

# Los Angeles Department of City Planning

## RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2020-1883-HCM  
ENV-2020-1884-CE

**HEARING DATE:** May 7, 2020  
**TIME:** 10:00 AM  
**PLACE:** Teleconference (see agenda for login information)

Location: 420-430 South Bundy Drive  
Council District: 11 – Bonin  
Community Plan Area: Brentwood – Pacific Palisades  
Area Planning Commission: West Los Angeles  
Neighborhood Council: None  
Legal Description: Westgate Acres, Lot PT 72

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

**PROJECT:** Historic-Cultural Monument Application for WOODMERE

**REQUEST:** Declare the property an Historic-Cultural Monument

**OWNERS:** Cynthia Jopanda, Trustee  
Pomer Dec'd Trust  
PO Box 889  
Monterey Park, CA 91754  
Kato Pomer, Trustee  
Pomer Family Trust  
430 South Bundy Drive  
Los Angeles, CA 90049

**APPLICANT:** Hollywood Heritage, Inc.  
PO Box 2586  
Hollywood, CA 90078

**PREPARERS:** Mary Mallory  
11161¼ Acama Street  
Studio City, CA 91602  
Laura Meyers  
1818 South Gramercy Place  
Los Angeles, CA 90019

**RECOMMENDATION** That the Cultural Heritage Commission:

1. **Take the property under consideration** as an Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.
2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP  
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager  
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect  
Office of Historic Resources

**[SIGNED ORIGINAL IN FILE]**

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Melissa Jones, City Planning Associate  
Office of Historic Resources

Attachment:           Historic-Cultural Monument Application

## **SUMMARY**

Woodmere is a one- and two-story single-family residence located on the east side of Bundy Drive between Shetland Lane and Dunoon Lane in the Brentwood neighborhood of Los Angeles. Built in 1916, the subject property was designed in the Mission Revival architectural style by architect and builder Sidney Hawks Woodruff (1876-1961) for himself and his family, who resided there until 1923. Woodruff was a prominent developer in early 20<sup>th</sup> century Los Angeles, known for establishing a number of upscale communities including Hollywoodland, Windsor Square, and Windsor Heights, as well as taking part in the creation of the Hollywood(land) Sign (HCM #111). Originally located outside the Los Angeles city limits, the subject property was sited on a rural two acres of land; however, over time the property was reduced to its current half-acre size.

U-shaped in plan, the property is of wood-frame construction with textured stucco cladding and has low-pitched, gabled red tile roofs with a parapet and projecting eaves with exposed rafters. The primary, south-facing elevation is fronted by a central courtyard and features a porch with a tile-clad shed roof support by wood posts and beams and the main entrance consisting of an arched paneled wood door flanked by arched multi-lite sidelites. The one-story west wing and two-story east wing have multi-lite French doors opening onto the courtyard. The east wing has an enclosed pergola with French doors. Other fenestration includes multi-lite casement windows, single-lite casement windows, double-hung windows, and a fixed and jalousie tripartite window. A stucco-clad chimney is located on the west-facing elevation. Interior features include hardwood floors, pocket doors, French doors, and built-in shelving. The property also includes a one-story guesthouse at the rear and a one-story carport on the southeast corner of the lot.

Born in 1876, Sidney Hawks Woodruff moved to Los Angeles in 1910 after working as an architect and builder in Buffalo, New York and in San Francisco following the 1906 earthquake. Woodruff saw the rapid growth of Los Angeles during this period as a lucrative business opportunity. He initially worked with local landowners Moses Sherman, Harry Chandler, and R. C. Gillis, and throughout the 1920s, Woodruff was responsible for building large numbers of homes in planned developments. Woodruff also played an active part in marketing these subdivisions, organizing tours, contests, and stunts to generate publicity. In 1923, Woodruff became the lead developer of Hollywoodland, begun by Sherman, Chandler, Eli P. Clark, and Tracy Shoults, and constructed a number of the properties in the development. Woodruff died in 1961.

From 1939 to 1955, the subject property was home to Harold Percy and Jane Ullman. The Ullmans were prominent art collectors from the 1930s through the 1970s, and were among the first patrons of Modernist art in Los Angeles after moving from Chicago in 1932. Jane Ullman was also a sculptor, whose work was exhibited at museums and galleries across the United States. Jane Ullman served as a trustee of the Craft and Folk Art Museum, while Harold Ullman served on the board of trustees for the Pasadena Art Museum (now the Norton Simon Museum) and for the Los Angeles County Museum of Art (LACMA). The Ullmans' collections were donated to a number of museums, including the Hammer Museum and the Norton Simon Museum.

The property has undergone a number of alterations, including painting of interior woodwork in 1939-1940; renovation of the kitchen and bathrooms in the 1940s; renovation of the courtyard by noted landscape architect Garret Eckbo in 1956; and restuccoing of the exterior, enclosure of the second-floor pergola, expansion of the kitchen, replacement of the living room fireplace, replacement of several windows, and sealing of French doors opening into the courtyard at unknown dates. In addition, there were a number of auxiliary structures lost when the original property was subdivided.

## **CRITERIA**

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of particular historic or cultural significance to the City of Los Angeles if it meets at least one of the following criteria:

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

## **FINDINGS**

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.

## **BACKGROUND**

On March 18, 2020, the Director of Planning determined that the application for the proposed designation of the subject property as Historic-Cultural Monument was complete. The original expiration date of April 17, 2020 is tolled, and a revised date will be determined pursuant to *the Mayor's March 21, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling of Deadlines Prescribed in the Municipal Code and April 17, 2020 Public Order Under City of Los Angeles Emergency Authority re: Tolling HCIDLA Deadlines and Revising Expiration of Emergency Orders*



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 1. PROPERTY IDENTIFICATION

Proposed Monument Name: "Woodmere" (see full title below)		Former residence of notable person(s)	
Other Associated Names: Woodruff-Ullman-Pomer Residence, "Woodmier"			
Street Address: 430 S.Bundy Drive		Zip: 90049	Council District: 11
Range of Addresses on Property: 420-430 Bundy		Community Name: Brentwood	
Assessor Parcel Number: 4404022007	Tract: Westgate Acres	Block: None	Lot: PT 72
Identification cont'd: Woodmere, Sidney Hawks Woodruff Family Residence			
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object
		<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature
Describe any additional resources located on the property to be included in the nomination, here: Guest House/Studio, and landscape elements designed by Garrett Eckbo c. 1956-1957			

## 2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1916	<input checked="" type="radio"/> Factual <input type="radio"/> Estimated	Threatened? Private Development
Architect/Designer: Unknown	Contractor: Unknown	
Original Use: Residence	Present Use: Residence	
Is the Proposed Monument on its Original Site?	<input checked="" type="radio"/> Yes <input type="radio"/> No (explain in section 7)	<input type="radio"/> Unknown (explain in section 7)

## 3. STYLE & MATERIALS

Architectural Style: Mission Revival		Stories: 2	Plan Shape: U-shaped
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Wood	Type: Select	
CLADDING	Material: Stucco, textured	Material: Select	
ROOF	Type: Combination	Type: Select	
	Material: Clay tile, rounded	Material: Rolled asphalt	
WINDOWS	Type: Casement	Type: Double-hung	
	Material: Wood	Material: Aluminum	
ENTRY	Style: Centered	Style: Select	
DOOR	Type: Paneled, unglazed	Type: French	



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.	
8/30/39	Repair/replace fungus damaged sills, joists, and repair damaged wall.
9/18/39	Concrete Basement (plus enclose upstairs sunroom in this time period)
1956-57	Landscaping re-designed
4/23/59	Install aluminum slide door and misc. wiring.
12/10/91	Remove tile, apply cap sheet, re-lay tile.
11/09/93	Roofing with 3/ply build up roofing over roof sheathing.
10/13/94	Chimney cracked above roof line
7/3/95	Foundation bolting, seismic upgrade and sill plate anchorage.

## 5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

## 6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):	
<input checked="" type="checkbox"/>	1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.
<input checked="" type="checkbox"/>	2. Is associated with the lives of historic personages important to national, state, city, or local history.
<input checked="" type="checkbox"/>	3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 7. WRITTEN STATEMENTS

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

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

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

## 8. CONTACT INFORMATION

### Applicant

Name: Hollywood Heritage, Inc.		Company:	
Street Address: PO Box 2586 /		City: Hollywood	State: CA
Zip: 90078	Phone Number: (323) 874-4005	Email: preservation@hollywoodheritage.org	

### Property Owner

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

Name: Pomer Family Trust, Cynthia Jopanda, Trustee		Company: Wong & Jopanda	
Street Address: PO Box 889 (520 S. Sefton Ave B)		City: Monterey Park	State: CA
Zip: 91754	Phone Number: (818) 547-0066, (626) 833-4907	Email: cjopanda@cs.com	

### Nomination Preparer/Applicant's Representative

Name: Mary Mallory* and Laura Meyers		Company:	
Street Address: * 11161 1/4 Acama Street		City: Studio City	State: CA
Zip: 91602	Phone Number: * 818-752-2950	Email: * marymallory0@gmail.com	

Laura Meyers, 1818 S. Gramercy Pl. L.A. CA 90019; 323-868-0854, lauramink@aol.com



# HISTORIC-CULTURAL MONUMENT NOMINATION FORM

## 9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

### APPLICATION CHECKLIST

- |  |  |
|--|--|
| 1. <input checked="" type="checkbox"/> Nomination Form   | 5. <input checked="" type="checkbox"/> Copies of Primary/Secondary Documentation   |
| 2. <input checked="" type="checkbox"/> Written Statements A and B  | 6. <input checked="" type="checkbox"/> Copies of Building Permits for Major Alterations (include first construction permits) |
| 3. <input checked="" type="checkbox"/> Bibliography  | 7. <input checked="" type="checkbox"/> Additional, Contemporary Photos   |
| 4. <input checked="" type="checkbox"/> Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digital copy of the main photo to: <a href="mailto:planning.ohr@lacity.org">planning.ohr@lacity.org</a> ) | 8. Historical Photos   |
|  | 9. <input checked="" type="checkbox"/> Zimas Parcel Report for all Nominated Parcels (including map)                         |

## 10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.	
<input checked="" type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input checked="" type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input checked="" type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Name: Mary Malloy Date: 2/24/20 Signature: [Signature]

Name: LAURA MEYERS Date: 2-24-2020 Signature: [Signature]

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources  
Department of City Planning  
221 N. Figueroa St., Ste. 1350  
Los Angeles, CA 90012

Phone: 213-874-3679  
Website: [preservation.lacity.org](http://preservation.lacity.org)







## **“Woodmere” – Sidney Hawks Woodruff Family Residence**

Built 1916

430 S. Bundy Drive, Los Angeles CA 90049

### **Monument Description And Significance**

#### **EXECUTIVE SUMMARY**

##### **The Man Who Gave Los Angeles Its Iconic Hollywood Sign**

*Woodmere*, the Sidney Hawks Woodruff Family Residence, was erected outside the Los Angeles city limits during World War I, completing construction in May, 1916. Today it is one of the few extant homes from the era remaining in the Brentwood-Pacific Palisades Community Plan Area.

It was built by an architect and builder, S. H. Woodruff, who designed a simplified, U-shaped Mission Revival country home for his family – his mother, sister and himself. It sat on two rural acres, high atop a knoll (now reduced to a half acre site, with the primary hilltop setting, courtyard, and gardens intact). Notably, it is the only home S.H. Woodruff built for himself and occupied himself.

Woodruff had arrived in the city with a well-established career (in Buffalo, NY and in San Francisco); he went on to become one of Los Angeles’s visionary developers.

Woodruff is most famous for his Hollywoodland tract and its iconic Hollywood(land) sign, but prior to that he also developed and promoted upscale enclaves in the fashionable Wilshire District (New Windsor Square, Windsor Heights and Marlborough Square), along with investing in Westgate Acres where *Woodmere* was erected. During the course of his career Woodruff also developed Dana Point. Woodruff was one of the first Southern California developers to create a master planned designed community containing both residential and commercial areas. In Hollywoodland, he provided residents jitney transportation to and from Hollywoodland’s entrance, he built playgrounds and a community recreation center, he hired Theodore Payne to provide wild flower plantings, and he hired an engineering/planning firm to lay out miles of winding bridle trails through the hills linking the bridle paths of Griffith Park’s equestrian paths to the Mulholland Highway, on Hollywoodland’s northernmost boundary, and thence to Lake Hollywood, Hollywoodland’s western boundary.

The *Woodmere* property is associated with the lives of several other historic personages who were important to Los Angeles’s history and development. Later owners of the property (in 1939 – 1955) played a role on Los Angeles’s cultural progress in mid-century; and the most recent owners (1955 to present) were medical trailblazers.

The property has been evaluated under the Los Angeles Office of Historic Resources’ *Guidelines for Evaluating Properties Associated with Significant Persons* and, based on this evaluation, is eligible for designation as a City of Los Angeles Historic Cultural Monument under Criterion No. 2, “Is associated with the lives of historic personages important to national, state, city, or local history.”

It is also eligible for designation under Criterion No. 1, “Is identified with the important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic, or social history of the nation, state, city or community.” Furthermore, *Woodmere* is a rare, primarily intact

example of early Brentwood’s original residential architecture, with integrity of time and place that allows the property to tell the stories of its several persons and periods of significance.

Because S. H. Woodruff was also a Master Builder with a long list of major projects in multiple cities (Buffalo, NY; Baltimore, MD; San Francisco; and Los Angeles/Southern California), the Woodmere property is also eligible for designation under Criterion No. 3, “Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.”

Each of these elements will be discussed in detail in the Architectural Description and Significance Statement. This nomination also includes biographies of Sidney H. Woodruff, and later owners Harold “Perc” Ullman and Jane Ullman, along with Drs. Sidney Pomer and Kato van Leeuwen Pomer. Also included are a history of the Westgate/Brentwood area; and a brief discussion of the Los Angeles art scene from 1920 to the mid-1950s, to shed some additional light on the Ullmans’ importance to L.A.’s cultural growth.





*Sidney Hawks Woodruff (third from left) and the dedication of Hollywoodland*

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## ARCHITECTURAL DESCRIPTION

Woodmere, the Sidney Hawks Woodruff Family Residence, is located at 430 S. Bundy Drive, in the Westgate Acres Tract of what is now Brentwood, north of San Vicente and south of Sunset Boulevard. Woodmere has had multiple addresses over the years, including 110 Canyon Drive, 110 Norman Way, 1430 Norman Way, and 430 S. Norman Way, but has been associated with the Bundy address since the late 1920s.

The residence was completed in May, 1916, as a country home outside the city limits, placed atop a knoll with views of the Pacific Ocean. The original Woodmere parcel was two acres, and was one of six such adjacent “gentleman farm” parcels located together just north of what was then the Pacific Electric Railroad and San Vicente Boulevard. Aerial photographs from the 1920s and as late as 1939 show the distinctive cultivated rows of farming on all six parcels, all sharing a single water tower (no longer extant). S.H. Woodruff also erected the next-door house at 450 Bundy, but never lived there; and may have had a financial interest in the remaining four parcels.

Woodmere’s design can be broadly characterized as a simplified interpretation of Mission Revival with some later (mid-century) Modern alterations. Today the home (and small guest house) sit on a 24,985-square-foot portion of the original two-acre, rectangular parcel. Its primary elevation (south) is situated toward San Vicente Boulevard and the west elevation faces towards Bundy Drive.

The one- and two-story residence is U-shaped in plan and is clad in textured stucco. It features shallow, low-pitched gabled red clay tile roofs with side gables and projecting eaves. The eaves are characterized by exposed rafters and roof boards. A parapet extends the lengths of the first and second floors.

The one-story wing with a frontage along Bundy Drive, which is the portion of house visible to the public right-of-way, has a higher level of architectural articulation in the form of overhanging eaves with exposed decorative rafter tails. This wing has a shallow pitched roof which is in part expressed through the gable ends and the visible slope of the tiled roof. While the opposite two-story wing also contains a similar, shallow-pitched roof form, the roof is concealed by a different design articulation in the form of exterior walls that rise to form a parapet punctuated by merlons at the corners. This treatment is also used for the design of the central portion of the house.

The entrance of the house is defined by a courtyard. French doors open to both to the east and west elevations, leading respectively to a living room and a bedroom. The courtyard design was likely Mission or Spanish originally, but was updated by notable landscape architect Garrett Eckbo in 1956 to include a more modern plant palette as well as his signature handmade pebble and concrete slab stepping stones, combined with smooth concrete slabs, and bricks.

Facing north, the front porch features a tile-clad shed roof supported by simple posts and beams, which evokes the *corredor* of hacienda residential design -- although the actual “*corredor*” or arcade is in fact the primary interior hallway.

