrity (since Staff did state in the Report that Sidney H. Woodruff is “undeniably” an “important historic personage who contributed to the development of Los Angeles as the city expanded beyond its earliest suburbs into the Wilshire District and Hollywood.”) We also urge you to **REJECT** the Staff Report’s claim that due to “substantial alterations” (the property has not had substantial alterations) “it no longer retains sufficient integrity to convey any significance with Woodruff” (this simply appears to be an untrue statement).

WAHA urges that instead the Cultural Heritage Commission **adopt the Finding that Sidney H. Woodruff is indeed a Historic Personage**” and that therefore the property at 430 S. Bundy Drive does meet Criterion No. 2, “Is associated with the lives of historic personages important to national, state, city, or local History.”

Of course, we recognize that it is important that Historic Cultural Monuments proposed for designation based solely on their architectural merits to have a high degree of integrity, defined as “the ability of a property to convey its significance.” We understand that it is not “wrong” to look at location, design, setting, materials, workmanship, feeling, and association.

BUT, these components of, and the entire issue of, integrity is highly subjective. In the case of Woodmere, it is pretty obvious to any observer that the residence is in its exact location as its original construction in 1916, its basic design is identical (that is, it is still in its original footprint, the organization and layout of its rooms are unchanged, it has not had additions to either its first or second floor – its “form, plan, space, structure, and style” are unchanged), the setting, while smaller than the original 2 acres is still, at almost 25,000 square feet, well over half an acre in size, plus it feels rural in that it is up on a knoll, surrounded by trees, and there still are no sidewalks or parkways on the road – it is a far more “countryside setting” than we have in West Adams or most of Los Angeles proper.

Moreover, many changes are reversible. For those of us who live in West Adams, we have seen numerous instances where integrity was regained AFTER we saved a structure and had it designated.

Conversely, if a home or other structure is demolished, we have, simply put, lost that chance forever.

And, as we all must devote more effort to recognize historic significance (after all, the Los Angeles Cultural Heritage Ordinance is NOT an architectural landmarks ordinance) related to “Significant Persons” and events – particularly previously overlooked historic resources that may be associated with African Americans, Asian Americans (all BIPOC), women, LGBTQ, and other people and events associated with Los Angeles’ diverse layers of history – we cannot afford to apply ever-higher standards of integrity for fear we will then once again overlook these important places.

The real questions are: what is the definition of integrity, and does one size fits all?

We would argue as well that a resource nominated for its cultural resonance, and/or its significant association with a historic event, personage or trend in local, state or national history, should not be required to meet the identical design thresholds as one would want to achieve for those resources nominated purely as architectural specimens.

The story of people is what local history is about. Our local ordinance reflects that. Shouldn’t then the standards applied by OHR staff also reflect that? And, importantly, shouldn’t the application of those standards be applied consistently?

Here we share some examples from West Adams:

- The Adlai Stevenson birthplace, HCM No. 35, at 2629 Monmouth, is a building that lacks architectural integrity, as an architectural specimen. It was undistinguished to begin with, and then endured modifications to both its interior and exterior. The first floor front façade was stuccoed over, and the interior has been altered (and was altered at time of nomination) into what appear to be 11 apartment units. But isn’t Adlai Stevenson one of America’s most important historical figures?

- The Forthmann House, HCM No. 103, is a beautifully-restored Italianate Victorian now located at the corner of Hoover and 28th Streets. It was a literal wreck when it was originally declared a monument at its former location on 18th Street and Figueroa.
- The Cockins House, HCM No. 519, designated in 1991, had its exterior covered in non-original siding at the time of its nomination. It had been converted into a duplex in 1911, a boarding house after the war, and had fallen into major disrepair. And, before it was restored, it had been literally gutted, reframed for hotel rooms, and gutted again. Today it is a beautiful USC-owned landmark, The Center for Occupation and Lifestyle Redesign.
- The Polish Parish/Lycurgus Lindsay Mansion, HCM No. 496, has a complete church sanctuary building jutting out in front of the original mansion front. Moreover, it was designated despite the “loss” (sale) of its rear orchards in the late 1930s (making way for another West Adams landmark, the Raphael Soriano/Glenn Lukens house, to be constructed in 1939).
- The Secundo Guasti Villa/Busby Berkeley Estate, HCM 478, is one of the most famous, and most visited West Adams landmarks. But it has two non-original wings jutting off the rear, added when the mansion became a physicians’ retirement home.
- The Wells-Halliday Residence had been abandoned, partially gutted and the owner had a demolition permit – and a bulldozer was parked in front of the house – when we nominated it for HCM status. Indeed, Mrs. Halliday herself had completely changed the original Victorian-era farmhouse when she remodeled this residence in the early part of the 20th century. Because we were able to nominate this as a Historic-Cultural Monument, it became a hospice and medical facility, rather than fodder for a landfill.
- The Raphael Soriano/Glenn Lukens house, an important Modernist residence in Jefferson Park, is largely intact and yet also has endured significant alternation of its front terrace elevation. The terrace is enclosed, and the original sandblasted glass doors are gone. Interestingly, staff considers this a “condition” issue, rather than an integrity issue – and while no one would argue (or did argue) that this building should not be a landmark, we have attached photos that illustrate the slippery slope we are on when mandating integrity.
- The Statton Residence, 1415 South Gramercy Place, HCM 855, is a 5,600-square-foot home that had been divided into 33 separate guest units at the time of nomination, including several enclosed spaces on the front porch. On the day of the Commission tour, two of the units had been dismantled that very morning – the dusty outlines of beds were still visible. WAHA’s research found that this house was associated with a very important historical figure, Col. Frambach, along with original owner Statton. At the tour, we also discovered that some of the interior features in fact were intact. But there was still the matter of replaced windows, the enclosed porch, and an exterior staircase. As a result of becoming an HCM, staff worked with the owners and they did bring the house back to a more appropriate historic state.

- And what about the City-owned South Seas House. Had integrity been a requirement, we would not have this much-loved landmark with us today.
- THREE West Adams farmhouses are now designated Los Angeles Historic Cultural Monuments: The Stewart Farmhouse, formerly located at 511 West 31st Street, relocated to Highland Park; built circa 1872 on a 17.5-acre vineyard, whittled down to one city lot of 7,750 sq ft; the Brown-Gorsline House, located at 2626 Portland Street, built circa 1878 on an 10+-acre orchard parcel, now 15,195 square feet -- and it was relocated from its original site on the orchard; and the Joseph L. Starr Dairy Farmhouse, 2801 S. Arlington Ave., a Victorian house built 1887-88, on a 20-acre dairy farm, now a 6,716 sq ft lot. This property was also heavily altered but restored.

The Joseph L. Starr Dairy Farmhouse is a really good example of a badly altered house that was designated despite the alterations, and despite being on a much-diminished in size parcel.

WAHA had nominated it on an emergency basis, because there was a pending auction sale in a conservatorship situation. When the Cultural Heritage Commission toured the house in late 2006, aside from its miserable condition (the Commissioners had to climb over debris to view the interior), it had seen many changes over the years. Among them: the front exterior had a wrap-around porch added in, we think, the 1920s, which hid many of the Victorian features. And later a portion of the porch was enclosed to provide a bathroom. The house was changed into a duplex, with the original internal staircase enclosed and a new exterior staircase and door added to the second floor. On the rear, a service porch or similar had been added in the 1890s, and then two more enclosures were added behind that.

This was the setting at time of designation. Then it got worse, with the then-new owner gutting the entire center interior, without permits, for a proposed new reconfiguration to carve it up into, we think, 3 units. That same owner demolished all of the rear additions, including the 1890s addition, also without permits.

In the end, another new owner, this one who is preservation-minded, purchased the house and took it through a multi-year restoration. In the end, the project won several preservation awards, including one from the City. This never would have happened if OHR staff had concluded that because it no longer was sitting on its original 20 acres it had lost its integrity. Nor would our community be able to proudly point to this beautiful restoration if OHR staff or the Commission had concluded that the house could not convey its significance because of its alterations – which were far more dramatic than the alterations at 430 S. Bundy Drive.

WAHA has provided some of these photos to Hollywood Heritage, to help support their case about Integrity (and the consistent application of standards). And we are attaching them to this letter as well.

Thank you for your consideration.

Sincerely,

Roland Souza

President, West Adams Heritage Association

president@westadamsheritage.org

323-804-6070

PHOTOS

1). Raphael Soriano/Glenn Lukens House:

Original



As found/when designated



After restoration



2). Starr Dairy Farmhouse:

At Time of Designation (non-original porch, bathroom added, dining room materials missing, remnants of exterior staircase leading to second floor apartment)



After designation but before restoration – further damage done



After restoration



The Applicant has been requested to explain further how Woodmere, located at 430 S. Bundy Drive, is a rare, extant example of early development in Westgate/Westgate Acres/Westgate Heights.

More specifically, the Staff Determination Report declares that Applicant did not “substantiate” the “claim” that the property is rare.

Note that Applicant was not previously asked by current Staff overseeing this HCM nomination to substantiate the statement, and this comment comes to us from out of left field. Staff could readily have asked this question when the nomination was turned in or at any time subsequently.

It is a fact, however, that Woodmere is a rare, extant example of one of Westgate’s earliest homes.

Woodmere is one of only an estimated 24 surviving early 20th-century primary residential structures within the entire Brentwood-Pacific Palisades Community Plan area, together representing a mere 0.1% of the total number of parcels (more than 21,000) within the community plan boundaries.¹ *Note that this is a numeric analysis, and not an evaluation of the other 23 residential properties’ historic merit nor architectural integrity (many seemingly have had extensive alterations and/or additions over the past century, based on building permit records).*

Applicant had worked with former OHR Deputy Manager Janet Hansen, in February-March 2019, to substantiate these facts – before comprehensive research into Sidney H. Woodruff or later occupants of Woodmere commenced. Just as Staff is now, we were interested in finding out whether or not Woodmere was “rare” (meaning an unusual or uncommon or scarce example of a residence that somehow survived a century of development in surrounding neighborhoods), because that helps create the historic context in which further analysis could be done.

Our initial research findings were a key reason why Applicant continued investigating the history of the property.

We learned that Woodmere is one of a handful of surviving, intact, *rare*² early-century residential properties remaining in the Westgate, Westgate Acres, and Westgate Heights neighborhoods of Brentwood (e.g., the eastern portion which lies outside the western gates of the former Soldiers Home/V.A. property).

By “intact,” we mean that the footprint of the house is identical to its original footprint, it sits on its original site, it has not had second-story additions, and the arrangement of rooms within its walls is virtually the same as when Woodmere was built. This statement likely cannot be made

¹ *There is also one commercial store dating from 1914, and a Victorian-era schoolhouse on a school campus.*

² *Please note that the definition of “rare” is “uncommon.” If an event is rare, it doesn’t happen often. If an object is rare, there are not many of its kind. Applicant does understand that rarity in and of itself does not convey value.*

for most of the other surviving structures in the Westgate neighborhoods, or for the combined 24 such residential structures in the larger Brentwood-Pacific Palisades Community Plan area. (*see Individual Properties' detail below*)

Woodmere is specifically unique in its status as a pre-annexation “country” home. Why is this important? First, although there were waves of real estate promotion from 1905 through the early 1920s designed to induce Angelenos to consider building their dream homes out in the countryside of Westgate and Brentwood Park, there really wasn’t much successful development before the 1916 annexation of the area to Los Angeles (noting that a primary reason the denizens of Westgate and Brentwood Park voted for annexation was to get access to the municipal water supply). And by then, real estate sales and construction mostly halted as America entered World War I, followed by the 1918 Flu Pandemic.

Today, we do not know exactly how many homes were built in the entire community plan area (not just the Westgate, Westgate Acres and Westgate Heights tracts) by 1919 – although the aerial photo taken in the mid-1920s and provided previously by Applicant shows swaths of undeveloped land – but we do know this: as a result of waves of *re-development* in recent decades, many early homes were demolished and only a few remain standing. Including Woodmere.

See the data directly below, “By the Numbers.”

BY THE NUMBERS:

As of 2013, there were **21,298 discrete parcels** in the entirety of the Brentwood-Pacific Palisades Community Plan. Of these, **only 30 parcels contained a residence (and in one case, a store; another was a schoolhouse) that dated from 1900 to 1919**, according to data obtained by OHR/SurveyLA from the Los Angeles County Assessor. The “macro” data was provided by Ms. Hansen to us; Applicant team members did the analysis.