This rectangular-plan arcade porch is located along the central third of the primary front elevation with a large arched Dutch door centered symmetrically. The door is flanked by large, arched, multi-light windows with original glass, which lend a formal gesture to the design. The porch is covered by a low

gabled clay tile roof with projecting eave and exposed rafters supported by wooden balusters. It leads to a main corridor spanning the length of the porch and connecting the east and west elevations.

The two-story portion of the residence is on the north and east facades, encompassing the bedrooms. A small pergola on the southwest side of the second floor west facade has been enclosed (by 1939) and given a low gabled clay tile roof with projecting eave and exposed rafters. It features French doors. The east and north elevations feature double-hung windows. The south elevation features rectangular windows.

The one-story west-facing living room and dining room wing features rectangular single pane casement windows and a series of French doors (which likely formerly opened onto a patio but now overlook a landscaped rose garden). The original stucco tower chimney on the west elevation was rebuilt in a more modern construction and aesthetic.

A one-story guest house/studio at the northeast, rear edge of the property is rectangular in plan, featuring two double-hung windows and a low gabled red clay tile roof. A brick incinerator is located just south of the south elevation of the guest house. The guest house has a large brick patio both to its west and south.

A driveway accessed from Bundy Drive is located on the extreme south portion of the property, paralleling the south property line. The front elevation is oriented north of the driveway atop the knoll. A one-story carport is located at the top of the hill, at the end of the driveway, on the southeast corner of the parcel.

The property is lushly landscaped, creating a parklike setting. The frontage along Bundy Drive has no city sidewalk, and features a small grove with a mixed variety of trees, including a Pepper tree, a Pittosporum, a Chinese elm, and an Australian Lilly Pilly. Rising behind the grove and other front plantings is a row of five mature (old growth) evergreens, including a Norfolk Island Pine, two Deodar Cedars and two Coast Redwoods soaring more than six stories tall. Because the parcel also gently slopes upwards, these trees screen the house view to passersby at street level.

On the north frontage is a mid-century modern “herringbone” diagonal cross stones entry staircase designed by Garrett Eckbo in 1956 and featuring a low concrete block wall, a hand-poured aggregate/pebbled concrete slab and concrete steps. The lawn makes a gentle ascent up the hill; a lightly-curving pathway of precast 18 X 59-inch pebbled concrete slabs (again, by Eckbo) is laid at an angle toward the driveway, climbing up the hill from northwest to southeast.

Also behind the frontage grove, at the north side of the front lawn, is a protected California Live Oak. Both the north and south boundaries of the property are filled in with “hedges” (as referred to in historical documents) comprised of multiple trees and other plantings.

Other exterior landscape plantings include: true ivy, in beds along the street frontage and continuing up the hillside; a Mediterranean Fan Palm just to the north of the house, plus another in the rear yard; a Southern Magnolia in the rear yard east of the residence; climbing roses on the front south elevation; Fortnight Lily, agapantha (Lily of the Nile), irises, New Zealand Flax, and trumpet flower vines on a pergola in the rear yard; fruit trees including persimmon, pomegranate, and a citrus orchard including orange, lemon, kumquat, lime, and tangerine trees, which have existed on the site for some 60 years; bird

of paradise; and in the courtyard a New Zealand Christmas Tree (Bottle Brush) and Guava, among many other plantings.

The expansive rear brick patio (laid out in the northeast quadrant of the yard, in front of the guest house) pre-existed Eckbo's landscape plans, which denote it as "old brick" versus the "new brick" of the courtyard.

The interior of the house is organized into three distinct "blocks" or sectors: the west, one-story wing which is the living room and the dining room; the center one-story portion, which is the "service" section comprised of the kitchen, butler's pantry, maid's bedroom, maid's bathroom, small internal hallway, and large storage closet (the original laundry area is opened to the kitchen); and the east, two-story wing which comprises the two downstairs bedrooms, the stair hall and upper landing; master suite (bedroom, bathroom and dressing room created from an original bedroom), and sunroom.

Interior features include original hardwood floors throughout; pocket doors between living room and dining room; French doors at either end of the corridor, delineating the three wings of the house; and built-in bookcases in several locations.

The living room currently has a full wall of bookcases built in, floor to ceiling, on its south wall, and the woodwork is painted a creamy white (work done by Jane Ullman and described to a reporter, as part of Ullman's effort to "contemporize" the home in c. 1939/1940). The Pomer family later altered the original fireplace to reflect the style of the time. The original blueprints for the house show a beamed ceiling in this room, but it is unknown whether it was actually built that way, or not. One original pair of French doors leading to the courtyard were at some point sealed in, but another such door remains.

The dining room has original windows with rope pulleys dating from the Woodruff family ownership, a coved ceiling, and the original floors. Also in the dining room, the Ullman family inserted into one doorway that had opened to the kitchen a mid-century cocktail bar with drop-down table, still extant. The dining room still opens to the Butler's pantry, which has its original cabinetry. The pantry, in turn, leads to the kitchen. A kitchen wall was removed years ago to incorporate the "service porch" as shown on the original blueprints; the sink location was moved and new counters built.

The bathrooms adjacent to the bedrooms on both the first and second floors of the bedroom wing were redone, either just before or just after World War II, with Crane fixtures dating from that era. (Crane produced few if any sinks during the war years). Both of these bathrooms feature white subway tile walls, and older (but not original) flooring. The maid's bathroom on the first floor appears to have been retained from the original construction; it has scored plaster "wainscot" walls, a clawfoot tub (no shower), and a painted floor (appears to be painted on the linoleum referenced in the original plans).

The upstairs sun room and terrace were altered. The original blueprints show a pergola on the terrace, but that space was enclosed when the Ullmans owned the property (according to Ullman's son) as a sunroom with windows on three sides, with the pergola beams becoming the exposed roof rafters. The hardwood floors are continuous from the upstairs hallway and into the sunroom. This space was used as a library/office for the past six decades. This upper terrace would have had views to the Pacific Ocean at time of construction, but now has treetop views of the five mature evergreens.

## **Inventory of Character Defining Features**

The property retains substantial and significant character-defining features which reflect the original construction and also the later (mid-century) alterations by significant owners (1939-1955) and the plans by landscape architect Garrett Eckbo (1956).

Although an Inventory of Character-Defining Features is not required by the Cultural Heritage Ordinance, the Applicant desires to list these elements within this nomination because it is clear that the proposed historic resource will require significant rehabilitation of its systems and likely a new owner will wish to expand its footprint, including an expansion of and update to the kitchen/service wing. Applicant does believe an expansion is feasible, and thus wishes to describe in the nomination those features which would be considered character defining.

- Street-facing (west elevation) façade (do not build in front of the one-story façade)
- Deep setback from the street should be maintained to conserve character of the setting, the relationship of the house to the street, the original view shed, and the original feel of the location
- Stucco exterior cladding, although any rehabilitation should consider returning to original gunnite look and feel
- Wood windows/French doors/wooden screens and wood screen doors
- Living room/dining room pocket doors
- Wood moldings and trim in main rooms: long entry arcade/corridor, living room, dining room
- Original oak hardwood floors
- Arcade/corridor; French doors to living room and French doors to bedroom wing
- Original pantry is still extant between original dining room and remodeled kitchen
- Massing and organization, e.g. the combination of a one-story west wing, U-shaped design centered on a courtyard, transition of the one-story wing to roofdeck/sunroom in mid-house center of the U to a full two-story bedroom wing for east side of residence (south elevation)
- Mission Revival roof corner parapets punctuated by merlons on two-story bedroom wing
- Roof and projecting eaves with exposed rafter tails of one-story wing and courtyard.
- Original fenestration/windows of second floor bedroom south elevation were covered over when the small bedroom was converted into a dressing room and new closet inserted at that wall, circa the 1940s. Windows should be restored to match original.
- In the upstairs Master Bedroom, windows were altered to aluminum sliders. They are in the original fenestrations.
- Retain protected California Live Oak
- Landscape features designed by Garrett Eckbo include the entry courtyard layout and paving (with the combination of pebble concrete, smooth concrete, and brick); the frontage on Bundy which Eckbo called out as a “berm and shrubs to block noise,” the front concrete herringbone stairs, many plantings including the flower beds on the southeast portion of the property, and exposed aggregate (pebble) pavers throughout the property. The Eckbo plans indicate junipers, azaleas, camellias, carissa postrata, agapanthas (Lily of the Nile), and philodendrons. Efforts should be made to utilize still-extant blueprints from Eckbo to determine which of these elements should be retained.

## Alterations/Integrity Summary

Woodmere was built as a comfortable, country home for family life, and as such has had some alterations over time to accommodate several different owners/families.

Specifically, Ted Ullman (son of Harold and Jane Ullman, owners in 1939-1955) states: “When we moved into the property it was equipped with a stable, corral, bird cages (fully enclosed on the sides and top with wire), a shop, gardening shed, water tower with inoperative pump, free standing garage, separate servant quarters, and the main house. Following our arrival my parents added the upstairs den [*e.g. the sunroom by enclosing the pergola terrace*], and a new furnace (located under the house) and they redecorated the house with wall paper, paint and cabinetry,” in particular the bookcase in the living room.

“We used the outbuildings for shops, gardening equipment, studio, chickens, and my chemistry lab. There was also a badminton court and horseshoe lane which we may have installed or may have already been installed by the previous owner.” All of the outbuildings described in these two paragraphs are no longer extant, and the portion of the original parcel on which they sat no longer is a part of the current lot. Nonetheless, the verdant, wooded knoll still comprises more than a half acre of land and retains the feel of a country property.

Most of the alterations to the house are described above (e.g., 1940s kitchen redone; 1930s-1940s bathrooms redone; landscaping partially redone; windows removed and/or sealed over; master bedroom windows changed to aluminum in c. 1950s). The original exterior stucco surface has been recoated. These elements are likely reversible.

Some of the alterations, especially landscape elements designed by Garrett Eckbo and the Ullmans’ decorating changes, have taken on their own degree of significance over time.

# STATEMENT OF SIGNIFICANCE

## Introduction

Woodmere, the Sidney Hawks Woodruff Family Residence, was erected outside the Los Angeles city limits during World War I, completing construction in May, 1916. Today it is one of the few extant homes from that era remaining in the Brentwood-Pacific Palisades Community Plan Area, and it still reflects its rural roots. It is eligible for designation as a City of Los Angeles Historic Cultural Monument under all three Criterion described in the ordinance.

Woodmere was constructed as a country home by architect and builder S. H. Woodruff, the man who erected Los Angeles's iconic "Hollywood(land)" sign.

Woodruff was a master builder who pioneered designs for multi-building factory complexes on the East Coast (one of his first major commissioned factory complexes influenced the design of others, and is now listed on the National Register for that reason). Woodruff also was one of the pioneering builders in San Francisco after the 1906 Earthquake, as an early adopter of the technology that could produce all-concrete (quake-proof) construction as that city was rapidly rebuilt. When he permanently settled in Los Angeles, Woodruff became one of Los Angeles's visionary developers, laying out several Wilshire District subdivisions during his tenure at Woodmere before taking the reins of the Hollywoodland development in 1923.

Although Woodruff built hundreds (or perhaps thousands) of homes throughout his career, Woodmere is the only one he built for himself and his family to live in.

Woodmere was later home to an influential couple, Jane and Harold Ullman, who through their patronage of artists and arts institutions, and vanguard art collections, were catalysts in Los Angeles's evolution into a cutting-edge center for the arts.

The most recent owners, Drs. Sidney and Kato van Leeuwen Pomer, were forerunners in the field of psychoanalysis in Los Angeles. During their first years at Woodmere they hired famed Modernist landscape architect Garrett Eckbo to re-envision some of Woodmere's landscaping while retaining its original rural feel.

## Summary

Woodmere, the Sidney Hawks Woodruff Family Residence, is eligible for designation as a City of Los Angeles Historic-Cultural Monument under **all three primary criteria: Criterion No. 1, Criterion No. 2, and Criterion No. 3.**

**The Sidney Hawks Woodruff Family Residence is eligible for listing as a Los Angeles Historic-Cultural Monument under Criterion No. 1** of the Los Angeles Cultural Heritage Ordinance, since it is "identified with the important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic, or social history of the nation, state, city or community."

Woodmere is a rare, extant and intact residence dating the early part of the 20<sup>th</sup> century, when this vicinity was literally located in the countryside, outside of the Los Angeles city limits.

The residence was constructed circa 1915-1916 (and was completed in May, 1916) in what was then unincorporated Los Angeles County, as part of the Westgate Acres Tract. The property is now one of the last surviving vestiges of the Westgate/Westgate Acres/Westgate Heights developments. These tracts were laid out in 1905 but in the case of Westgate Acres the parcels remained mostly rural for more than a decade. (As late as the 1940s, a water tower on Woodmere – no longer extant – supplied irrigation water to farmers on the neighboring parcels, and as late as 1945 the Sanborn Maps for the general area still *excluded* the east side of Bundy Drive, as it remained rural.) The property is one of the very few still remaining links to the pastoral history of the Brentwood area.

The property meets all three of these standards/yardsticks:

- It “represents a very early period of settlement/residential development in a neighborhood or community”
- It “dates from the period of significance,” e.g. World War I era; Westgate/Brentwood was annexed to the City of Los Angeles in late 1916, after Woodmere was completed and occupied in May of that year by Sidney H. Woodruff and his family. The primary Period of Significance is associated with the Woodruffs’ tenure, thus ending in 1923. (*There is a second, later Period of Significance, at mid-century circa 1939 – 1958, when the property was associated with Jane and Harold Ullman, who played a major role in Los Angeles’s development as a nucleus of modern art. In 1956-1957, the property also became associated with Landscape Architect Garrett Eckbo, who redesigned the courtyard, pathways, and major plantings.*)
- It “has an important association with early settlement or residential development within a neighborhood or community.”

[Please see expanded narrative, “*The Development of Westgate Acres and Brentwood,*” on page 47]

Moreover, the owners of the home, including its original builder, made important contributions to national, state, and local history as well.

Woodmere’s first owner and occupant, architect/builder S. H. Woodruff, contributed to the development of Los Angeles as the city expanded beyond its earliest suburbs into the Wilshire District and then Hollywood. Woodruff arrived in Los Angeles with more than a decade and a half of experience. He had designed and constructed dozens of buildings, including important factories and warehouse complexes, in Buffalo from 1895-1905, many extant and several of which are designated historic landmarks in that city.

Woodruff had also designed hotels, apartments, and banks in San Francisco after the famous earthquake, from 1906-1910. Notable among these are still-extant Mission National Bank (3060 16th Street, 1907), evocative of a Roman Temple; and the Bellevue Hotel (501 Geary, at Taylor, completed 1910), an excellent example of Beaux-Arts architecture. The latter, recently renovated, has many original features, such as an impressive central fireplace with built-in benches, grand staircase, and some of the original historic stone floor.

Woodruff soon eyed Los Angeles as an opportunity to expand his business opportunities. Los Angeles was becoming a metropolis. Between 1900 and 1920, the former pueblo grew almost six times its size, from 102,479 to 576,700. All those new arrivals needed someplace to live. While the mainstays of the L.A.’s local economy had been agriculture and oil, real estate and land development emerged as the economic engine powering the city in the early 20th century.

Lured by the promise of mass residential development in the area, Woodruff hoped to further his real estate career. Woodruff was certainly not the only Capitalist hoping to seize upon this opportunity, but in the end he was the only one who erected Los Angeles's enduring icon representing not just hope but also success: the Hollywood(land) sign.

When Woodruff came to Los Angeles, he became involved with interurban railroad mogul Moses Hazeltine Sherman (who invested in several projects with him at this time, and who continued to help co-finance Woodruff's various dreams and schemes until Sherman's death in 1932), and land barons like Harry Chandler and R. C. Gillis, owner of Santa Monica Land and Water Company. Gillis had subdivided Westgate Acres by 1905, but not much had come of it. In 1912 Woodruff advertised (as the "owner" although we have not found verifying records) for sale an eight-acre parcel in Westgate Acres; this is eventually where he built a spec house on two acres in 1914, and his own residence on two acres beginning the following year.

As a developer and while living at Woodmere, Woodruff was instrumental in helping promote and develop the upscale Marlborough Square, Windsor Heights and New Windsor Square tracts in the mid-Wilshire area of Los Angeles in the early 1920s. He was also the owner, president, and co-manager, by 1920, of the Western Construction Company, which built scores of homes in these tracts as well as Hancock Park, Hollywoodland, and Dana Point, among other locations. He also built, on spec, individual multi-family residences.