Subsequent to the publication of the SurveyLA study, **four** of the identified 30 structures/properties **have been demolished**, leaving **only 26 early structures (24 residential) standing** at this moment **in all of Brentwood and Pacific Palisades**.

This means: **One out of every 1,000 residential structures in the Brentwood-Pacific Palisades Community Plan area originally dates from 1900 to 1919. That’s 0.1% --** and that doesn’t mean that these are unaltered structures.

Parsing the numbers down further: **Pacific Palisades** is home to **SIX** of Community Plan’s extant early buildings, which date from 1906 to 1915. All are in the very southern tip of the Palisades, near Santa Monica and the beach. One of these is a commercial building/store with apartments (1914) located at 133 N. Entrada. Three are Craftsman Bungalows with a “beachside” vibe (one is heavily altered). The last two are larger and fancier Craftsman homes, one of which (144 N. Ocean Way, built 1913) was identified as Louis B. Mayer’s Summer Home in SurveyLA.

Brentwood Park, which was described by SurveyLA as an “exclusive tract,” is (*was*) home to **SEVEN** of the early residences, dating from 1910 to 1919. *TWO have been demolished since 2013*. **THREE** have had major additions over the years; **ONE** suffered fire damage and then also has had an addition. The last one, described below, is a 1911 Greene & Greene (exterior extant, interior has major alterations).

The **Westgate** neighborhoods combined, where Woodmere is located, is (*was*) home to **THIRTEEN** residences built between 1906 and 1919. *TWO have been demolished since 2013*. Based on historical building permit research, **FIVE** have had substantial alterations and, importantly, major additions (often second-story additions, and in more than one instance, doubling the size of the house). **ONE** house was moved to the neighborhood from a location in another city, outside our period of historic significance. This leaves **FIVE** original residences in Westgate/Westgate Acres/Westgate Heights that have few, if any, building permits indicating alterations, no additions, and may have unaltered building footprints (including Woodmere).

Two of those five are small Craftsman bungalows; one is a 2,500-sq-ft residence, c. 1917, that sits on a sizeable flag lot not visible from the street (so we do not know if it is visibly unaltered; there is one room addition/expansion permit); one is the house next door to Woodmere, and lastly there is Woodmere itself.

At best, it is possible that there are three remaining early Westgate neighborhood country estate homes that evoke their early roots (meaning not doubled or tripled in size, not with full second stories added, not with complete façade design re-dos). Woodmere is one of these rare homes.

RESEARCH METHODOLOGY:

Along with fully reviewing SurveyLA’s *Brentwood-Palisades Individual Resources Report*, and reviewing each identified property’s current and historical building permit record, Applicant consulted with Janet Hansen, who formerly was in charge of SurveyLA and was the deputy manager of the Office of Historic Resources. Ms. Hansen provided Applicant with the high-resolution digital version of the “Development by Decade” map that appears in the main *Historic Resources Survey Report: Brentwood – Pacific Palisades Community Plan Area* (page 17). This version of the map allows the viewer to magnify and zoom in very closely on each parcel. The parcels are color-coded (red for 1900 to 1910; aqua for 1910 to 1919).

The “Development by Decade” map aligns directly with the map(s) on ZIMAS, so we could match parcel by parcel, and from there look up both the Assessor’s date of construction and also with an address and APN number now in hand, we could also look up all historical permits – EXCEPT original construction permits.

Why not the original permits? This is because, for the dates in question, this entire area was not a part of the City of Los Angeles. Rather, it was unincorporated Los Angeles County, until annexation in summer, 1916.

The County of Los Angeles did not begin issuing building permits until the 1920s. Any structure erected before annexation (in this neighborhood, mid-1916) would not have a building permit for researchers to access today.

There was complete consistency between the “Development by Decade” map’s color coding for date of construction, and the Assessor’s records in ZIMAS. Is it possible that the Assessor has it wrong, and there are other structures scattered among the 21,298 parcels that also had initial construction dates between 1900 and 1919? Yes, of course.

Were there several 1900-1919 residences overlooked on the map, but discovered by the SurveyLA team? Yes, three. We have included these.

Would finding a few more such residences make Woodmere less rare?

No.

COMPARISONS:

Staff specifically chided Applicant for failing to compare or evaluate Woodmere against three properties that SurveyLA had identified as potential individual historic resources within the Brentwood-Pacific Palisades Community Plan area. Noting that this is not a requirement in the Ordinance, nor in the instructions for filling out an HCM application. We are aware that, of late, Historic Consultations preparing CEQA evaluations have been asked to do this – but not Applicants for Historic Cultural Monuments.

That said, Staff referenced three specific properties. We were and are aware of all three; they are not comparable and there was no need to compare Woodmere to them.

1). **155 S. Rockingham:** This property was built in 1914, but **DEMOLISHED** 100 years later, in 2014. This information was readily available online to Staff.

2). **1016 S. Bundy:** This property was indeed constructed in 1916 – but not in Brentwood. It is not an example of early Brentwood real estate development. It was built in Santa Monica in 1916, and not moved to its present site until 1928. Moreover, recently a new building permit was issued for an interior renovation that includes “change all windows.” From MLS photos, it appears that the windows had been original or in the original style and constructed of wood. This is somewhat not pertinent since, after all, this Airplane Bungalow does not represent a piece of early Brentwood development.

This residence was incorrectly noted in SurveyLA as “Rare example of early residential development in Brentwood.” Noting, again, that it was moved to its location in 1928 (this information may not have been available online a decade ago, but is available now that LADBS has placed historical permits online). SurveyLA also noted that: “Due to alterations, including replacement of cladding and windows, the property does not retain sufficient integrity to be eligible for listing in the National Register.” This was before the recent window change-out.

3). **405 S. Cliffwood:** This residence in Brentwood Park, built in 1911, was noted by SurveyLA as an “excellent and rare example” of “Craftsman architecture in the Brentwood Park neighborhood of Brentwood.” It actually is excellent and now rare (one of several large Arts & Crafts residences built in Brentwood Park in the era, but the only one extant). Moreover, it was reportedly designed by Greene and Greene (reported by the owners; Applicants have no confirming documents but it is worth investigating; more about current condition below).

However, Brentwood Park, with its lavish improvements and many restrictive covenants designed to guarantee a “high class” residential enclave is not analogous to the neighborhoods of Westgate, Westgate Acres and Westgate Heights (even if their original subdividers had the same intention, that goal was not fulfilled). Brentwood Park’s original covenants laid out a 356-acre neighborhood of approximately 500 lots with restrictions (importantly, upheld later in court) on minimum lot widths (100 feet), front setbacks, minimum cost of construction, and so on.

SurveyLA, in fact, did not say that a Craftsman style home was “rare” in Brentwood overall (though they are) – SurveyLA specifically carved out this one home in Brentwood Park, just as Applicant had specifically carved out Westgate/Westgate Acres/Westgate Heights.

Just by way of comparison and contrast, Staff would not ask Applicants to defend rarity for a structure in the Historic West Adams District based on another house from the same era in, for example, Vermont Knolls; *or vice versa* – even though both neighborhoods are in the South Los Angeles Community Plan.

Regarding 405 S. Cliffwood, we are (and were in 2019) well aware of this home, because it is owned by a family whose daughter is a longtime West Adams District resident, preservationist and friend of one the authors. The family has owned this house since 1971. It is reported to be a Greene & Greene. The exterior is intact. The first floor interior was gutted and rebuilt as rather open plan in 1973 (although the dining room may be intact).

INDIVIDUAL PROPERTIES (DETAIL):

In addition to the abovementioned properties, there are (were) 25 other residences, one commercial store building, and one school building that were still extant at the time the SurveyLA report was issued, including Woodmere. Unfortunately, as previously indicated, a total of four of those properties were subsequently demolished, including 155 S. Rockingham.

Demolished Residences:

>> 11912 Sunset Blvd. Westgate. Built 1908. Demolished 2014

>> 2 N. Oakmont. Brentwood Park. Built 1918. Incredible Tudor mansion, but demolition permit issued, 2018 (property looks abandoned; in plan check now for construction of new house).

>> 168 Granville. Westgate. Built c. 1910-1919. Demolished 2011.

>> 155 S. Rockingham. Brentwood Park. Built 1914. Demolished 2014.

Non-Residential Early Structures:

>> 421 N. Entrada. Victorian-era Schoolhouse in Santa Monica Canyon Area of Pacific Palisades. Built 1894. SurveyLA identified this extant 1894 Victorian schoolhouse on the grounds of the Canyon School, which has been apparently relocated several times within the campus.

>> 133 N. Entrada. Santa Monica Canyon area, Pacific Palisades. Commercial Store with residential units. Built 1914.

Pacific Palisades Residences:

>> 454 East N. Rustic Rd. Canyon area. Built 1906. Nice Craftsman Bungalow, 1,500 square feet, sitting on a small, 4,000-sq-ft lot. Not relevant to Woodmere.

>> 408 Sycamore. Santa Monica Canyon area. Built 1913 – the home of Frank Bundy and his family. This 1,407-square-foot Craftsman Bungalow that sits on a 4,640-square-foot lot until recently appeared to be an intact and historically restored home. However, the property is currently in Plan Check at LADBS to add a bedroom and bathroom to the FRONT of the house.

>> 245 N. Entrada. Near intersection of La Mesa. Built 1906. Small beach-area Craftsman bungalow. Modern garage added right at the street in 1957 and from Google street view it appears the windows were recently changed out. Not relevant to Woodmere.

>> 133 N. Entrada. Built 1914. Combination commercial retail store with residential unit(s) above. Not relevant to Woodmere.

>> 354 N. Entrada. Built 1915. Multi-gable one-story Craftsman Bungalow, 1448 sq ft building on 6,000-sq-foot lot.

>> 420 N. Mesa Road. Built 1915. SurveyLA speculates on a number of potential architects being responsible for this residence, including possibly Arthur Benton. However, this 2,910 Square foot Mission Revival style home has been “completely” remodeled (described in the MLS as updated and “remodeled with a restorative spirit”) to include many interior modernizations, including what appear to be wide-planked engineered wood floors and an open plan. The garage pictured in SurveyLA at the front/streetside entry of the property has been demolished and replaced with a two-car garage with rooftop deck.

The next two properties are more imposing residences.

>> 159 N. Mabery. Built 1913. Large Craftsman beach house sitting on a large (8,277 sq ft) double lot. Exterior appears intact; interior has been modernized (per MLS photos).

>> 144 N. Ocean Way. Built 1913. SurveyLA notes incorrectly that this Craftsman with Gothic elements “appears to predate surrounding development by a decade or more” (in fact, its rear lot line is adjacent to 159 Mabery’s rear lot). It is also called out as “a rare surviving example of the type in the neighborhood or community” (we just wanted to point out this language: “rare” “surviving” and “neighborhood”). This residence does appear to have historic merit for its potential association with important movie mogul Louis B. Mayer, and it is identified as the “Louis B. Mayer Summer House.” (not Mayer’s primary residence.)

Brentwood Park Surviving Residences:

>> 425 S. Burlingame. Built 1911. Permit history: Room addition, 12X18, in 1931. 1951: Two-story addition for laundry room and second story - add two bedrooms and bath. Living room and kitchen addition, 1974 (including second floor addition), plus master bedroom enlarged, about 925 square feet added on two levels. 2002: an additional 10X32 one-story addition.

>> 356 S. Cliffwood. Built 1912. Colonial Revival with multiple changes over the years. In 1968, there were multiple additions: 29X18, 15X22, 14.6X6, 17X8 feet, to expand and add living room, new porch, bedrooms, kitchen and dining room were extended.

>> 334 S. Cliffwood. Built 1916. Described as a “gracious older home” in 1998 in the MLS, now celebrity-owned. The house was 56X45 in 1956 when the then-owner added a 29X34 one-story addition; in 1998 another 3,279 addition was added onto the house -- it reportedly is now a 9,000-square-foot home.

>> 405 S. Cliffwood. (see above)

>> 269 S. Rockingham. Built 1915. In 1966 its then-owner added a new second floor, with additions calculated as 18X20 and 18X52. A carport was also later added.