Woodruff became involved by late 1922 in developing the upscale hillside Hollywoodland tract in upper Beachwood Canyon with *Los Angeles Times* publisher Chandler, railway magnates Sherman and Eli P. Clark, and his New Windsor Square partner, Tracy Shoults. By the time the project was announced in the *Los Angeles Times*, in early 1923, work was well underway. At this time, the Woodruff family sold Woodmere. After the death of Shoults in July 1923, S. H. Woodruff became the lead developer of Hollywoodland. Woodruff, of course, was the person who instigated the construction of the tract's giant billboard spelling out the name of the development, "Hollywoodland," which is Los Angeles Historic Cultural Monument No. 111 and also a worldwide icon.

Woodruff's importance is recognized in other designated historic resources BUT none of these are a home built for Woodruff or his family to live in, while the Subject property in this nomination, Woodmere, certainly was where S.H. Woodruff, along with his mother and sister, resided.<sup>1</sup>

Later owners Harold Percy "Perc" Ullman and Jane Ullman were important art collectors and art patrons in Los Angeles, and were part of a small circle of aficionados who supported modern art at a time when the local focus was on a much more traditional aesthetic. Together the Ullmans made a significant contribution to Los Angeles's cultural institutions and helped find a broader acceptance among the arts audience on the West Coast of avant-garde abstract art. Jane Ullman was herself an artist who studied with and was influenced by the sculptor Alexander Archipenko.

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<sup>1</sup> Hollywoodland's stone gates are Los Angeles' Historic Cultural Monument No. 20, and its granite retaining walls and staircases are Los Angeles' Historic Cultural Monument No. 535. A model home (one of several) built by Woodruff for the Hollywoodland tract, located at 3185 Durand Dr., is Los Angeles Historic Cultural Monument No. 681.

During their tenure at Woodmere, the Ullmans particularly demonstrated unwavering faith in Galka Scheyer, the “Little Tornado,” who in turn was the untiring champion of the European Blue Four artists Paul Klee, Wassily Kandinsky, Lyonel Feininger and Alexei Jawlensky.

Although Los Angeles had a small group of modern artists by the mid-1920s, modernism was little known and often disparaged by most of the city’s art world. On the one hand, observed cultural historian and curator Victoria Dailey, “This was a city unlike any other in America, and it followed no known pattern. Los Angeles was a novelty and became a place for the new, the untried and the offbeat.” But on the other hand, the art favored by civic leaders, collectors and the art establishment alike was traditional, figurative and, especially, focused on the landscape. So when Galka Scheyer (before the Ullmans became her patron, in the 1930s) organized the first Blue Four exhibition of Expressionist art in Los Angeles in 1926, one local artist remarked: “It reminded me of crawling things—of worms or things mouldering [*sic*] in the ground, Ugh! It was awful.”

Even a decade later, when European artists, musicians, novelists, filmmakers, and other intellectuals had fled Hitler’s path and made Los Angeles their new home, they often led an isolated life in a cultural bubble, as the majority of this city’s elite was not very interested in their forward-thinking “Culture” with a capital “C.” As émigré author Christopher Isherwood was to observe, “despite its novelties Los Angeles was also a conservative town.”

This unappealing cultural climate did not deter Jane Ullman from pursuing an art career after arriving from Chicago with Harold in 1932.

The Ullmans’ interest in art was eclectic, and included paintings and fine art prints – a category in which they became pioneering collectors. They purchased works by Galka Scheyer’s Blue Four artists – again, Klee, Kandinsky, Feininger and Jawlensky – as well as other European Modern artists like Picasso, along with Rouault.

Items from the Ullmans’ collections were exhibited at Los Angeles County Museum of Art (LACMA), the Denver Art Museum, and others. The pair helped raise the funds to build the Wilshire Boulevard campus of LACMA, and Harold served on its board of trustees. He also was a trustee of the Pasadena Art Museum, and of the Grunwald Graphic Arts Foundation (later, UCLA Grunwald Center for the Graphic Arts). Indeed, the Ullmans helped expand the Grunwald Foundation, which was begun in the mid-1950s by Fred Grunwald, with a sizeable gift of their Rouault collection. Now located at the Hammer Museum, the Grunwald Center houses one of the nation’s most significant collections of works on paper, comprising more than 45,000 prints, drawings, photographs, and artists’ books.

It may be hard to imagine, in the year 2020, how important and prescient it was, seven decades ago, to build a collection focused on fine art prints, especially Modernist prints. In remarks shortly after Fred Grunwald’s death in 1964 at a gathering to mark the formal opening of the Grunwald Graphic Arts Foundation at UCLA, rare books and print dealer Jake Zeitlin noted that those present were not only honoring Fred Grunwald, but also “we are here to celebrate and appreciate what has been accomplished up to now and to conjure up a vision of what is yet to be done.” Along with the Grunwald Collection, he said, which now was a valued “community resource,” Zeitlin pointed out that Los Angeles was home to several other significant print collections, notably those, he said, of “Norton Simon” and “Perc Ullman.”

Zeitlin later further praised Ullman. Ullman, he said, was “a case of the adventuresome overcoming good sense, because Perc bought these [art works] not out of any great amount of cash but out of denial to himself and Jane of other needs....Thus it was that he grew from a collector into a connoisseur and joined the ranks of those with ‘the taste of angels’.”

The Ullmans’ print collections ended up at the Grunwald and the Norton Simon Museum. Separately, Jane Ullman served as a trustee on the Crafts and Folk Art Museum.

While he lived at Woodmere, Harold Ullman was ultimately responsible for donating the very important Galka Scheyer Collection (of Expressionist and other Modernist art, as well as Scheyer’s archive of correspondence with artists) to the Pasadena Art Institute (later Pasadena Art Museum). Ullman’s bequest formed the basis of that institution’s transition from a small, locally-focused arts organization to a world class museum concentrating on the acquisition and exhibition of modern art. Announcing the gift, the Institute stated that the gift made it “one of the richest institutions in the world in this aspect of modern art.” (The Pasadena Museum of Art later transitioned again, and became the Norton Simon Museum; the Galka Scheyer Collection remains one of its prize holdings.)

The Ullmans’ patronage of Scheyer, and through her a group of Modern Expressionist and Abstract artists; the Ullmans’ support for and service to Los Angeles’s art institutions; and their keen forward-thinking art connoisseurship – at a time when modern art was not particularly popular in Southern California – exemplify the couple’s broad contributions to this city’s cultural progress at mid-century.

*[These multiple themes are expanded upon below.]*

**Woodmere is also eligible for designation under Criterion No. 2: “Is associated with the lives of historic personages important to national, state, city, or local history.”**

The original builder/occupant, **Sidney Hawks “S. H.” Woodruff**, was an architect, builder, and real estate subdivider associated with several important Los Angeles and Southern California residential tracts (Marlborough Square, 1920; Windsor Heights, 1920; New Windsor Square, 1921 – all while he lived at 430 S. Bundy Drive; plus Hollywoodland, 1923; and Dana Point, 1927). He influenced the course of Los Angeles’s development and the design of the built environment by employing innovative technology (Woodruff erected the “all electric adobe” model home for his New Windsor Square Tract); savvy marketing and promotion initiatives (along with the Hollywoodland sign and multiple press interviews, he utilized a variety of advertising stunts and gimmicks to spur attention and thereby sales); and creating consistent design standards and hiring master architects (e.g., John De Lario) to carry out that vision.

Woodruff is associated with a series of other “firsts.” He was the first to create a master planned community (Hollywoodland) with both commercial and residential areas; the first to provide some largescale landscape plantings by hiring Theodore Payne to plant wildflowers; and the first to adopt and use new technologies such as newsreels, documentary footage, and radio to promote Hollywoodland (in association with colleague L. J. Burrud). For example, Fox Movietone Newsreels revealed the Hollywoodland Sign under construction in late November 1923, a time lapse documentary film presented at a national real estate convention in 1924 showed the demonstration house under construction in 1923, and the Hollywoodland Community Orchestra Radio Show advertised the development.

*[Woodruff’s detailed biography begins on page 20]*

When Woodruff arrived in Los Angeles, the built environment was a patchwork of residential communities – some exclusive enclaves, like Chester Place, and others created with the striving middle class in mind. This myriad of mostly single family neighborhoods popped up along expanding rail lines, a pattern that continued after WWI, when the city transformed into an urban metropolis. As a subdivider and builder, Woodruff played an important role in that metamorphosis.

Subsequent owners **Harold Percy “Perc” Ullman** and **Jane Ullman** were key movers – as collectors and patrons – in Los Angeles’s art scene in the late 1930s, 1940s, and 1950s (when they lived at Woodmere) through the 1970s.

Jane Ullman was a sculptor who studied with the famed artist Alexander Archipenko. Jane Ullman’s style was Modernist and abstract, with earlier cast bronze pieces often expressing emotions of love, hate, and fear; and changing over the years to increasingly non-objective works carved from marble and other stone, featuring blocks of various sizes and shapes that appear stacked together in gravity-defying arrangements. But her work oeuvre also includes commissioned portrait busts of such notables as Gertrude Stein, Gregorio Piatagorsky, and Bruno Bettelheim. Her work was exhibited at local fine art galleries and in such cultural institutions as the Los Angeles County Museum of Art, Art Institute of Chicago, Chicago Standard Club, Bowers Museum, Denver Art Museum, Stanford University, USC, UCLA, and Occidental College. Some of her work resides in Southern California museum collections.

As major art collectors and museum patrons, both Ullmans helped changed Los Angeles’s art scene from a very provincial, regional backwater to a cosmopolitan cultural center. It is important to note that from the 1920s through the early 1950s, at least, “Modern” art was not in the mainstream of Los Angeles culture. Indeed, there was constant friction between leading conservative Angelenos who fell into what was called the “Sanity in Art” movement (who condemned modern art as “degenerate” and even as “communist,” a group that included the elected L.A. City Council members through at least 1953), versus a much smaller avant-garde circle who collected and supported art of the “new” – vanguard work that was experimental, innovative, unconventional, and outside the mainstream. The Ullmans fell into the latter group, along with their friends the Arensbergs.

(Ironically, today there is another backlash against Modern/Contemporary architecture. Recent headlines indicate that the National Civic Art Society, a group that opposes modern architecture, has drafted a proposed executive order for President Trump’s signature that would require classical styles to become the default design for federal buildings.)

The Ullmans lent their works to museum exhibitions; raised money (and donated artworks to be sold) to support Los Angeles’s fledgling art institutions, including LACMA, both to build up collections and for bricks-and-mortar; purchased works by (then) contemporary artists; and Jane Ullman also became a teacher of art (primarily sculpture), with classes at her art studio located on Woodmere’s grounds (*studio building not extant*). Harold Ullman became a trustee both of the Pasadena Art Museum and the Los Angeles County Museum of Art (LACMA), along with being a founder of the Grunwald Foundation of Expressionist Art at UCLA. Jane Ullman was a trustee of the Craft and Folk Art Museum. The Ullmans were significant collectors of Rouault, Asian and Southeast Asian art, German Expressionism, and paintings and prints by other modern artists including Picasso.

Importantly, they played a major support/patron role for art impresario Galka Scheyer, who brought the work of the Blue Four (Expressionist painters Paul Klee, Wassily Kandinsky, Alexei Jawlensky and Lyonel Feininger, who the Nazis labeled as “degenerate artists” in 1933) to America and to Los Angeles.

The Ullmans first met Scheyer in the early 1930s. Scheyer was a one-woman crusader for European Modern Art. She virtually single-handedly introduced German Expressionism, Dadaism, and Constructivism to California – not necessarily with great success. Jane Ullman described her relationship with Scheyer in a letter to Robert B. Haas, UCLA’s director of arts and humanities extension, in 1972. “She gave a talk on her Blue Four and our friendship started....In the early Thirties she started her Los Angeles childrens’ classes in our patio in Beverly Hills. She came to these weekly lessons loud, noisy, overpowering...to me as well as to the children. At first I thought I could not continue with her. Then...with some illusive rapport...she dissolved herself into love and won each child...and me, too.”

Jane Ullman added that, to Scheyer, “ ‘Art’ was a mystery at best. ‘Free!’ she called her classes and they were. ‘Free, imaginative and creative painting,’ she named them. New and meaty words in sleepy Los Angeles of the Thirties, where most schooling, including art, was quite structured, and rigid.”

Jane Ullman became Galka Scheyer’s teaching “assistant” when Ullman was 25, in 1933, and continued to collaborate with Scheyer in teaching art classes until a year before the latter’s death, in 1946. Once the Ullmans purchased Woodmere, some of the classes were held there. The Ullmans, Scheyer, Scheyer’s lifelong friend Lette Valeska, and rare books dealer/modern prints collector Jake Zeitlin developed a devoted social (and soon, financial) circle that endured despite Scheyer’s notorious “vituperative behavior.” At times a cadre of “friends of Galka,” including German émigré artists, gathered both at Scheyer’s Hollywood Hills home, and at the Ullmans’ home. The Ullmans helped subsidize Scheyer’s passions for modern art, through the years purchasing many art works from her (and even some *for* her).

“The last years of her life were spent more reflectively,” Jane Ullman recalled in the letter to Haas. “She had her home on Blue Heights Drive [designed by Richard Neutra] and owned the world as she looked down upon it. She showered joyously in her outdoor pool and collected [more art] than she sold, living on carrots and celery to save pennies to pay for her pictures. Once we loaned her money so she could buy a Picasso oil and quickly sell it to raise some cash. When she found it hard to sell (I think she didn’t really try), we wanted to acquire it. It had been hanging in our home for six months and we were in love with it. She flatly refused...she wanted it for herself. God knows how or where, she found the money to eventually repay us [and] the picture is now part of the collection in Pasadena.”

Ullman also noted: “I would like to add that Galka leaned heavily upon Perc for advice and counselling [*sic*] which she often listened to and sometimes even took.”

While they were tussling about the Picasso, in 1942, Scheyer wrote to Harold Ullman: “Dear Perc, my friend, your generosity enabled me not to loose [*sic*] the Picasso at the time, your motive to help me make money thru the Picasso shows a confidence and friendship for me which moves me deeply....In these disturbed times your true friendship is a real consolation.”

Harold Ullman was Scheyer’s confidant and then executor. He was instrumental in retaining her collection in the Los Angeles area when her original intended donation recipient (UCLA) fell through, and was then instrumental in placing her prized collection of 500+ art works plus related papers at the Pasadena Museum – now the Norton Simon Museum.

The importance of the Galka Scheyer Collection *remaining* in Southern California cannot be understated. In 1947, after Scheyer died, UCLA reneged on an agreement to construct a museum building to house both the Scheyer Collection along with the noteworthy Walter and Louise Arensberg Collection. Eight years earlier, in 1939, traditionalists on the Los Angeles County Museum board had rejected a gift of avant-garde works from the Arensbergs.

As a result, even though there was an attempt to keep their art works in Los Angeles by modern art devotees including Vincent Price and Edward G. Robinson, in the end the Arensbergs' important collection of works (more than 200 twentieth century works) by such artists as Marcel Duchamp (including three versions of *Nude Descending A Staircase*), Picasso (40 oils and drawings), Braque (20 sculptures), Matisse, Chagall, Delaunay, and Brancusi; Surrealists including Max Ernst and Salvador Dalí; the Blue-Four (acquired through Scheyer); and contemporary Mexican artists, including Diego Rivera and Rufino Tamayo, all wound up across the country, at the Philadelphia Museum of Art.

Luckily for Angelenos, through the efforts of Harold Ullman, the Galka Scheyer Collection (which also includes works by some 48 other artists, including Archipenko, László Moholy-Nagy, Emile Nolde, Edward Weston, Imogen Cunningham, Angel Bracho, and Diego Rivera) met a different fate. While not fully on view every day, the collection recently (in 2017) again received international acclaim when it was showcased at the Norton Simon in the exhibit, "*Maven of Modernism: Galka Scheyer in California.*"

The Norton Simon Museum itself notes the importance of Ullman's donation as Scheyer's estate executor. On its website describing the history of the institution, the museum says:

"A pivotal point in the history of the Pasadena Art Institute came in 1953, when it received a bequest of almost 500 artworks from the estate of Galka E. Scheyer. Galka Scheyer represented the artists Kandinsky, Klee, Jawlensky and Feininger, among others. The gift not only included art works but her archive of correspondence with the artists. Announcing the gift, the Institute stated that the gift made it 'one of the richest institutions in the world in this aspect of modern art.' A year later, in April, 1954, the Institute changed its name to the Pasadena Art Museum and concentrated its efforts on the acquisition and exhibition of modern art."