Westgate/Westgate Acres/Westgate Heights Surviving Residences:

>> 11795 W. Chenault. Built 1905. Major remodeling by 1940, including expansion of second floor. A new 18X20 attached (to the house) garage was added in 1938. There have been other smaller additions as well.

>> 243 N. Saltair. Built 1908. Remodeled many times over the past century, with multiple additions. In 1929, adding a den and a sitting room. In 1946, a playroom was added. In 1952 a carport was added. In 1974 there was a 17 by 24 foot addition. And Accessory Living Quarters were added to the property in 1997. Not visible from the street.

>> 280 S. Westgate. Built 1912. Located on a flag lot, not visible from the street. This Craftsman bungalow is a 2,200 square foot house on 11,200 square foot lot. In 1985, the existing garage was converted to a den/office and a new, attached garage was added.

>> 270 S. Westgate. Built 1915 (sits in front of 280 S. Westgate). Craftsman bungalow, 2,200-square feet on a 8,400-square-foot lot.

>> 300 S. Westgate. Built 1914. In 1958, a 28X93 foot addition was permitted. Exterior does not appear at all original.

>> 207 N. Saltair. Built 1915. In 1939 the first floor was remodeled and a second story added. In 2002 it was sold as a “fixer” and in 2004 a new 66X28 foot, two-story detached “accessory” living quarters and two-car garage were added. Not visible from the street.

>> 267 N. Saltair. Built 1916. Visibly not original, with multiple documented additions over the years. 1942: two additions, 16X29 and 15X17. 1967: house was doubled in size, with new kitchen, playroom, breakfast room, two bedrooms, three bathrooms added plus living room expanded. 2010: one story addition.

>> 169 N. Saltair. Built 1917. In 1944 a room was added, the porch was enclosed and extended, and a wall removed to enlarge the den (incorporating the porch).

>> 450 S. Bundy. Assessor indicates year built as 1917; Applicant’s research indicates 1914 (based on newspaper reports, where style was described as Country English). Next door to Woodmere. Based on permit review only, there has not been substantial work on the house, although there is a newer rear Accessory Dwelling Quarters above a garage. Not visible from the street.

SUMMARY:

Applicant believes (and believed at the time of the HCM nomination submission, based on our research) that in the entirety of the Brentwood-Pacific Palisades Community Plan and based on date of original construction only, there are a mere two dozen of any kind of early residences (plus one store and one schoolhouse) from 1900 to 1919 still standing, and few that bear any resemblance to their respective original structure(s) of a century ago.

In the specific Westgate, Westgate Acres and Westgate Heights section, there are TWO little Craftsman Bungalows and THREE larger *potentially* intact homes on larger lots dating from circa 1914-1916, one of these being Woodmere.

This is, again, out of 21,298 parcels (although the SurveyLA team looked at fewer parcels, this effort was based in the map analysis, which in turn was based on the Assessor's records.)

So...what is the definition of rare?



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Commissioners Richard Barron, Gail Kennard
Pilar Buelna, Diane Kanner and Barry Milofsky
Cultural Heritage Commission
Office of Historic Resources,
Los Angeles City Planning
221 North Figueroa Street, Suite 1350
Los Angeles CA 90012

July 8, 2020

RE: Staff Report and Virtual Site Visit to **430 S. Bundy Drive**; Case Number **CHC-2020-1883-HCM**

Dear Commissioners Barron, Kennard, Buelna, Kanner and Milofsky,

Hollywood Heritage has recently had the opportunity to review the recently released staff report on the proposed nomination of **430 Bundy Drive**, the former Sidney Hawks Woodruff home known as "Woodmere". Hollywood Heritage disagrees with several of the statements within the report which we feel have resulted in a negative recommendation. We believe that there was a failure to thoroughly assess certain claims put forward in the nomination, and a failure to use consistent, objective standards or at least precedent. In addition, Staff failed to provide documented contrary evidence to support its own assertions used as a goal of rebutting our nomination, the contents of which represent a year or more of serious and documented research.

This has led to significant evidence being overlooked or dismissed out of hand, including a Supplemental Submission of evidence requested by OHR, which was submitted on time.

We also believe that the current "remote tour" process necessitated by the pandemic has led the property to be presented in an unflattering light. As our representatives were not given permission to join in the tour, nor answer questions, the site was at the mercy of poor technology and the discretion of the "guide" on site. While we appreciate the difficulties the Office of Historic Resources has had in adjusting to the current reality in its operations, however we must point out that this "virtual site visit" process will inevitably favor some sites over others, just as some presenters are better suited to online presentations while others are not.

Hollywood Heritage has taken the liberty of responding to some of the questions and comments put forward by staff in their report. We look forward to re-presenting **430 S Bundy Drive** at the Cultural Heritage Commission meeting scheduled for July 16th. We hope that these issues laid out below can be addressed. We would also request that any decision on this nomination be tabled until such time that some of the issues in the nomination and staff report can be addressed and an in-person site visit can be arranged.

Staff criticisms

The findings of the staff report released prior to the July 4th holiday state that, "Woodmere does not meet any of the three criteria of the Cultural Heritage Ordinance and therefore is ineligible for designation as an Historic-Cultural Monument." While Hollywood Heritage acquiesces to the staff's expertise in areas where there can be legitimate disagreement, such as with the significance of Harold Percy and Jane Ullman, as well as Dr. Sidney and Dr. Kato van Leeuwen Pomer, there are three areas which we feel there has been a rush to judgement. These are:

- Rarity
- Woodruff residency
- Integrity

Rarity

The staff report states that *Applicant didn't substantiate that the property is rare, or a rare extant example of a residence built "in the Brentwood-Pacific Palisades Community Plan."* It is the position of Hollywood Heritage that **430 S Bundy Drive** was rare due to its construction *prior* to the annexation by the City of Los Angeles of (Westgate/Westgate Acres/Westgate Heights).

However, even if all of Brentwood and Pacific Palisades is used as the boundary...**the property is rare. 430 S Bundy Drive** is one of five homes in the Westgate area still extant and for the most part unaltered. It is also one of only three on the early larger parcels (no full, not-subdivided parcel is extant). These include, 243 N. Saltair, the house next door to Woodmere, 450 S Bundy Drive, which Sidney Woodruff also "built" (e.g. hired an architect and paid to build a spec house), **and 430 S Bundy Drive**, Woodmere itself.

The staff report further states, "*Applicant failed to compare Woodmere to three properties called out in SurveyLA: 405 S. Cliffwood, 155 S. Rockingham and 1016 S. Bundy.*" While it is true that the application did not address the above-mentioned properties, it is due to the fact that 155 S. Rockingham built 1914 has been demolished; 1016 S Bundy, built in 1916 was relocated in 1928 from Santa Monica and not pertinent to a discussion of rarity nor exemplifying Westgate/Westgate Acres' early rural past; and finally 405 S Clifford which is a Greene and Greene built in 1911, in Brentwood Park which as the work of a master architect cannot be compared to rustic country home in Westgate Acres.

For the sake of argument, the co-author of the nomination reviewed her prior research and conducted further study into comparable properties in the Brentwood-Pacific Palisades Community Plan (*see attached document*). She found out of 21,298 discrete parcels in the Brentwood-Pacific Palisades Community Plan, 19,317 parcels were surveyed, although "X" number of those (not revealed) were not

visible from the street. Six residences in the entire community plan were identified as dating from 1910 or earlier (along with one Victorian era schoolhouse); and approximately 22 dated from 1910 to 1919 (along with one storefront). However not all of these structures still exist today.

Properties built 1900-1910 (Summary)

As of the time the SurveyLA report was issued, in 2013, there were 5 residences in the Brentwood-Pacific Palisades Community Plan built between 1900-1910, of these: 3 are located in the Brentwood section and 2 in Pacific Palisades. One of the three in Brentwood (11912 Sunset) was demolished in 2014, while the two others (11795 West Chenault and 243 N. Saltair) have had major alterations and additions over the years.

While we believe that the Pacific Palisades is not actually pertinent to the discussion, the author found that the Pacific Palisades house at 245 Entrada, built 1906, had a modern garage added right at the street in 1957 and from Google street view it appears the windows were recently changed out. Another 1906 house is located at 454 East North Rustic Canyon (yes, east and north), it is a 1,500 sq ft house on a 4,000 sq ft lot.

Properties built 1910-1919 (Summary)

In Brentwood, research shows that there were previously 17 properties identified from this period, however three have now been demolished. A further seven have had extensive remodels and major additions (second stories, large added additions). For example, 334 Cliffwood, built 1916 after several additions is now a 9,000-square-foot home. Another example: 267 Saltair, built 1916, had two additions in 1942 and then was doubled in size again by a 1967 addition. This is all on permits, not necessarily the Assessor. Third example: 207 N. Saltair, built 1915, in 1939 the first floor was totally remodeled and a second floor added; in 2004 a second building was added to the property.

As for the Pacific Palisades, of the six properties identified, one is a 1914 store combined with residential use in the Palisades (133 N. Entrada). Also in the Palisades are a Mission Revival (now quite altered); developer Frank Bundy's home (a Craftsman with a pending permit to add a bedroom and bathroom on the front of the house), and three Craftsman beach-area homes, 159 Marbery, 354 N. Entrada and 144 N. Ocean Way, identified in SurveyLA as Louis B. Mayer's summer house.

In summary, in the entirety of the Brentwood-Pacific Palisades Community Plan of 21,298 parcels there are only a dozen early residences (and one store plus one schoolhouse) from 1900 to 1919 still standing that bear much resemblance to the original structure(s) of a century ago. These include:

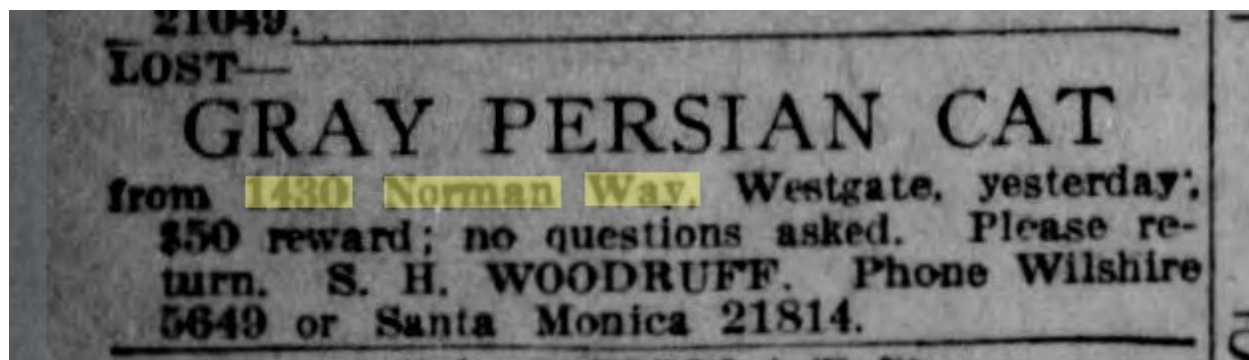
- TWO Craftsman-style beach-area bungalows in Pacific Palisades.
- THREE larger Craftsman-style residences dating from 1913-1915, also Palisades near the beach.
- ONE Greene & Greene (exterior) in Brentwood Park.
- TWO little Craftsman Bungalows in Brentwood
- THREE larger homes on larger lots dating from circa 1914-1916, one of these being Woodmere.

If **430 S Bundy Drive** is one of a dozen or so historic properties remaining from the period of significance in all of Brentwood and the Palisades, what measurement is staff using to assess rarity?

Sidney Hawks Woodruff Connection

The staff report while concurring that, ***“Undeniably, Woodruff is an important historic personage who contributed to the development of Los Angeles as the city expanded beyond its earliest suburbs into the Wilshire District and Hollywood,”*** yet argues that "as an active developer, Woodruff owned and resided in many homes in Los Angeles," and that Woodruff *“may”* have lived at **430 S Bundy Drive**.

Hollywood Heritage’s application provided over 20 pages of well researched evidence of Woodruff’s residency and association with the property, including an advert for his lost cat to the Woodmere address at the time!



Staff has produced no other evidence that Woodruff resided anywhere else during the period of significance. Why is the staff taking the Owner/Trustee’s assertion that Woodruff never lived there at face value and no corroborating evidence rather than Hollywood Heritage’s, when ample evidence has been provided?

Instead of still questioning this, or writing a Staff Report that grudgingly says Woodruff *“may”* have lived at Woodmere, Staff should have told the Commission that the issue was resolved; Woodruff clearly resided at 430 Bundy with his mother and sister.