*[The Ullmans' detailed Biographies begin on page 36]*

Recent owners **Dr. Sidney Pomer** and **Dr. Kato van Leeuwen Pomer** (whose children still own the property as of February 2020) each achieved prominence as psychoanalysts in Los Angeles. Dr. Sidney Pomer was a leading psychiatrist who worked with torture survivors, and who co-founded and later served as president of the Walter Briebl Human Rights Foundation. The Briebl Foundation is an organization dedicated to the elimination of human rights abuses; its mission was to educate physicians and other professionals about human rights violations. Sidney Pomer was also was one of a small group of psychoanalysts who founded the Southern California Psychoanalytic Society and Institute (SCPI).

Dr. Kato van Leeuwen Pomer, who died at age 100 in 2018 while still living at Woodmere, was one of the leading child psychiatrists/psychoanalysts in the country, and is considered a pioneer in the field.

*[See the Drs. Pomers' Biographies on page 40]*

## Specific Criteria related to “Significant Persons”

The Office of Historic Resources has published *Guidelines for Evaluating Properties Associated with Significant Persons* to be utilized to assess eligibility for listing as an HCM. According to the *Guidelines*, “Individuals may be important for their contributions to Los Angeles history within a highly localized area, such as a neighborhood of Los Angeles, or for their broad contribution to the city’s history. Some properties may also have significance at a regional, state, or national level when associated with individuals whose contributions to history expanded beyond Los Angeles.”

SurveyLA includes a number of contexts and themes for evaluating resources associated with significant persons, including these pertinent items:

- Developers and the Development Process
- Producing, Displaying & Supporting Visual Arts
- Visual Artists in L.A.
- Important Persons in L.A.’s Medical History

Sydney Hawks Woodruff is significant in Los Angeles as a **Developer** and for his involvement with the **Development Process** and growth of new/popular tracts in Southern California from about 1920 through the latter part of that decade. He was also a builder and architect with a career that spanned from about 1899 to 1929.

Harold and Jane Ullman are significant for their roles in **producing, displaying and supporting the Visual Arts in Los Angeles**, as patrons, collectors, and supporters of and fundraisers for local museums. They also eventually donated major portions of their collections to local institutions.

Jane Ullman was a **Visual Artist in Los Angeles** at a time when modern art was taking root.

Drs. Sidney Pomer and Kato van Leeuwen Pomer were pioneers and **Important Persons in L.A.’s Medical History**; Kato van Leeuwen Pomer was one of the first child psychiatrists in Los Angeles and the nation, while Sidney Pomer founded important professional and human rights organizations while trailblazing in his personal psychiatric practice with victims of torture.

According to the Guidelines, “Significant properties are directly associated with the productive life of a significant person who made important individual contributions to one or more areas of significance as it relates to Los Angeles history. Individual must have lived in or used the property during the period in which he or she achieved significance.”

S.H. Woodruff built Woodmere when he took up permanent residence in Los Angeles (between circa 1911 and 1915 Woodruff engaged in ongoing commercial efforts in Buffalo, in Los Angeles and in parts in between; he built Woodmere between 1915 and 1916). While he lived at Woodmere he was associated with real estate development of New Windsor Square, Windsor Heights and Marlborough Heights/Square; he built showcase homes in New Windsor Square and in West Hollywood that brought thousands of people out for tours (a then-new marketing tactic) of these new tracts; and he entered into the initial syndicate partnership agreements regarding Hollywoodland (he sold Woodmere at about the time these agreements were being finalized).

Woodruff did not build another home as his own residence in Los Angeles after Woodmere, at least none that show up in any available public record. (L.A. Historic Cultural Monument No. 681 is entitled the “S.H. Woodruff Residence” but it actually was a model home he built for Hollywoodland and he never lived there; after he sold Woodmere, S.H. Woodruff lived on Rossmore in Hancock Park.)

Harold and Jane Ullman lived at Woodmere from 1939 to 1955, when they were heavily involved in supporting avant-garde artists, building their collections, and, especially important, securing the Galka Scheyer Collection for future generations of Los Angeles residents to enjoy and study.

Drs. Sidney Pomer and Kato van Leeuwen Pomer’s respective careers were almost entirely spent at Woodmere.

In addition, a Historic Resource associated with a Significant Person must retain “sufficient integrity to convey significance” – including:

- “• Should retain integrity of Feeling, Association, Location, and Design from the period of significance
- “• Some original materials may be altered or removed, particularly in cases where a property is not also evaluated for significance under Criterion C/3/3.
- “• Setting may have changed (surrounding buildings and land uses)
- “• A good test for integrity is whether the significant person associated with the resource would recognize it as it exists today.”

Ted Ullman, son of Harold and Jane Ullman, lived at Woodmere beginning in 1939. He visited the property in July, 2019 and specifically stated that the residence and its immediate surroundings are almost “exactly” as he remembered. There have been changes: the courtyard and grounds do also have landscape elements that were added by Eckbo during the Pomers’ tenure; and the property no longer includes the rear portion that had faced the street to the east, where his mother’s art studio was, along with other out buildings including the original water tower.

After his visit in 2019, Ullman wrote, “The house looks fundamentally unchanged despite many superficial modifications. I recall an EL-shaped counter in the kitchen that seems to have been removed. This and conversion of the garage to a carport are the only substantive changes I saw.” But otherwise he recognized it as it exists today. For example, his bedroom was virtually identical to the room he remembered. The *Brentwood News* newspaper photographed Ullman’s visit to the property.

**Woodmere, the family home of Sidney Hawks Woodruff; his mother, Clara Woodruff; and his sister, Mildred Woodruff; is also eligible under Criterion No. 3** as it “represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.”

Sidney Woodruff was publicly lauded as a master builder and architect from coast to coast during the period of time (1900 to 1914) leading up to his constructing Woodmere at Westgate Acres in what was then the rural countryside outside of Los Angeles’s city limits. Many of the buildings he erected in Buffalo, New York and San Francisco are now listed in local and federal historic registers, clearly a recognition of his talents and importance.

Importantly, in the early 1900s Woodruff designed many massive factory complexes, including the (now) National Register-designated Buffalo Milk Company factory complex, an innovative design that

exemplifies the shift in industrial design at that time to comprehensive "consolidated works." Then, after the San Francisco Earthquake, Woodruff, according to one report, was "constructing more buildings in San Francisco than any other engineering and construction company," in no small measure due to his expertise in concrete building techniques.

Although several City of Los Angeles Historic Cultural Monuments are associated with S.H. Woodruff, none except Woodmere is a home he built for himself (and his family) and none except Woodmere are buildings he actually lived in. Although Woodmere's original parcel (a two-acre gentleman's farm) has been subdivided over time, it still is more than 25,000 square feet, it rises above Bundy on a hilltop, and it is heavily wooded, so the property retains the original rural "feeling." The house itself retains enough integrity to show the hand of the man who built it, S.H. Woodruff.

Woodmere's comfortable Mission Revival design, with its interweaving of indoor and outdoor spaces and the informality of the courtyard entry, also shows that its builder S.H. Woodruff had readily adapted his own design aesthetic by 1915-1916 to fall squarely within Southern California's unique lifestyle.

*[Biographies and other essays begin next page]*

## S. H. Woodruff Biography

Before the authors embarked on this research, little was known locally about Woodruff's life beyond his work in Southern California real estate development, particularly Hollywoodland and Dana Point. We have uncovered a rich and full story. One might say his career evolved in "five acts" -- in Buffalo, NY (1895-c. 1910); an interlude in San Francisco (1906-1910), while working bi-coastally; his early Los Angeles years (1911-1923), when he built and occupied, with his family, the Westgate Acres country home, Woodmere; the Hollywoodland era; and Dana Point era.

S. H. (Sidney Hawks) Woodruff (1876-1961) was the first owner of the home, building it in the spring 1916 for his mother Clara, sister Mildred, and himself. His father, Cyrus Woodruff, had died a decade earlier.

Sidney Woodruff was born in St. Clair, Michigan, on February 27, 1876. While still a youth, S. H. moved with his family to Buffalo, New York, at the other end of Lake Erie. St. Clair was a bustling ship-building center and vital link in Great Lakes commerce, its port sitting on the St. Clair River between Lake Huron and Lake St. Clair, which connected Lake Huron to Lake Erie. But its bustle in no way compared to that of burgeoning Buffalo, the transportation hub for both railroads and ships, for Great Lakes commerce to the Midwest as well as commerce along the Erie Canal that linked Buffalo to Albany, the Hudson River and Eastern seacoast ports.

By some accounts, the Woodruff family moved to Buffalo, Clara's hometown, by 1892 because father Cyrus H. Woodruff had, quote, "lost the family fortune." But state and federal census records, city directories, and shipping records at that time tell a different story, indicating that Cyrus Woodruff was, in fact, a commercial Great Lakes shipping vessel owner (of multiple vessels) from at least 1888 through the early 1900s.

Great Lakes commerce certainly could be perilous. Ships routinely ran aground (and still do). To illustrate: Among the vessels owned by Cyrus Woodruff was the 300-foot *Emily Weed*, a bulk freighter that could carry 130,000 bushels of grain or 3,000 tons of ore. It drew 21 feet at a time when some segments of the Great Lakes connections would fill with sand, rendering them at times only 17 feet deep, for example. In its 15-year lifespan sailing on Lake Superior, Lake Michigan and Lake Erie as well as tributary rivers, the *Emily Weed* ran aground four times, broke from its moorings during a flood and crashed through a bridge once, collided with another vessel once, and finally, after it was renamed the *Sevona* under a different ownership, was wrecked in 1905. (Its remains, described as a "diveable wreck," were added to the National Register in 1976.)

In any case, whether or not Cyrus Woodruff's business endeavors at times heaped the family with debts (and Sidney Woodruff later recounted that this was the case), Clara Hawks Woodruff's own family was wealthy and well-respected in Buffalo.

The Hawks' lineage embraced a proud Mayflower pedigree. Clara's father, Thomas Sidney Hawks, was a pioneer news dealer and book seller in Buffalo. When he retired, national publications like *Publisher's Weekly* and *American Bookseller* penned laudatory tributes to Hawks. *Harper's Weekly* wrote, "One of the best-known, most estimable, and most unassuming men in Buffalo, Mr. Thomas S. Hawks, has just retired from the bookselling and news-vending business, with an ample competence, and with the

universal esteem of his townsmen. For forty years—it may be more—he was the industrious and successful caterer to the book, magazine, and newspaper wants of that city.”

Thomas Hawks’ two sons – Clara’s brothers – were also industrious. James Dudley Hawks was a civil engineer and railroad man who rose from the ranks of engineer to president and owner of several Great Lakes railroad companies. Edward C. Hawks was an attorney, real estate investor and “upbuilder” of Buffalo who, it was said, “has taken more than ordinary interest and pride in the growth and development of the city.” He owned grain elevators (and was one of the builders of the International Elevator at Black Rock), was a land developer, and was said to have also owned “vast tracts” in Massachusetts, including five miles of seaside beach in West Gloucester. By 1898, Edward Hawks had laid out and improved a major thoroughfare in Buffalo.

So, when young Sidney Hawks Woodruff decided to become an architect and upbuilder himself, his Hawks heritage may well have helped open doors in Buffalo. Working as an architectural draftsman by age 19, S.H. Woodruff reportedly designed his first project in York, Maine (unconfirmed). By the year 1900, when he was 24, his career as an architect and contractor had taken off. This as Buffalo itself had become the eighth largest city in the United States.

At the dawn of the 20th century, Buffalo’s booming economy was transitioning again, to heavy manufacturing, as evidenced by the many successful steel and grain mills – and, soon, the automotive industry. This was the result of the city’s critical location at the junction of the Erie Canal and the Great Lakes. Buffalo was the nation’s first major city to have widespread electrical lighting, thanks to hydroelectric power from nearby Niagara Falls. It was nicknamed the “City of Light.”

In 1901, Buffalo hosted the Pan-American Exposition, which used electricity to dramatic effect. (The Exposition is more notorious today, of course, as the scene of President McKinley’s assassination.)

Woodruff and his large architectural and contracting firm designed and built everything from large-scale factories of fire-proof construction to churches to large scale home developments and individual residences. Thanks to his success in Buffalo, Woodruff also formed construction partnerships in Baltimore, Maryland; Philadelphia, Pennsylvania; and Toronto, Canada.

He designed and constructed three sanctuaries for several independent congregations: the Church of the Divine Humanity/Swedenborgian Church (1901; \$10,000), the Swedish Evangelical Mission (1902; \$4,500), and the rectory of the Holy Mother of the Rosary Polish National Church (1905-dedicated 1906); the Polish church is now a mosque. He laid out a development of 84 homes. He designed and built residences and estates for several city leaders, including a fine home at 391 Linwood Ave, built in 1901 for F. J. Weber, and a historically-designated residence for Leon J. Nowak at 801 Fillmore Avenue (c. 1905) that was later converted into the Frances Bridal Shop.

The architect was also responsible for designing and building the People’s Bank, the Buffalo Savings Bank, the Hotel Lackawanna, the Hotel Detroit, Porter Flats, Fuller Flats, a \$50,000 apartment building, also on Linwood Avenue, and the Knights of the Maccabees’ Building.

In 1903, Woodruff was hired by millionaire nurseryman William Smith to design the originally-envisioned campus buildings for the William Smith College for Women in Geneva, New York. According to Smith’s biography, “He loved his home and he wished the college to be near it. He

announced his plan on July 28, 1903; the building which should cost one hundred thousand dollars or more, was to be erected in the park to the west and north of his residence.” By December, the plan had morphed into *three* four-story structures of steel frame construction, with pressed brick and granite facings: an administration building; an educational building, and a residence pavilion, all to cost \$310,000, with the contract awarded to “S.H. Woodruff, contracting architect, of Buffalo, N.Y.”

Smith pursued his vision of founding the women’s college to the point of breaking ground on Woodruff’s blueprints, when he realized that the initial college plan was beyond his means, despite his wealth. Eventually the idea succeeded: today the campus is known as the Hobart and William Smith Colleges.

In 1905, the Lincoln Improvement Co. awarded Woodruff a \$160,000 contract to erect a business and power block at Main and Utica streets.

Importantly, Woodruff was prolific in designing and constructing manufacturing plants around the Buffalo area for a variety of industries.

Between 1895 and 1905, he built factories and warehouses for Buffalo Milk Company, United States Headlight Company, Our Own Delivery Company, McLellan Paint Company, Hard Manufacturing Company, Pratt & Lambert Varnish Works, Wood & Brooks Piano Key Works, United States Tube Works (a ten-building factory complex was envisioned to employ 5,000 men), United States Rubber Reclaiming Works, Jacob Dold Packing Company, E. R. Thomas Motor Company, Mugler & Umlof Warehouse, Weed & Co. Warehouse, Buffalo Lounge Company, Depaw Knitting Company, Allen Carpet Cleaning Works, McLain Box Company, Buffalo Meter Company, James H. Dormer Warehouse, George N. Pierce Company, the Pierce-Arrow Showroom, and the L. M. Ericsson & Company (a ten-building complex that covered 12 acres), among others.

Many of these buildings were lavishly designed (despite their practical functions), often in a neo-classical style, and featured extensive use of brick, glazed terra cotta, and arched windows on the exterior. Inside the Ericsson Plant building were white marble floors said to be comparable to those in the Iroquois Hotel, which was the newest and most opulent hotel in Buffalo at the time.

Designed by Woodruff, the Vernor Building at 752 Main Street was built in 1903 as a showroom for Pierce-Arrow automobiles. It was billed as “the largest automobile salesroom in the world” when it opened. After Pierce-Arrow moved, the company sold its downtown building to the James Vernor Company, which converted it to a bottling plant and retail store for Vernor’s Ginger Ale. Unfortunately, it has been demolished.

Perhaps the most well-known industrial company that early-twentieth-century people outside of Buffalo would have known was the Thomas Motor Company. The assembly plant, designed by Woodruff, for this celebrated early automobile still stands at 1200 Niagara Street (1901, with rear additions from 1905-1909). From here flashy Thomas Flyers were shipped to buyers all around the country, indeed, around the globe, for the auto enjoyed a reputation for quality among buyers of expensive vehicles. In 1908, the Buffalo-built Thomas Flyer captured the world’s attention when one of its production models won the momentous international auto race that began in New York City and ended in Paris. Woodruff himself drove a Thomas Flyer.

Woodruff's Buffalo Milk Company Building at 885 Niagara Street, now listed on the National Register and being adaptively renovated as affordable housing, is an important consolidated works manufacturing facility that cost \$100,000 to construct.

*According to the National Register of Historic Places Registration (NPS) form, it "was built in stages between 1903 and 1910, although by 1905 the building was substantially complete. Historic renderings indicate that the original design called for an H-shaped plan with imposing, three-story elevations in a Renaissance Revival style fronting Prospect, Massachusetts, and Niagara Streets. Ultimately, only about half of the proposed design was completed on the site, resulting in an L-shaped building. The Buffalo Milk Company adopted a formal Renaissance Revival style for the principal elevations of its building. The elevations along Prospect, Massachusetts, and Niagara Streets all feature a Roman brick and sandstone masonry structure with carved stone cornices. The secondary elevations are more utilitarian in appearance and are constructed of common brick."*

The NPS form further states: *"The Buffalo Milk Company Building represents a shift in industrial design from haphazard expansions typical of early nineteenth century factories towards comprehensive planning in the late nineteenth and early twentieth centuries. The building is an excellent example of a consolidated works, a building type that emerged in the late nineteenth and early twentieth century as larger, purpose-built industrial facilities replaced older, haphazardly expanded designs. The term, 'consolidated works,' refers to factory buildings designed with this type of forethought and comprehensive planning."*

In conclusion, *"Woodruff's reputation for reliable factory design is evident in his selection as consulting architect for so many massive factory complexes. This trust in his business translated into over seven million dollars' worth of projects under contract in July 1905 alone."*

Woodruff's business reputation enabled him to work outside of Buffalo in this time period. For example, he designed and rebuilt the McCormick & Co.'s Baltimore five-story company headquarters after most of the McCormick company's assets and records were destroyed in the Great Baltimore Fire of February 1904, the third worst conflagration ever to hit an American city; over two days it burned most of the city's central business district, north of the harbor waterfront with most of its then new rising skyscrapers. Woodruff designed and erected a new five-story building on the same site within 10 months in 1905.

Not every business transaction went smoothly for Woodruff. Buffalo was all a-twitter when a disgruntled former employer, William J. Colwell, filed suit against Woodruff (and his parents) in 1906. Colwell, who served for two years as the secretary, treasurer and general manager of the Woodruff Company of Toronto, Canada, complained that the Woodruffs had lured him to join their company by claiming to be Spiritualists who, in essence, spoke to the dead spirits in order to learn how to outbid their competitors on proposed projects.

One of the "dead" was Sidney's father Cyrus, who at that point was very much alive.

S. H. Woodruff countered that Colwell himself was the Spiritualist, not he and his parents. More importantly, many clients from Buffalo and elsewhere came to Woodruff's defense, writing strongly-worded letters of support.

E.R. Thomas, president of the Thomas Motors Co., stated, "The cost was within reason, and I am particularly well satisfied with this building...it seems as solid as the Rock of Gibraltar."

Roberdeau “R.A.” McCormick of the McCormick & Co. spice company was equally pleased, writing about Woodruff that he was “in striking contrast to the majority of architects and builders...Mr. S. H. Woodruff of Buffalo, N.Y. rebuilt our building in this city [Baltimore] after the fire of 1904. We built upon plans drawn in his office. These plans were submitted to independent builders, whose estimates were \$15,000 to \$40,000 in excess of the figures named by Mr. Woodruff. We decided to trust him. He fulfilled all agreements with us, building and working on a commission basis....Building and installation was to our entire satisfaction. We have a first class structure.”

And, Spencer Clinton, president of the Buffalo Savings Bank, wrote that “I have no hesitation recommending you to any party...I have seen your work here for the past three years or more, as our bank has advanced moneys to erect buildings for which you were the contractor...[the buildings] show excellent features of designing by you as an architect and good workmanship as a contractor.”

Nonetheless, Woodruff’s reputation was tarnished. And the timing of this lawsuit was unfortunate, as Woodruff was by now pursuing other ventures on the West Coast.

Recognizing the great opportunity for building in San Francisco after the great earthquake of April 18, 1906, Woodruff had moved across country to design and build commercial structures such as banks, hotels, and apartment houses to help get the city back on its feet. In an interview with the *San Francisco Call* newspaper on August 26, 1906, Woodruff declared, “I think five years will see San Francisco far ahead of what she was prior to April 18, because of her incomparable situation, which will always keep her the Queen of the Pacific Coast....”

By November of that year, Sidney’s parents, Cyrus and Clara Woodruff, had announced they were closing up their Buffalo, NY, home in mid-December for the winter and joining their son in San Francisco. Mildred Woodruff (Sidney’s sister) had already left for the West Coast to join her brother.

Over the next several years, Woodruff designed such buildings as the Mission Bank, the Santa Marino Company Building, the Bellevue Hotel, and the Hulse-Bradford Company Building, along with other structures.

The Mission Bank was announced in April, 1907 and was to be “One of the Most Pretentious Buildings of the New City.” Built at the bank’s original location (the building was destroyed in the earthquake), it is still standing at the northwest corner of Julian and 16th Streets. The Mission Bank Building was designed “after the Ionic order of architecture,” and was constructed of reinforced concrete and faced with cast cement blocks. The bank’s first floor and the basement level were finished in marble and bronze grill work, while the upper floor was designed for medical professional offices.

In 1907, the trade magazine *Rock Products* gave a detailed account of Woodruff’s building activities in San Francisco, which experienced a frenzy of construction after the earthquake – especially of reinforced concrete buildings, which are more fireproof. “The Woodruff Construction Company of California is constructing more buildings in San Francisco than any other engineering and construction company. It has 32 buildings under construction, a considerable number being of reinforced concrete,” according to the report. “This company has proved the thoroughness of its organization by presenting its work steadily and [by] working night shifts...making rapid progress in most cases, despite the disturbed conditions in the city.”

Some of the “fine” buildings Woodruff erected included the West Coast Life Building, the Dana Building, the N.W. Haley Building, and the Freeborn Building.

Wealthy capitalist E.W. Hopkins, nephew of Mark Hopkins, also hired Woodruff to design and build his 8-story Santa Marino Company Building on the northeast corner of Drumm and California Streets. The *San Francisco Call* newspaper described the “handsome” Santa Marino Building as Italian Renaissance in style, with mosaic floors, and with interior trims of metal finished to resemble mahogany. Woodruff claimed the building would be both fire- and earthquake-proof.

Hopkins also employed Woodruff on his West Coast Life building, a 7-story reinforced concrete edifice on the northwest corner of Pine and Leidesdorff streets. By this time, Woodruff owned a company plant, which manufactured a patented system of reinforced concrete castings. The West Coast Life Building, also Italian Renaissance in design, was faced with cast cement, with two elaborate pediments embellished with garlands and carved moldings (all cement) over each of the two entrances. The ornamentation also included Corinthian columns.

Woodruff mostly erected business blocks in San Francisco, but he also had residential commissions. For example, Nellie P. Moulton employed Woodruff to erect an eight-story, concrete apartment tenement on the corner of Geary and Williams streets in November 1906.

In 1906, Woodruff was hired by the Barron Estate to design and build the Hotel Bellevue on the corner of Taylor and Geary streets, replacing Barron Estate’s previous structure that had been destroyed by the earthquake’s subsequent fires. The building, like Woodruff’s other San Francisco structures, was constructed of reinforced concrete structure, this time with a stucco façade. It has a Mansard roof with dormers, arcaded base, quoins, bracketed cornice with railing and Renaissance/Baroque ornamentation.

Today it is a designated historic resource, as a Contributor to San Francisco’s National Register Tenderloin District. (The Uptown Tenderloin is a largely intact neighborhood comprising 18 whole blocks plus 15 partial blocks filled with fire-resistant buildings erected after the Earthquake to about the Depression, mostly 3- to 7- story, multi-unit apartment, hotel, or apartment-hotel buildings constructed of brick or reinforced concrete, such as those Woodruff specialized in in this period). *The Illustrated Guide to the Outstanding Buildings, Public Artworks and Parks in the Bay Area of California* describes the Bellevue Hotel as “a richly decorated Neo-Baroque exterior.”

When it was nearly completed and set to open, on July 9, 1910, the *San Francisco Call* newspaper published this laudatory article:

***BELLEVUE HOTEL TO OPEN SHORTLY***

*San Francisco to Have Another Million Dollar Hotel on August 1*

*The new Bellevue Hotel on Geary street is receiving the finishing touches and will be ready for guests by the first of August. Excepting Chicago and New York there is no other city in America which has so many magnificent hotels as San Francisco. The Bellevue makes the fourth hotel in this city which has cost more than \$1,000,000.*

*When the Bellevue opens it will be the handsomest American plan hotel in this country. The grand lobby and main entrance are among the most impressive features. The entire ground floor, 137 feet square, is devoted entirely to the lobby and dining rooms. The soft, subdued sunlight pours into the lobby from three directions and makes it an ideal place for the gathering of the guests and patrons. The hotel has seven stories and a basement and is fireproof from top to bottom. There are 300 rooms, each supplied with bath and every modern facility to make guests comfortable and happy. As a matter of fact, every invention and modern appliance for the luxury and comfort of the guests has been installed in the Bellevue.*

*The owners of this property, the Barron Estate, will conduct the hotel under the name of Bellevue Hotel Company, with W. E. Zander as manager. The demand for an American plan hotel of such excellence is evident from the satisfactory amount of business which is in prospect. "The success of this hotel is absolutely assured," said Mr. Zander, the manager, "by the number of permanent guests who have already made reservations. You see, the hotel is now being finished, carpet layers are at work and furniture dealers are busy making deliveries, yet in the midst of this confusion we have many callers each day who desire to look over the hotel and make reservations. Already more than 160 apartments have been rented."*

But all was not perfect between Woodruff and his client, the Barron Estate. One of Woodruff's key claims to fame was his (self-promoted) ability to bring in projects not just on time, but on budget. Once the Bellevue Hotel was under construction, these claims got Woodruff into legal hot water (not to mention resulting in many tawdry headlines).

Woodruff had initially told the Barron Estate trustees that he could build the structure for \$300,000. But the costs kept spiraling. He purportedly had promised to adhere to "the cost of the proposed building if constructed as planned, 'the estimate to be accurate to the last nail thereof'." But even before the *first* nail was hammered, the trustees requested an added mezzanine floor, and Woodruff then promised that change would only add \$50,000. By 1907, Woodruff told the trustees that he had upped his total estimate to \$400,000 – later they alleged Woodruff already knew at that time the true costs would exceed \$600,000.

Their lawsuit charging fraud and deceit speaks to the Barron Estate trustees' anger. They said that Woodruff did not have the experience nor the skill he claimed when pitching them on the Bellevue project. After losing to Woodruff in trial court, they appealed to California's Appellate Court, alleging:

*"S.H. Woodruff represented that he was an architect and designer of great skill and experience; that he had designed and constructed many buildings in eastern cities. Pictures and plans of certain buildings were exhibited to plaintiff by Woodruff, and it was stated as a fact that Woodruff had as architect designed the buildings shown in the pictures and detailed on the plans. It is charged that, in truth, Woodruff was not an architect of skill or ability, was not qualified to act as an architect, and had never designed or planned the buildings of which the plans, diagrams, and representations had been shown to plaintiff. All these and other representations hereinafter to be referred to it is charged were falsely made by defendant with the purpose and object of inducing plaintiff to employ the defendants to erect its hotel building for a commission of fifteen per cent of the moneys to be expended by plaintiff in its construction."*

In the 1912 (two years after the Bellevue Hotel opened), the Appellate Court ruled against Woodruff and sent the case back for another trial to determine whether or not the Barron Estate had suffered financial

damage. There was no ruling on whether or not Woodruff had the skills he claimed, but the Court did establish a permanent guideline for architects working in this state, namely: do not falsely promise that a project can be completed for a specific sum of money.

By this time, Woodruff was spending time in multiple cities: Buffalo, San Francisco, Los Angeles, and he was also traveling to Arizona to weigh potential investments. In San Francisco, for instance, he was listed in the 1910 Census as living in the Fairmont Hotel. The next year, Woodruff represented an entity called the “Pacific Coast Supply Company” in an application to reopen a stone quarry in San Francisco’s Mission District. That same year his mother and sister were living in Los Angeles. The following year, 1912, Woodruff had an office in Santa Monica, in the Grant Building at 4th and Broadway.

Perhaps because of his peripatetic travels, and the prominence of his name in construction circles nationwide, in 1912 S. H. Woodruff – identified then by the *New York Times* as a “San Franciscan” – sued another Woodruff, Frederick O., “no kin of his,” for misleading claims, slander and fraud in establishing another builder-contractor firm, the “Woodruff Company” in New York City.

Woodruff kept his name in the headlines throughout the years, albeit sometimes reluctantly. The press followed his social life (we have learned that he vacationed in Byron Hot Springs, CA, in 1908; he stayed at San Francisco’s Palace Hotel in 1912 and in 1913; he visited the Potter Hotel in Santa Barbara in 1907; he motored up Mt. Hamilton to the Lick Observatory near San Jose in his Thomas Flyer in 1907, setting a time record; and that Woodruff fell in love with a young San Francisco socialite, Helen Gray, in 1910 – the feeling was mutual, but her parents objected, and the lovebirds fled back to New York, the drama continuing when they fetched their daughter back to the City by the Bay. As with all good soap opera romances, Woodruff followed her back to the West Coast) – and business affairs, both good and bad.

For example, when Woodruff visited Arizona in 1913, the local *Arizona Republican* newspaper interviewed him at length about his views on business prospects in the desert. Woodruff was interested in water reclamation prospects in Arizona’s Salt River Valley, claiming to be representing New York “moneyed men” in his research. Woodruff said he wanted to build dams, erect water storage reservoirs and canals, and thus provide water to undeveloped tracts of land. “What we really want to do is secure a great tract of land not now touched by water, and after reclaiming it sell it off, in the meantime retaining control of the dam site and the ditches.” He had visited Phoenix and the Salt River Valley several times before, he told the newspaper, as well as “every section of Arizona.” But he was determined, he said, to have the Capitalists he represented invest their millions into this “garden spot of the Southwest.”

Given that Woodruff was a “master of ballyhoo,” it perhaps is not surprising that descriptions of Woodruff’s business exploits were not necessarily accurate. Consider that the *Oakland Tribune*, in a May 28, 1916 article, called him “the man who rebuilt half of San Francisco.” The *San Francisco Call* in a January 22, 1913, story credited Woodruff with the reconstruction of the Fairmont Hotel after the earthquake (the actual supervising architect was Julia Morgan). The *Los Angeles Herald* of March 13, 1920, described S.H. Woodruff as a “home builder genius in Philadelphia, where, in a remarkably short time and under a single order, he erected 2000 homes.”

By 1910, Woodruff’s mother Clara and his sister Mildred had moved to Los Angeles, at first renting a home at Bonnie Brae and 9th Street. In 1914, S. H. Woodruff hired architect Harley S. Bradley to design “a country home” in Westgate Acres (now 450 S. Bundy), later sold to Lee B. Coats. Woodruff may have

known Bradley in Buffalo (where the latter was a draftsman in 1905) or San Francisco (where Bradley was still a draftsman in 1909 and 1910) before both had landed in Los Angeles (Bradley by 1911).

By 1913, S. H. Woodruff had moved more permanently to Los Angeles, establishing an architectural office in the Bryson Apartments on Wilshire Boulevard where his mother and sister also had moved.

That the Woodruffs chose the Bryson is not a surprise. It had opened in January 1913 as the newest thing in elegant Los Angeles apartment living. The *Los Angeles Times* proclaimed the Bryson by far the largest and finest apartment house on the Pacific Coast and on one of the most slightly [sic] corners in the fashionable Wilshire-Westlake district.

According to a description at the Water and Power Associates website, “The Bryson's ninety-six apartments featured mahogany woodwork, tile floors in the bath and kitchen, and a built-in cedar chest in each dressing room. Living rooms doubled as bedrooms, with hideaway wall beds in each unit. Amenities even included china and silver service for six, champagne glasses, and finger bowls. On the top floor was a ballroom and glass-enclosed loggias that on clear days offered a view of distant Catalina Island.”

By late 1915/early 1916, construction of the Woodruffs' family retreat on Canyon Drive in the Los Angeles rural countryside was well under way. When it was almost complete, Sidney's public relations apparatus was tuned again, and several articles appeared in California newspapers announcing the family's impending move.

In the months after the Woodruffs moved into the Westgate Acres residence, their social activities once again made the newspaper pages. The ladies Woodruff opened their doors to a society benefit fundraiser party for the Lark Ellen Newsboys Home in November, 1916, as well as a dainty tea for a society bridge club gathering the month before. Articles in the *Los Angeles Times* called their new home “Woodmier” and also “Woodmere,” the spelling that stuck.