The staff also contends that the Hollywoodland model home 3185 N Durand Drive HCM #681 “more aptly represents Woodruff and his involvement in the development with Hollywoodland for which is most known.” But with this property there is no evidence that Woodruff actually lived there. The original HCM nomination clearly states that it was built as a model home for the real estate development, although S.H. Woodruff was certainly the owner at the time the first building permit was obtained in 1925. Moreover, this residence on Durand was one of several Woodruff built as model homes in Hollywoodland to help market the tract.

Integrity

430 S Bundy Drive, like many historic residences, experienced alterations over the years as owners and tastes changed. Because of this fact, the staff report states, *“due to the substantial alterations that the property has experienced over the years, it no longer retains sufficient integrity to convey any significance with Woodruff.”* According to Crafting Preservation Criteria: The National Register of Historic Places and American Historic Preservation by John H. Sprinkle Jr., one of the most common conventions used to evaluate a property’s integrity is simply: Would the historic personage associated with the property recognize it today. The answer to this question with regards to **430 S Bundy Drive** would be undeniably yes.

The house sits in its exact location as when built; it is surrounded by trees up on a rise/hill on more than a half-acre of land; it has the exact same footprint as when originally built; the layout and organization of rooms is substantially the same with the exception that the current kitchen includes the removal of a wall and combination of two smaller rooms; and so on.

If a new layer of stucco over earlier stucco, change-out of some windows on the eastern elevation, covering up of one other, change of fireplace surround, etc. can take away permanently from the ability of this house to convey its association to Woodruff, then Staff is not applying standards consistently from one HCM nomination to the next. The same standard of integrity has been waived for many other more famous HCM’s such as the Magic Castle, Yamashiro, as well as more humble rural residences such as the Joseph L. Starr Dairy Farm in West Adams.

The staff, who never physically visited the site, also points out that the setting of the house has been *“diminished,”* as it no longer sits on its original two acres. Again, this standard of integrity is not something that is consistently applied as almost every rural property in urbanized Los Angeles has been diminished in size. This however has not stopped the Commission from designating other formerly rural properties including;

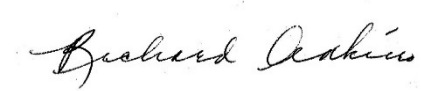
- 511 West 31st Street (Stewart Farmhouse, built. circa 1872 on a **17.5-acre vineyard**, whittled down to one city lot of 7,750 sq ft)
- 2626 Portland St. (Brown-Gorsline House, built circa 1878 on an **10+-acre parcel**, now 15,195 square feet;
- 2801 S. Arlington Ave. (Joseph L. Starr Dairy Farmhouse, built 1887-88, on a **20-acre dairy farm**, now a 6,716 sq ft lot). This property was also heavily altered but restored.

In conclusion, Hollywood Heritage believes that further review of the application is warranted and perhaps a revision of the staff findings in light of new evidence and facts submitted in this letter and in our Supplemental Submission documents. We also request that an in-person site visit be carried out prior to any final judgement on the application.

To achieve these goals, we ask that the matter be tabled to a future Cultural Heritage Commission meeting date.

We thank the Cultural Heritage Commission for their consideration and the staff for their willingness to accept new materials and evidence. We look forward to working together on this nomination to ensure that history is preserved.

Sincerely,

A handwritten signature in black ink, appearing to read "Richard Adkins". The signature is fluid and cursive, with the first name "Richard" being more prominent than the last name "Adkins".

Richard Adkins
President, Hollywood Heritage, Inc.

CC; Melissa Jones
 Lambert Giessinger
 Ken Bernstein
 Shannon Ryan



Robin Evangelista

**2957 S. Brighton Ave.
Historic West Adams
Los Angeles CA 90018**

**310-430-4319
robinazilla@yahoo.com**

July 12, 2020

Cultural Heritage Commission
Richard Barron, President
Diane Kanner, Gail Kennard, Barry Milofsky, and Pilar Puelna

RE: Woodmere, 430 S. Bundy Dr. Los Angeles CA 90049
CHC-2020-1883-HCM

Sent via email: chc@lacity.org

Dear Cultural Heritage Commissioners:

I am writing to ask that you vote to support the designation of 430 S. Bundy Drive as a Los Angeles Historic Cultural Monument.

I am very interested in women's history, and also in the history of medicine in Los Angeles. I believe the Staff Recommendation Report made an error when it stated that Kato van Leeuwen Pomer, M.D. was NOT a Significant Historic Person. As I understand it, Dr. van Leeuwen Pomer was the FIRST woman in Los Angeles to practice and teach child psychiatry, and her writings on the topic were very influential. Many women are overlooked in history books, but it doesn't mean their accomplishments were not significant.

Preserving this house serves to protect a tangible part of not only Brentwood history, but helps tell the tale of significant, dare I say *groundbreaking* woman medical professional. We need more stories like this in the world. We need to protect the places where our rich and diverse history is told.

Especially during a time where women are fighting for equality, it is important to have a physical structure preserved that tells the story of a female doctor that was a trailblazer in the field of psychology. The fact that Dr. Kato van Leeuwen Pomer was able to shape the study of child behavioral psychology, but did so in a time where the field of psychology was not taken seriously, nor were women, is a true testament to the compelling story of her life. She not only became successful, but respected. So respected, in fact, that Albert Einstein wrote her recommendation letter in order for her to study at John's Hopkins Medical School. Her methods are still discussed in school today.

Along with the biography in the original HCM nomination significance statement, I urge you to also consider this essay (below), which I submit to support a decision to have the house at 430 S. Bundy be designated as a Historic Cultural Monument based on Criteria 2, for its association with the lives of historic personages, including not just Sidney H. Woodruff but also Dr. van Leeuwen Pomer.

It is my understanding that Dr. van Leeuwen Pomer did much of her research and writing, and also saw patients, in her office at 430 S. Bundy Drive, so there is a direct connection between her work and this property.