During this period, one report indicates that Woodruff was constructing and designing homes around the Pacific Palisades and Santa Monica areas, and was acting as a real estate agent. Certainly, Woodruff was also beginning to design and build small multi-family residences in Hollywood and the Wilshire District. The authors have identified a few of these: 610 S. Western Ave., 616 S. Western Ave. and, for his sister Mildred, an apartment building at 6559-6561 Sunset Blvd. He also purchased two other vacant lots on Bronson Avenue in Hollywood from future partner Tracy Shoults. And, Woodruff owned (or managed) a rental house at Vermont and 6th Street. (This is likely by no means a complete list; Los Angeles building permit records are not indexed by owners' names).

The years 1917-1918, when American went to war, were not a particularly active time for Woodruff's real estate interests. Instead, he threw himself into the war effort. By 1917, he was working for Testing Laboratories, designing and manufacturing torpedoes. Indeed, Woodruff and a partner were awarded a patent for their torpedo design (submitted in 1917 but granted in 1921).

Woodruff also supported the war effort by helping to finance propaganda films, and soliciting his business associates to do the same. Woodruff helped launch an organization, the Photo Crafts Film Trust, in order to make a multi-reel feature film depicting 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,” with participation of the actual aviators.

Woodruff's partner in this endeavor was Henry McRae, former "director general" at Universal Studios, and previously with Selig Studios. McRae was to direct the film, while Woodruff's role was to raise the funds and "handling" the organization of this effort, which was touted as a "national patriotic effort." They in turn partnered with Col. H.B.S. Burwell and General W.L. Kenly to use local military men and (along with actors) squadrons of military aviators to reenact aerial battles, all in the stated service of propaganda to show the public the "heroic exploits of the air fighters." Much was made of the fact that local L.A. businessmen were reaching into their pockets and pledging money toward the film's cost.

This was not Woodruff's only foray into the movie business. In 1919, he was the realtor for both buyer and seller when T.L. Tally paid \$600,000 to purchase the "cinema palace" Kinema Picture Theater on Grand Avenue in Downtown Los Angeles, to be used exclusively for First National Pictures' screenings.

In the same year, Woodruff collaborated with noted film director/producer Marshall Neilan (the legendary director of Mary Pickford, Blanche Sweet, and Anita Stewart; he has a star on the Hollywood Walk of Fame) to announce the construction of a major "cooperative" film studio production complex at Santa Monica and La Brea.

As described, Neilan's company, Co-Operative Film Studios, was to erect a "mammoth co-operative [filming] plant" on a 50-acre plot at a cost of \$750,000. There would be eight "picture stages" (remember that "sound" stages were not yet in use in 1919), each 100 by 200 feet, allowing up to eight production companies under roof. "Each stage will have access to a central circular building...where sets will be prepared for individual directors and the properties will be stored." In addition to props, Neilan was planning to purchase, and store, costumes permanently at this new co-op studio.

The financing was to come from a group of New York investors, so the Woodruff connection may have come in handy. In any case, Neilan also described Woodruff as an architect with a "special" knowledge of the co-operative model. "He built the Thomas Motor Cars plant in the East, and other important industrial plants which embodied the co-operative and time-saving plan."

Neilan continued to announce updates about his new cooperative studio complex throughout 1919, with multiple articles appearing in the trade magazine, *Motion Picture World*, between July and November of that year. In the end, however, it does not appear that the studios were ever built.

1919 also brought some new trouble for Woodruff. In January of that year, he was arrested at Woodmere, and taken into custody by federal law enforcement officers – charging him and a partner with using the mails to defraud investors in connection with the sale of 2,837 desert acres near Yuma, Arizona. According to the filed charges, Woodruff owned 4,000 acres, but there were restrictions on their sale. Woodruff denied the charges, and the matter was quickly settled, as the grand jury failed to indict Woodruff and the charges were announced as being dropped in July of that year. Woodruff simply continued on with his Los Angeles business activities.

During this period, veteran real estate developer Tracy Shoults had sold parcels for development to Woodruff. Shoults was well known around town to be solid and dependable. He had begun his real estate career by selling small lots around Los Angeles in the 1890s, gradually working his way up to more prestigious areas like these near Hancock Park.

But now, Shoults needed some flash and sizzle to attract more public attention and the gregarious, creative Woodruff fit the bill.

In 1920, Shoults partnered with Woodruff for the latter to supervise architecture and construction for the subdividing and selling of the Marlborough Square and Windsor Heights tracts in mid-Los Angeles to upscale consumers. The pair called these new neighborhoods “the most artistic and distinctive subdivision in Los Angeles.”

Soon, Woodruff helped finance the adjacent, larger (94 acres) New Windsor Square, an offshoot of Windsor Heights and Marlborough Square. Along with being an experienced builder with an architect’s eye for design, Woodruff’s key role was to help promote the new subdivision project.

According to the Windsor Square Hancock Park Historical Society website, “The entire Windsor Square area really comprises two distinct tracts and philosophies: Pre- and Post- WWI. The architecture of New Windsor Square took on a less formal look. It was as though the Edwardian era of Old Windsor Square gave way to the Roaring ‘20s of New Windsor Square.”

In June, 1921, Woodruff gave an interview to the *Los Angeles Times* where he outlined the keys to his marketing success in New Windsor Square, which he noted had been “little more than a barley field” just a year earlier. “I believe in a strong, snappy advertising campaign,” Woodruff said, to sell off a tract quickly – better to spend more marketing money rather than incurring a sustained period of heavy carrying costs. “Many realtors make the mistake of carrying on sporadic, incoherent advertising campaigns that really is a waste of money, and is so intermittent that it fails to hold the attention of the buying public.”

“A desire for what you have to sell must be created in the mind of the reader,” he added.

To that end, and to attract more interest in the area, Woodruff came up with the idea for the “Adobe Electrical House.”

The June 13, 1920, *Los Angeles Times* reported, using Woodruff’s press release hyperbole, that the Tracy Shoults Company intended to construct “the most pretentious adobe structure erected in California since 1856.” It was conceived by mastermind Woodruff and designed by architect Harley S. Bradley, who had previously collaborated with Woodruff in 1914 on at least the one Westgate Acres residence. The modern two-story Spanish Revival showplace at Second Street and Larchmont Boulevard would serve as a demonstration model of an all-electrical home, filled with every new appliance, part of a “convenience outlet campaign” as described in the January 1, 1921, *Electrical Review*. Juan Fernandez would lead construction of the adobe home, for owner R. (Ralph) K. Snow. Unknown to the public, this so-called “owner” was actually a bookkeeper with Title Insurance and Trust Co. which handled titles for the development, and would rise to assistant trust officer in Glendale by 1921.

This unique showplace was actually a prime advertising showcase for both the Shoults Company and its fellow sponsors, particularly the electrical industry, who provided their products and services free of charge in exchange for listings in newspaper and magazine stories and ads directed at upper middle class and wealthy home owners. Architect Bradley described in the January 15, 1921, *Journal of Electricity* that the home “incorporates in its construction all the most modern electrical features of present-day building methods including 117 outlets, 37 of which are convenience outlets of the latest plug-in type for the

efficient use of all household electrical appliances and laborsaving devices, underground electrical service and complete telephone wiring.”

“This home will be completely furnished and decorated, ‘ready to live in’ by Barker Bros. of Los Angeles....In addition to the furnishings, this home will be equipped by the electrical industry with about fifty of the very latest and most practical household appliances, which can be seen in actual operation,” wrote Bradley. These devices included dishwasher, silver polisher, knife sharpener, mixer, vacuum electrical fan, vacuum cleaner, phonograph, heater, range, sewing machine, warming pad, electric piano, refrigerator, boiler, washing machine, dryer, ironing machine, tire inflator, battery recharger, and car polisher. These unique and special features and “artistic decoration” would hopefully draw high end, exclusive customers.

Woodruff recognized the value of free advertising and cross-promotion, allowing more bang for the buck. The real estate company opened the home for tours in early 1921, earning mentions in newspapers, magazines, and the *Electrical Review*, later estimating that 75,000 guests had visited the home. Companies taking part in the construction of the home joined in co-op advertising of the home tour in local newspapers, describing their products and the convenience and safety of electricity. These businesses included the Southern California Contractor and Dealers’ Association, Apex Electric Suction Cleaner, Electric Supply Lighting Co., F. E. Newbery Electric Co., F. A. Clarke Co., and Unit System of Heating and Manufacturing Co. Two automobiles provided by Hudson Motor Co. on display in the garage would be included in the sales price. Beverly Hills Nurseries designed and planted the garden.

This adobe home would be built to modern specifications, with concrete lintels and plates all the way to the foundation, and bearing plates of redwood or cypress would be employed for water resistance. The concrete foundation would also be water-proofed to guard against deterioration.

It would serve as a gateway to the new community, with viewing opportunities by the general public to tour, hopefully leading to real estate sales in the tract.

Shoults and Woodruff opened the doors to tours from January 20 to February 13, 1921, from 2 p.m. to 10 p.m. weekdays and 10 a.m. to 10 p.m. on Sundays, with groups such as women’s groups and service organizations allowed to reserve their own special tours. Special illumination in the evenings from 6 to 10 p.m. further drove spectator interest by making it even more conspicuous. Crowds appeared to be huge, with the company estimating that 25,000 people had viewed the home by February 5. A February 13, 1921, *Los Angeles Herald* ad called it “the most famous house in Southern California now for sale.”

During the three weeks the home was open, sales for lots amounted to \$250,000 with prospects of more, per the *Electrical Merchandising* story. High-class attendees who owned automobiles costing more than \$4,000 each seemed to dominate visiting lists. The company believed that of the more than 75,000 visitors who toured the home, a vast majority became acquainted with the real estate tract and if they did not buy, would at least recommend to their friends.

In the end, it appears the house sat for a time before selling, and virtually no listings for it appear in Los Angeles city directories (except one directory listed Tracy Shoults himself as residing at 201 S. Larchmont in 1923) but it did serve as a successful advertising stunt for the New Windsor Square development.

The home's occupancy aside, within the first year, Woodruff and Shoults had sold three-quarters of the lots in the tract, with more than 400 homes erected by the purchasers of these lots, reportedly with an aggregate value of \$6 million.

Soon afterwards, Woodruff's skill as an architect was further acknowledged when he was selected in 1922 to design and construct, as part of a *Los Angeles Times* contest, an \$8,000 Spanish bungalow that was built in West Hollywood, at the corner of West Knoll and Sherwood Drives. As described in the *Times*, Woodruff's winning design "in the Spirit of Old Spain" featured a rough-surfaced, heel trowel finish stucco exterior, with wrought iron grill work and "medieval" Spanish style fixtures (both exterior and interior), a tiled front porch, arched openings, patio with tiled walkways and a fountain; barreled living room ceiling, while the dining room's was vaulted. "In the kitchen will be found every evidence of that careful thought for detail that has made this designer's work famous," wrote the *Times*. This home was erected to give away to a "contest winner" to promote the new West Hollywood Tract, thereby drumming up interest in the entire tract as "thongs of candidates" visited the construction site.

By 1922, Woodruff was collaborating again with prior business partners Chandler, Sherman and Clark, along with Shoults, discussing what was to become Woodruff's most important legacy.

Seventeen years earlier, according to the July 9, 1905 *Los Angeles Herald*, Sherman and Clark had purchased the land that became the Hollywoodland development from I. W. and Julia E. Lord. They called it the "Sherman and Clark Ranch," and the brothers-in-law ran a stone quarry there. Soon this was to change forever.

According to the Sherman Library and Gardens, which holds M.H. Sherman's business and personal papers, "In 1922, Sherman organized the Hollywoodland syndicate to subdivide a section of the Hollywood hills, which he and his brother-in-law E. P. Clark owned. Sherman and Clark joined with Harry Chandler, publisher of the *Los Angeles Times*, and developers Tracey Shoults and Sydney H. Woodruff to create the Hollywoodland subdivision." The five partners filed their legal partnership papers in March, 1923 to formalize their plans to subdivide and promote an upscale tract at the upper limits of Beachwood Canyon which they named Hollywoodland.

A month later, a story ran in the *Los Angeles Times*, proudly proclaiming "OPENING GREAT AREA TO HOMES," and continuing:

*"It is the intention of the subdividers to make the tract, which is being marketed under the name of Hollywoodland, into one of the most attractive residential sections of the city. The improvements will include well-paved winding streets through the hills, all of which will be lighted by boulevard lights. Although some of the lots will be at high elevation, the engineering problem has been so handled that the boulevards throughout the tract will be carried on easy grades ... For many years the ranch has lain undeveloped, but the rapid growth of Hollywood and the growing popularity of the foothill area for residential purposes has reached a point where the subdivision of the tract is now deemed advisable by its owners."*

SURVEY LA describes the community in more detail:

*"Hollywoodland is a 500-acre residential subdivision established at the top of Beachwood Drive....[it] was conceived as an elegant, exclusive hillside community to be developed with well-*

*appointed Period Revival homes and extensive recreational facilities. Advertisements touted the area's bucolic hillside setting and panoramic views of the city below, while a streetcar line along Beachwood Drive provided easy access to business and social activities in Hollywood and downtown Los Angeles. Italian stonemasons were hired to create the neighborhood's characteristic granite features, including retaining walls, public stairways and the entry gates. Improvements included concrete roadways, aqueduct water, sewers, gas, electricity, and ornamental street lighting. Horse stables were built in the hills above the development, with an extensive system of bridal paths and hiking trails leading to Lake Hollywood and Griffith Park. The iconic Hollywood sign originally read 'Hollywoodland,' a colossal advertisement for the new development.*

*"Hollywoodland was intended to be a gated community with strict architectural guidelines. Initially, the development permitted just four architectural styles –French Norman, English Tudor, Mediterranean and Spanish Colonial Revival –and all plans were approved by the Hollywoodland architectural committee. Developers retained noted architect John DeLario to design the area's most prominent buildings and many of its earliest residences in the Spanish Colonial Revival style. Architectural restrictions were lifted in the 1940s, accounting for the wide range of building sizes, shapes and styles present throughout Hollywoodland today."*

Woodruff supervised architecture and construction for the project, and, after partner Shoults' sudden and unexpected death in mid-1923, became lead man for the development. The tract, patterned after European hillside communities, was one of the first large planned subdivisions in Los Angeles, featuring both commercial and residential areas along with its own stables, catering to people working in the city's burgeoning entertainment industry. The builders employed granite from the quarry in Bronson Canyon in constructing retaining walls and stairways connecting streets throughout the neighborhood.

Woodruff was instrumental in helping devise publicity gimmicks broadcasting the development to the public, such as establishing the Hollywoodland Community Orchestra; creating publicity photos of young starlets posing at the construction site (one such image is of two women in a steam shovel raised above the Hollywood Hills); publishing elaborate rotogravure brochures; and arranging for demonstration shorts and newsreels to be filmed, including the construction of the tract's billboard by Crescent Sign Company for a Fox Movietone Newsreel shot on November 27, 1923.

The Hollywoodland sign was constructed in November-December 1923 and illuminated by Electrical Products Corporation for the first time on December 8, 1923 to celebrate the grand opening of Unit Number 4 in the tract. The development achieved worldwide immortality thanks to this giant iconographic sign spelling out "Hollywoodland," which is owned today by the Hollywood Sign Trust and is called the "Hollywood Sign."

Nearly one thousand articles about Hollywoodland appeared in newspapers during a massive marketing campaign led by Woodruff and the publicist he hired, L.J. Burrud – helped, no doubt, by the Hollywoodland partnership's inclusion of *Los Angeles Times* owner Chandler as an investor. The *Times* ceaselessly hyped the Hollywoodland Tract as "the supreme achievement in community building!" and "the perfect choice when seeking a home place" – the "superb environment without excessive cost," and combining "the luxury of metropolitan living with the glorious freedom of the hills."

These marketing campaigns paid off. Within a few months of opening, Woodruff announced that 120 lots had already been sold at a total price of about \$850,000. By November 1924, Woodruff said that “approximately \$3,000,000 in sales have been consummated since the inauguration of Hollywoodland ... and homes to the value of another \$2,000,000 have been constructed or planned.”

About the time Hollywoodland began construction, the Woodruffs sold Woodmere, to the first of four subsequent families. S.H. Woodruff moved to 630 S. Rossmore in Hancock Park, into a home designed by John DeLario as the architect’s own residence. A year later, Woodruff married Olive Banker, and the couple moved next door into 638 S. Rossmore, likewise designed by DeLario. Woodruff’s Western Construction Co. shows on building permits as the contractor for both residences, along with several other adjacent homes. However, his name appears on the voter registration rolls as living nearby at 244 S. Arden Blvd. also in 1924.

In 1926, Woodruff advocated to change Wilshire Boulevard’s zoning to commercial, to accommodate its conversion into a business district. He was part of a “citizens group” that supported a proposition on the municipal ballot that would rezone Wilshire Boulevard west of Western for business, to allow, he said, “fine shops and stores” along with “ornamental lighting” and other improvements to accommodate the 1.2 million people Woodruff said traveled Wilshire Boulevard each month.