I grew up in Brentwood, and although I did not know Dr. van Leeuwen Pomer, I have a strong desire to preserve the few remaining historical properties in this community. I did visit 430 S. Bundy Drive during a real estate open house last summer (with an eye toward convincing an investor I know to buy the property and restore it). It is a unique property. When driving up Bundy, which is a very busy street, you come upon a beautifully lush driveway that takes you up to this unique house. Once on the property you feel like you are in a private, secluded, rural area even though you are literally off of a busy major road. It's almost magical how this property transports you out of the city and into nature. Aside from canyon living, this experience is rare in Los Angeles, and getting more rare all the time.

My stepfather, who raised me, was the head of the Brentwood Homeowners Association, and their attorney for many years. Their goal, at least at the time, was to keep the community sensitively preserved – so I grew up with a preservation sensibility. Later, when I sold our family home, my intention was to sell it to someone who promised to restore it. Unfortunately, almost as soon as escrow closed, the buyer reneged on that promise and demolished the house. So this is one reason why today I do try to advocate on behalf of historic properties. There is room for preservation and for new construction to exist in our city. With so few properties in Brentwood that are not only historically significant, but also have such an almost magical feel to them, to lose this property from lack of historic protection would be taking something from the world that we need. We need special places like this, we need spaces that tell stories about amazing women that escaped their circumstance to become the top of their field.

Based on a literature review, **there is no doubt that Kato van Leeuwen Pomer, MD (1917-2018) was recognized as a trailblazing child analyst and child psychiatrist – not just in Los Angeles, but she was also renowned among her peers around the globe.**

She was the very first woman in the medical field in Los Angeles to practice and teach both child psychiatry and child psychoanalysis, and she did for well over 50 years.

The San Francisco *Examiner* called Kato van Leeuwen Pomer of Los Angeles, an "expert on child abuse." - May 27, 1989

The London *Observer* quoted Kato van Leeuwen Pomer, MD "The conspiracy of silence which insulates adult society, against the terrifying discovery that a large number of children are molested, exploited, and raped, also affects child analysts because of their own resistance." – Nov. 20, 1988

The Los Angeles *Times* described Kato van Leeuwen Pomer, MD, as a "member of the UCLA Medical School faculty, a founder and board member of the Child Guidance Clinic. Author of scientific papers on separation anxiety, and object relationships, she is an adviser on the board of Little Village Nursery School, a member of the Los Angeles Society of Child Psychiatry, the Southern California Psychoanalytic Society, and American and International Psychoanalytic Association." - Jan 7, 1969

In 1966, in very much a man's world, Dr. van Leeuwen Pomer's revolutionary article, "Pregnancy Envy in the Male," was published in the prestigious *Journal of The International Psychoanalytical Association*, stirring controversy among conservative male colleagues, who were invested in Freud's theory of penis envy by females.

Dr. van Leeuwen Pomer became best known for her groundbreaking research on the topic of "Separation Anxiety in Pre-School Children," inspired by observing her own children's development. Her papers on this topic include "The Separation-Adaptation Response to Temporary Object Loss" (1969), and "Attachment and Exploration: A Systematic Approach to the Study Separation-Adaptation in Response to Nursery School Entry" (1972), published in the *Journal of the American Academy of Child Psychiatry*. Both articles are still referenced in university classrooms today.

Now at the top of her field, she became a training and supervising analyst in adult and child analysis at the Southern California Psychoanalytic Institute in 1970, and then the chair of Institute's child and adolescent analysis section in 1976. She taught at the Institute for almost 50 years.

In 1971, she was a representative at the International Psycho-Analytical Association Pre-Congress in Training, Vienna, featuring Sigmund Freud's daughter, Anna Freud. In 1975, she was a representative to the International Psycho-Analytical Association Pre-Congress in Training, London.

In 1980, the American Psychoanalytic Association published Dr. van Leeuwen Pomer's paper, "Prenatal Predictors of Mother-Infant Reciprocity," which focused on intervention to support impoverished immigrant families working break the cycle of physical and emotional child abuse.

In 1988, because of a "dearth of published analytic material on sexually abused children," the *International Review of Psycho-Analysis* approached Dr. van Leeuwen Pomer to contribute her work, "Resistances in the Treatment of a Sexually-Molested 6-Year-Old Girl."

In 1996, as a result of her work, Dr. van Leeuwen Pomer was listed as one of the top psychiatrists in Los Angeles Magazine's The Essential Guide to LA's Best Doctors.

The Kato Van Leeuwen Archives Papers and Correspondences, 1930s -- 1990s, 1930-1990 | NCP-LA can be found here: <http://ncp-la.info/?p=collections/controlcard&id=21>

Dr. van Leeuwen Pomer continued to teach and see patients until age 94, at her home office at 430 South Bundy Drive, as she did starting in 1955.

If Dr. Kato van Leeuwen Pomer had been a man in the same era, she would be fully recognized by the public as a leader in advancing her field.

She accomplished all this after fleeing her native Holland to escape impending Nazi occupation during WWII, and in a time where a woman were not given the same opportunities as their male counterparts. I find her story fascinating. Because I was able to visit this house I now know a story of a truly amazing historic figure that makes me proud to be a woman professional and a fellow Brentwood resident.

Her story inspired me to research other women of significance that also lived in Brentwood. Women living on the same block of Bundy Drive as Dr. van Leeuwen Pomer during her almost 65 years at that location include: Miriam Goodwin (1890-1974), the first woman to serve as president of the Los Angeles Council of Churches; Rosemary Reid (1906-1978), a divorcee with young children who became a popular and successful swimsuit designer in the 1940s-60s; and Jacqueline Piatigorsky (1911-2012), a champion chess and tennis player, author, accomplished sculptor, philanthropist, and arts patron.

These women have also been largely forgotten by history, and several of their homes have either been demolished or also currently face demolition.

I hope that Dr. Kato van Leeuwen Pomer's home at 430 S. Bundy Dr. does not have the same fate. Her story is inspiring, and I wouldn't have known the extent of how interesting this woman was had I not had the opportunity to visit this space. The goal of preservation is to save the significant spaces so that others may be inspired by the stories of those who came before us. This home and the people who lived there definitely have a compelling story, and Dr. van Leeuwen Pomer is absolutely a significant historical figure in my eyes.

If you declare Dr. van Leeuwen Pomer a Significant Historic Person, and recommend that her residence be designated an HCM, then we do have a chance to save this unique piece of Brentwood history.

Thank you very much.

Robin Evangelista