Woodruff continued to invest in a variety of projects. For example, he and a partner, William Frederick Beesemyer, purchased a lot at the southwest corner of Wilshire Boulevard. By 1932, he owned other Wilshire Boulevard frontage lots, according to testimony he gave at a Los Angeles City Planning Commission hearing to support (unsuccessfully) another applicant’s request to change the zoning at Wilshire and Rimpau to commercial.

In 1930, Woodruff was among the sponsors who pledged to support the \$5 million, 250-room Hollywood Ritz-Carlton Hotel, designed by architect Gordon Kauffman and set to rise in the Hollywood Hills above Franklin at Vine. In Woodruff’s company of fellow so-called “underwriters” were E.L. Doheny, Henry O’Melveny, Sol Lesser, Mack Sennett, Harvey S. Mudd, Merritt H. Adamson, and M.L. Sherman. These investors expected that other hotel and apartment projects would soon follow, perhaps \$100 million worth, designed to cater to the visitors who would be arriving in 1932 for the Olympics. But this was a hotel that was never to be built.

On June 30, 1930, a dinner for 200 prominent business and civic leaders was held under a canvas tent in Hollywood, to announce that zoning restrictions had been removed so the hotel project could move ahead. George McAneny, president of the Ritz-Carlton chain, telephoned in from New York – his remarks being broadcast so all could hear. Writer Yannek Cansino further noted: “At the end of the speech, McAneny exchanged greetings with Gilbert Beesemyer, President of the Hollywood Ritz-Carlton, and Harry Chandler and S.H. Woodruff, directors.”

But shortly after that, the entire project imploded. Gilbert Beesemyer – the president of the Central Bank of Hollywood and the brother of Woodruff’s investment partner in at least the one Wilshire Boulevard parcel – was discovered to have embezzled \$8 million dollars from the Guaranty Building and Loan Association of Hollywood. It collapsed, the Bank of Hollywood collapsed, 25,000 stockholders worldwide lost their investments, and Beesemyer served 9 years in San Quentin.

Woodruff was not involved in this scandal except insofar as whatever financial stake he may have had in the hotel project was lost. His reputation as a business leader was seemingly intact. In March, 1931, for example, when newspaper publisher Adolph Ochs (owner of the *New York Times* and other papers) hosted a dinner at the Ambassador Hotel for cinema luminaries including Mr. and Mrs. Louis B. Mayer, and Mr. and Mrs. Will Rogers, Sidney and Olive Woodruff were included among the select guests.

In the 1920s, Woodruff was also working hard on what became his other important legacy. Starting in the mid-1920s, Woodruff began making plans to develop Dana Point on the Pacific Coast in Orange County. The tract was envisioned as an upscale European style hillside community, a “Mediterranean Village by the Sea” getaway for an upscale crowd from Los Angeles, 60 miles to the north.

In mid-1926, Woodruff formed a group of investors, again including Moses Sherman, as a means to finance the purchase, subdivision, and development of roughly 1,400 acres of rural coastal property at Dana Point. In early documents there are letters of support from some famous “subscribers,” including Mack Sennett, Wallace Beery, and old friend Harry Chandler. As the head of this group, known as the Dana Point Syndicate, Woodruff was instrumental in designing the Dana Point development and promoting its coastal amenities through a nationwide publicity campaign. The centerpiece of the development was to be the luxurious cliff-top Dana Point Inn, which was modeled on similar buildings located on the Italian and French Riviéras.

Although successful in its early stages (the syndicate began selling parcels in 1927, and by 1928 some houses were erected), Woodruff's Dana Point development effort failed in 1930, due primarily to the effects of the 1929 stock market crash upon the finances of the investors. The Dana Point Inn was never built. Despite setbacks, Woodruff still hoped that his project would come to fruition throughout the 1930s. For some time, Gen. Sherman continued to help Woodruff prop up the development, but then he died in 1932. Woodruff's hoped-for alternative financing methods failed as well. Finally, in February 1939, Woodruff, president of the Dana Point Corporation, received permission to sell off the syndicate's interests.

In the end, only thirteen houses were actually constructed by the Dana Point Syndicate, and the hotel itself never went beyond the foundation stage. However, the *Orange County Register* stated in 2014 that: “Woodruff built dozens of Spanish-style homes in what became known as Lantern Village. The streets were named for various colored lanterns, which, in the early days of Dana Point, were used by ships to advertise what products were being carried on board.”<sup>2</sup>

Woodruff also had tried to revive Hollywoodland in 1932 with the Los Angeles Olympics, but although he did sell nine homes in Depression-era mid-1932, that effort, too, failed. It does not appear that he found another real estate project.

However, by 1936 Woodruff had become the president of Edwin Carewe Productions. Carewe was a well-known Silent Film Era director who had discovered Dolores del Rio and provided early screen roles to Warner Baxter, Francis X. Bushman and Gary Cooper. Among other production companies, Carewe had lensed films for First National Pictures (as did Marshall Neilan, a friend and colleague of Carewe's.)

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<sup>2</sup> “Tracing the History of Dana Point,” by Christopher Earley; *Orange County Register*, July 10, 2014; accessed digitally via [www.ocregister.com](http://www.ocregister.com), February 11, 2020

Carewe also directed films for Universal, MGM, Paramount Studios, and United Artists – some 58 films in all, including “*High Steppers*” starring Mary Astor and the acclaimed 1928 version of “*Ramona*,” which starred Dolores del Rio.

Carewe did not fare well in the transition to sound, but he did remake a number of his silent movies in the 1930s. His last theatrical feature was in 1934. In launching Edwin Carewe Productions, which was capitalized at \$1,040,000, the director indicated he would now be lensing educational and other sponsored films, including documentaries and religious films. In 1936, the company under Woodruff’s management was set to release ten non-theatrical features and sixty short subject films, and would also serve as a distributor for “independent productions suitable for school and church exhibitions.” Among the films produced were “*Are We Civilized*,” about tolerance and free speech, and “*The Birth of America*,” about the lives of the country’s founders.

In 1935, S. H. Woodruff was called to be one of the many honorary pallbearers at the funeral of William Mulholland, along with many other respected city businessmen and civic leaders.

Woodruff lived a quiet life after this. He lived in Hancock Park through the 1940s and most of the 1950s, and then with his wife, Olive, moved into Park La Brea in 1958. Sidney Hawks Woodruff died on March 12, 1961 in Los Angeles.

Three decades earlier, he had been asked by the *Los Angeles Times* (along with other “successful” leaders) to describe his views on the “moral, mental and physical qualifications which make for success in life.” Woodruff’s July, 1930 response detailed these factors: Necessity, Ambition, Health, Loyalty, and Personality.

“Necessity, to my thinking, is the greatest factor toward success today. In my own life, I had a very rich father, and didn’t know what work meant. Then he lost what he had and went into heavy debt,” said Woodruff. “I had to get out at 19 and make the family living. That very necessity was the incentive that pushed me ahead – as it has done many another.”

Woodruff added: “Backing it up was ambition....And I found that loyalty, not only to myself, but even more to others with whom I was associated, was a prime element....You can’t get anywhere by double-crossing, or even by being indifferent. Honesty is a co-efficient. 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.”

### **Harold Percy “Perc” Ullman and Jane Ullman Biographies (Owners 1939-1955)**

Art patrons and collectors Harold and Jane Ullman individually and together led significant lives as a part of the avant garde art community of Los Angeles, and helped created several important art institutions Angelenos enjoy today.

It bears repeating, said Ted Ullman of his parents: “Among the most notable of their acquaintances was Galka Scheyer, who was the self-appointed promoter of the works of Feininger, Jawlensky, Feininger, and Kandinsky in the US. Galka amassed hundreds of painting by these artists. My parents became close friends with her and her lifelong friend and artist, Lette Valeska. Harold became Galka’s closest confidant and after she died served as the executor of her will. She had left her massive art collection to UCLA but

with the stipulation that they would need to provide a new building for the collection – which they would not do. Harold was instrumental in re-directing the collection to the Pasadena Art Institute (now the Norton Simon Museum).” These activities specifically occurred while the Ullmans lived at Woodmere.

The Ullmans purchased Woodmere in 1939, and soon afterwards sold their Beverly Hills home to actress Loretta Young and her mother for \$25,000. It was a successful real estate trade. “My parents purchased the 1 ¾ acre property [Woodmere] for the princely sum of about \$9,000,” said Ted Ullman. “As to the occupants, there were four of us. My father, Harold Percy Ullman, mother, Jane Fisher Ullman, me (Edwin F. Ullman), and our cook (Caroline Ickenger) who occupied the room next to the kitchen.”

**Jane Ullman** was a well-respected abstract artist, sculptor, and portraitist who worked in marble, clay, and other media, and created her artwork in a studio on the property, which still survives. According to her son, the move to Woodmere inspired and influenced the course of her artistic endeavors. “Before she moved to Bundy in 1939 she had never had the space to have her own studio. Once available, she set up shop and quickly started teaching sculpture classes with 5-12 students, and sometimes a model,” he wrote.

Born in Fort Wayne, Indiana, June 6, 1908, as a young child her best friend was Jane Peters (known later as Carole Lombard, the movie star). After her father died, Jane and her mother moved to Chicago, where Jane studied at the Art Institute of Chicago. Jane moved to Paris, where she took painting classes with George D’Argouge and drawing at Juliens. She relished her new found freedom, and when she returned to Chicago she started catering parties and decorating them with her paintings.

After marrying Harold Ullman in 1928 and moving to Los Angeles in 1932, wrote Ted Ullman, “Jane discovered that Alexander Archipenko was giving sculpture classes at the time. She signed up with him and stayed in contact with him for the remainder of his life. This experience was a pivotal moment in her life in which she chose sculpture as her primary medium during her lifelong career in art. By 1934 she had rented studio space for her sculpting which was her primary work space until [they] moved to Bundy. Then, with ample space available, she was able to install a kiln and produce plaster casts of her work.”

In 1936, Ullman was one of the winners in the Los Angeles County Museum’s Seventeenth Annual Painters’ and Sculptors’ Exhibition. She listed herself as sculptor in the 1938 City Directory and became known for her Cubist-influenced tabletop sculpture and abstract terra cotta and marble forms. In them she amassed cubes, rectangles and irregular geometric configurations in vertical patterns that were likened by critics to “totemic structures.”

Ullman worked for two years at a Terra Cotta firm to learn the chemistry of clay.

Her first private gallery exhibition was in 1948. The Ullmans had a large number of friends and colleagues in the arts and other fields, many of whom purchased her work. In addition she sold through several different galleries, and had many shows and events where she discussed her work. Eventually she was represented by noted gallerist Tobey Moss, who showed Jane Ullman’s work through her lifetime, and presented a Retrospective Exhibit after her death.

During World War II and in the early postwar years, Jane Ullman taught art to injured soldiers at veterans’ hospitals. She also served during the war years as a plane spotter (there was no radar at the time, and Los Angeles was in a frenzy of worry after the attack on Pearl Harbor.) She assisted Galka Scheyer

with children's art classes. Ullman later taught art to children and adults on her own, spent summers teaching in Switzerland, and taught a class of 11 psychoanalysts the creative process.

Her work was exhibited at such places as Los Angeles County Museum of Art, the Bowers Art Museum, Art Institute of Chicago, Chicago's Standard Club, USC, UCLA, Occidental College, Stanford University, and Denver Art Museum, along with many others. In 1954, Jane Ullman was invited to participate in an exhibit entitled "My Favorite" at the Los Angeles Art Association Galleries, in the company of such other well-respected artists as Ejnar Hansen, Hans Burckhardt, and Lorser Feitelson.

In 1975, the Bowers Museum in Santa Ana organized a retrospective exhibit of Jane Ullman's "recent sculptures" and "early" works – a total of 90 art objects plus related sketches.

Later, Jane Ullman also garnered acclaim for her mastery of more literal figurative portraiture (in stone and bronze). She was commissioned to create portraits of many artists and city leaders, many of which she created in the studio the Ullmans constructed on Woodmere's lot. Among her works, a sculptural portrait of Jake Zeitlin is located at UCLA, a portrait of cellist Grigor Piatagorsky resides at the Music Center, a portrait of psychoanalyst Bruno Bettelheim is found at the University of Chicago, a portrait of poet Gertrude Stein is located at Coluz, France, and other works are found at Denver Art Museum, Stanford University, and the Chicago Art Institute. She died October 5, 1991.

Born in Chicago, Illinois, January 30, 1899, **Harold P. Ullman** studied at the University of Michigan, School of Engineering and then spent a brief time in the army. Prior to marrying Jane, in 1928, he held a variety of sales jobs – including selling one of the first lamps that provided indirect lighting. Jane and Harold Ullman's son, Ted, was born in 1930.

In 1932, described Ted Ullman in his recent essay, "my parents decided that Chicago was not exciting enough and in the midst of the Depression they moved to Los Angeles. Harold began a career in buying, fixing up, and selling commercial real estate. As my mother began to build her art career Harold caught the art bug and began his lifelong search for highly creative art.

"Harold was simultaneously engaged in multiple other activities," according to his son. "He continued his real estate work throughout his life, and during the war he worked for a time at Douglas Aircraft and then for the War Department Real Estate Branch. Starting the day after the war started, he organized hundreds of air raid wardens, managed meetings, and placed an air raid siren at the highest place around, the top of the water tower on Bundy. Following the war he became a member of the Jewish Big Brothers and spent time helping a young boy through a difficult period in his life. After a few years he became vice president and began assisting Camp Max Strauss in their real estate investments."

Over time, "he became friends with numerous artists, art dealers, and art collectors and gradually assembled some remarkable collections. These included nearly all of Rouault's published prints, a large collection of ancient Asian art, as well as an eclectic collection of art from many different cultures," Ted Ullman said.

Others also described Harold Ullman as a remarkable art collector. "Once a deepening interest was established, both Perc and Jane usually traveled directly to the sources in search of the rare and the unusual," wrote art historian and longtime Grunwald Center director E. Maurice Bloch, a longtime friend, upon Harold's death. "The high quality of their collection is a monument to a taste and sensitivity which

most often was based on personal discovery. That joy has always been generously shared with this community in terms of significant gifts to numerous museums...and public museums and university galleries throughout the country have benefited richly by their always ready desire to lend their finest holdings to exhibitions... They have been over the years among the truest friends the Los Angeles [art] community has ever had.”

Harold Ullman was drawn to the graphic arts, said Bloch. “The initial gift made by Perc and Jane of Georges Rouault’s great *Miserere* series of prints was as much a gesture of their confidence in the Center as it was and will always remain a monument to their generosity and great taste.”

Harold Ullman shared his experiences in becoming an art collector (“Collectors with a Capital C,” he said) in a lecture he gave in 1964. When Harold and Jane first married, and were still living in Chicago, he said, they purchased their first art pieces – works by local Windy City artists. Later, after meeting Scheyer in the 1930s, the Ullmans “purchased a small Jawlensky and two Feininger water colors, plus a Kandinsky colored lithograph.” They continued to collect artists Scheyer introduced them to, and other Modernist artists whose work they admired. The Ullmans covered the walls of Woodmere with an ever-changing set of paintings.

One night in 1951, Harold and Jane Ullman came upon a painting hanging at the top of the stairs of a Paris art dealer’s galleries, and fell in love with the artist whose landscape it was. The painter was by Georges Rouault, and from that time forward they became ardent Rouault collectors – to the extent that over time they acquired an almost complete representation of his graphic work.

As Harold Ullman recounted in his 1964 lecture, “on a trip to Europe, we fell in love with a landscape by Rouault but quite properly we decided that we couldn’t afford it. During the following month, while traveling about, we kept bringing up the painting ....and could hardly wait to return to Paris to purchase ‘that which we couldn’t afford.’”

Back in Paris one day, “we wandered along the Seine and dropped into a little old, beaten up print store, [Gustave] Michel’s. The place was loaded with contemporary etchings and lithographs by every artist imaginable. Most in portfolios, some carelessly strewn about, good, bad and indifferent prints were mixed together.” Feeling guilty at having already indulged in the painting, the Ullmans tried to restrict their attention to inexpensive posters, to bring back stateside as gifts. But then their eyes landed on “a great collection of Toulouse Lautrec hung in a back room.” As it turned out, the dealer was also acquainted with the Ullmans’ friend, Los Angeles book dealer Jake Zeitlin. One thing led to another, and, Harold said, “inevitably we investigated [gallery Michel’s] Rouault portfolio” – purchasing two color etchings and three black and white prints.

“We were interested emotionally but lacked knowledge enough to purchase more...probably we have since paid more for a single print than the entire portfolio would have cost” that day.

The next year, “in Boston we saw Vollards’ *Pere Ubu* for the first time. It contained 22 fine etchings and over 100 wood cuts, beautifully printed on handmade paper,” Ullman recounted. “We fell for this, too.”

Inspired in part by Fred Grunwald, Ullman noted that as this new adventure began, he learned that “there were practically no Rouaults at the museums or universities here” in Southern California – which made him more determined to pull together a complete collection. “I started corresponding with dealers in

Boston, New York, Baltimore, Chicago and San Francisco, plus some in France, Switzerland and Germany. Too often they had very little to offer me.” The Ullmans continued to press on, until they met a European dealer who was a friend of the Rouault family, and finally they were introduced to Isabelle Rouault herself, the artist’s daughter. She in turn introduced the Ullmans to several fine art presses and publishers who had printed her father’s work.

The Ullmans finally captured their great prize: the “Miserere” series, “a volume of 58 great etchings.”

Maurice Bloch eulogized Harold Ullman, who he noted had “served over the years on numerous museum boards, both in an advisory and directorial capacity. There can be no doubt that Jane’s own creative talents and instincts inspired his expanding search for knowledge in all fields of art in which he became involved.” Ullman in particular was recognized for his art connoisseurship. He served on the board of Los Angeles County Museum from 1959 to 1964, and later served on the Pasadena Art Museum board from 1965 to 1968. Ullman also served as a longtime member of the Advisory Board of the UCLA Grunwald Center for Graphic Arts, and was a founder and subsequently president of the Friends of the Graphic Arts.

The Ullmans’ Rouault prints were exhibited at Los Angeles County Museum of Art and the Denver Art Museum, but then were given to the UCLA Grunwald Center. Harold Ullman died in 1975.

Earlier, as mentioned above, Scheyer helped influence some of their collecting choices. The Ullmans purchased, and later donated, works by the Blue Four artists and other German Expressionists, Picasso, Lebrun, Diego Rivera, Emerson Woelffer, and many more. Along with being major collectors of Rouault prints, the Ullmans acquired sculpture from India and Nepal, Peruvian textiles, and Taiwanese aboriginal art. Most of this work was later gifted to museums.

In conclusion, said Bloch, both of the Ullmans “have been over the years among the truest friends the Los Angeles [art] community has ever had and they have set an example for generations to come.”

### **Dr. Sidney L. Pomer and Dr. Kato van Leeuwen Pomer (1955-present)**

Dr. Sydney Lawrence “Larry” Pomer and Dr. Kato van Leeuwen Pomer purchased Woodmere in 1955, directly from the Ullmans. When **Sidney Pomer** died at age 88 in 2006, the *Los Angeles Times* published the following obituary (excerpted), by staff writer Jocelyn Y. Stewart:

#### *“Analyst Helped Survivors of Torture*

“In a city where a good psychoanalyst could build a lucrative career solely treating the rich and famous, Dr. Sydney Lawrence Pomer also used his skills and influence to help repair lives that repressive Third World regimes had nearly destroyed.

“Working with a human rights organization that he co-founded, Pomer recruited doctors to provide free mental health treatment to survivors of torture from around the world. Such work was one chapter of a long and distinguished medical career, written with a humanitarian’s pen. Pomer held fast to the notion that physicians have a responsibility to not only treat patients, but to tend to society by sometimes taking a stand on vexing problems....

“Pomer, who was a supervising staff psychiatrist at Cedars-Sinai Medical Center for more than 40 years, a USC clinical professor and a leader of psychoanalytic organizations, died March 4 at his home in Brentwood....

"He cared very deeply about the suffering of other people and had a great desire and will to reduce the store of social injustice in the world," said retired Rabbi Leonard Beerman, who once led Leo Baeck Temple in West Los Angeles. 'He possessed what the Jewish people at least once considered the highest accomplishment, called *menschlichkeit*, a subtle mixture of intelligence, wisdom and compassion.'

“Pomer was co-founder and then president of the Walter Briebl Human Rights Foundation, an organization dedicated to the elimination of human rights abuses. ‘Los Angeles is a city where the world meets itself, where people carry pain from places a million miles away -- and sometimes find new trauma. In one instance, a torture survivor told of walking into an establishment here and seeing a person who had been a torturer in another country,’ said Dr. Roderic Gorney, professor of psychiatry at the UCLA Neuropsychiatric Institute, one of the doctors Pomer recruited.

“The doctors Pomer signed up helped to treat such patients by creating an authentic caring relationship with them, by helping some survivors to explore painful memories and others to avert those experiences. The overall goal was to help the survivors discover the ‘prospect of a future that can be fulfilling because it is not too burdened by an awful past,’ Gorney said.

“Pomer was born May 1, 1917, to Russian emigres who had fled to Canada to escape the pogroms. When World War II began, he had graduated from the University of Toronto and was working at a Bay Area hospital, a position that could have gotten him a military exemption.

“But he enlisted in the U.S. Army Air Forces, spending three years as a flight surgeon with the rank of captain. After the war Pomer served a residency at Mt. Zion Hospital in San Francisco, where he met and married another resident, Van Leeuwen. During those early years, his patients included orphans who had lost their families in the Holocaust. It was the anti-communist hysteria of the postwar years that helped politicize Pomer.

“Pomer was a friend and colleague of Walter Briebl, a pioneering psychoanalyst and humanitarian who made news in 1955 when he and artist Rockwell Kent refused to sign a loyalty oath, a requirement for receiving a passport. Three years later the U.S. Supreme Court handed the men a victory when it overturned the requirement.

“While working part time at a mental health clinic in Berkeley, Pomer made his own stand on the loyalty oath issue. When the clinic demanded doctors sign the oath, Pomer resigned instead. ‘Anybody who wouldn't sign the loyalty oath had to resign. It made us much more aware, that even if you don't want to get mixed up in politics there are situations where you have to take a stand,’ according to his wife, Dr. van Leeuwen Pomer.

“In San Francisco, Pomer's activism included nonpolitical issues. He helped organize and became chairman of the medical advisory board of the United Cerebral Palsy Assn. His involvement began after his first child, a son, was born with the disorder. The organization, which included Leonard H. Goldenson, founder of the ABC network, televised what is believed to be one of television's earliest telethons.

“In Los Angeles, where the family moved in 1953, Pomer and his wife trained at the Southern California Psychoanalytic Institute. He served as president of the Southern California Psychoanalytic Society, edited the organization's publication and was active in the American Psychoanalytic Assn. Along with his private practice, he helped found the now-defunct Westwood Psychiatric Hospital and began a decades-long association with USC and Cedars-Sinai Medical Center....

“The Walter Briehl Human Rights Foundation helped torture victims, many from Central and South America and Africa, who had immigrated to the U.S., often with the aid of international organizations. Such victims, who often have been burned, raped, or beaten, provide a difficult challenge even for professionals. They force analysts to look at a particularly ugly subject and to ask questions of themselves: If they had been forced to torture someone in order to save themselves, as some torturers had been, what would they have done?

“ ‘You are being asked to turn a searchlight into parts of your own personality that you would really rather not call into question,’ Gorney said. ‘Larry made it clear a good person has no choice, has to not only think about it, but do something about it.’”

### **Kato van Leeuwen Pomer, M.D.**

Dr. Kato van Leeuwen Pomer (1917-2018) was an emeritus associate clinical professor of psychiatry at UCLA. She was a trailblazing internationally recognized child psychiatrist and psychoanalyst, and was a pioneering researcher in child development.

At age 23, van Leeuwen (who had already started her medical studies) fled her native Holland the day before the Nazi invasion in 1940, and escaped to the United States. Her father, who had stayed behind was sent to Bergen-Belsen, the same camp in which Anne Frank and her sister perished. He was freed as the result of a prisoner exchange, due to the intervention of Franklin Delano Roosevelt’s State Department, after van Leeuwen traveled to Washington, D. C. to meet with them.

Van Leeuwen had few prospects to be able complete her medical studies in the United States. The only school to give her hope was Johns Hopkins. Through a connection of a Dutch friend van Leeuwen reached out to Albert Einstein for a reference. He invited her for tea and Einstein wrote her a letter of reference, and two years later Dr. van Leeuwen graduated from Johns Hopkins in 1943.

Her first paid job out of medical school was as a personal pediatrician to the grandchildren of Henry J. Kaiser, founder of the Kaiser Family Foundation and the children of Kaiser’s shipyard workers. Her perspective on the program was published "The Social Aspects of Medicine: The Permanente Health Plan." During a psychiatric fellowship in San Francisco in 1948, she met and then married fellow psychiatric resident Sidney Lawrence Pomer.

The City of Oakland’s Health Department hired Dr. van Leeuwen Pomer as Mental Health Officer to set up the city’s first mental health program. In 1949 the Pomers’ first child, Steven, was born, diagnosed with severe Cerebral Palsy. The couple became part of a small group of parents who founded United Cerebral Palsy of San Francisco, and in 1951, van Leeuwen Pomer appeared with Steven on the United Cerebral Palsy Telethon, one of the first ever telethons.

When Steven died in 1953, his heartbroken parents relocated to Southern California, where van Leeuwen Pomer and her husband were accepted as psychoanalytic candidates at the Southern California Psychoanalytic Institute.

Upon graduation she was hired as one of the first child psychiatrists at UCLA Medical School. Dr. van Leeuwen was best known for her groundbreaking research on separation anxiety in pre-school children. 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), which are still referenced in university classrooms today. As the top of her field, she became a training and supervising analyst in adult and child analysis at the Southern California Psychoanalytic Institute and the chair of its child and adolescent analysis section, where she taught for 40 years.

In 1980, Dr. van Leeuwen Pomer’s research paper, "Prenatal Predictors of Mother-Infant Reciprocity," focused on intervention to support impoverished immigrant families working to 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* asked 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.

Dr. van Leeuwen Pomer saw patients at an office on the home property, which still survives.

At a celebration of her 100th birthday in 2017, Kato van Leeuwen Pomer was lauded for her ongoing contributions and inspiration of those in her immediate community and beyond. Her words of advice during an interview broadcast on ABC7 News: “Don’t give up.”

### **Garrett Eckbo, Landscape Designer**

Renowned landscape designer Garrett Eckbo is considered one of the pioneers of Modernism in landscape design. Eckbo was hired in 1956 to update landscaping at the Pomer home.

Born in Cooperstown, New York, November 28, 1910, Eckbo was raised in Alameda, California. After spending time in Oslo, Norway, he attended the University of California, Berkeley, where he studied landscape architecture. After graduating in 1935, Eckbo designed residential landscapes for Armstrong Nurseries around Los Angeles (according to one account, designing at least 100 landscapes) before winning a scholarship to Harvard University’s Graduate School of Design to study landscape architecture.

In 1936, he began a two-year program at Harvard’s Graduate School of Design. Bristling under the strictures of Beaux-Arts doctrine, Eckbo began taking classes with two former Bauhaus educators, architects Walter Gropius and Marcel Breuer. Their ideas influenced Eckbo to develop his more modern, three-dimensional approach to designing a site. He was also inspired by the ideas of Mies van der Rohe, Wassily Kandinsky, Georges Braque, and Pablo Picasso. According to Christine Lazzaretto and Heather Goers of Historic Resources Group, in their profile of Eckbo included in their recent nomination of Union Bank Square,<sup>3</sup> Eckbo and his classmates Dan Kiley and James Rose led the "Harvard Revolution,"

<sup>3</sup> CHC-2019-4334-HCM, Union Bank Square, 445-459 South Figueroa Street; 930 West 4th Street; 929 West 5th Street; nomination submitted July, 2019; Adrian Fine/Los Angeles Conservancy, applicant.

helping usher in the Modern period in landscape design (indeed, Harvard's own Beaux-Arts curriculum was abolished during this period). Eckbo's student work at Harvard centered on the design of gardens and the use of superblocks. The garden became the place of experimentation with new technologies and new materials, such as plastics, light steel, and asbestos cement, to create increased levels of transparency and subtle spatial divisions.

In 1938, after Eckbo received his Master of Landscape Architecture degree, he worked with industrial designer Norman Bel Geddes on the General Motors Pavilion for the 1939 New York World's Fair. Eckbo then began working with the Farm Security Administration (FSA), designing new communities and housing developments for migrant agricultural workers, and later for war workers. "Eckbo's time at the FSA galvanized and radicalized him, and he became committed to addressing issues of social justice through the agency of design," write Lazzaretto and Goers, "a commitment he maintained for the rest of his life."

In 1946, Eckbo moved to Los Angeles, establishing a firm with his brother-in-law Edward Williams in 1942, joined by Roy Royston after the war, as the population in Southern California was exploding. At first focusing on smaller residential gardens, the firm of Eckbo, Royston and Williams soon undertook the design of landscapes for offices, churches, and commercial structures, planned community developments, and educational facilities, gradually moving into campus design and landscapes for schools, parks – while still taking on assignments for private gardens.

Along with his design work, Eckbo taught at the University of Southern California's School of Architecture from 1948-1956.

Throughout this period, Eckbo's writings promoted his social and aesthetic ideas. Lazzaretto and Goers wrote, "Eckbo had published his first articles in the journals *Pencil Points* and *Magazine of Art*. In 1950, Eckbo coalesced his ideas in the publication of the book *Landscape for Living*, defining the modern discipline of landscape architecture for his professional peers and a broader readership. Eckbo illustrated its theory, defined as 'a generalization of social experience,' with his own projects and those of the firm. He reiterated the call for an organized and planned landscape, from garden to nature, a designed landscape that would stress the relations between human and land without apologizing for the human presence."

In 1956, Eckbo authored another book, *The Art of Home Landscaping* – and gifted an autographed copy of this publication to Sidney and Kato van Leeuwen Pomer. Additionally through the years, he published: *Urban Landscape Design* (1964), *The Landscape We See* (1969), and *People in a Landscape* (1998).

He formed Eckbo, Dean and Williams in 1958 to focus more on large-scale design and planning. By 1963, Eckbo returned to Berkeley as chair of the Department of Landscape Architecture, serving until 1969 when he returned to large-scale work. He later turned his focus to publishing before retiring in 1990.

Eckbo's gardens were modern in design, following the parameters established by Gropius, focusing on displacing forms in depth, turning areas into nonobjective spaces, and better accommodating contemporary living outdoors.

For his design of 18 gardens on a single city block in 1938, Eckbo described it as: "This was a study of design possibilities - a study of physical form, based on the idea that the content would develop over

time.” The gardens basically would connect indoor and outdoor spaces without a formal design but allowing him to sculpt the terrain.

For the Pomers at Woodmere, Eckbo created a plan with distinct zones defined by spatial organization and use. Each design element for various areas of the lot created different feels and looks to the terrain. Concrete pavers diagonally aligned with the wavy terrain and shape of the lot west of the house created a sculptural feel of the wide open space. The updated courtyard draws the attention to the entrance, forming a circular outdoor living space welcoming guests into the front hallway. Gardens on the east side of the home sculpted its own spatial fragment, filled with ground cover and trees, creating its own sculptural form. It became a living garden, changing in texture, look, and form as it grew.

Eckbo later wrote, in his updated 1993 memoirs:

“Gardens are places in which people live out of doors.”

“Designs should be three-dimensional. People live in volumes, not planes.”

“Design should be dynamic, not static.”

In 1975, Eckbo received the American Society of Landscape Architects' Medal of Honor, and in 1978 he became Professor Emeritus at UC Berkeley. He continued to publish books and essays on landscape architecture and environmental design, in addition to working on various international projects, until his death in 2000.

### **Other Owners' Brief Biographies**

#### **The Burr/Bangs Family (1923-1928):**

After spending an extended period of time on a grand tour of the South Pacific (Fiji, New Zealand, Australia, the Cook Islands and Tahiti), in January, 1923, William Hudson Burr, a wealthy, retired banker from Minneapolis; his wife, Elizabeth Burr; and his daughter, Margaret Burr Bangs with her husband, Felix Francisco Bangs, all picked up stakes and moved from Minnesota to Los Angeles.

William Burr was born in Waterloo, Iowa. He started his career as a bank clerk and accountant in Grand Forks, North Dakota, and he eventually moved up the executive ranks. He also managed an investment company, and reportedly made a second “fortune” in Minnesota real estate. The Burrs had been a part of Minneapolis society, and that continued when they moved to the West Coast. A welcoming tea reception with 100 guests including Mrs. Rufus von KleinSmid (Mr. von KleinSmid was USC’s president at that time) was held for Mrs. Burr in January, 1923.

In that one month, the Burrs purchased a home adjacent to the Flintridge Country Club; and they also purchased Woodmere from the Woodruff family.

One month later, son-in-law Felix Bangs, an attorney specializing in commercial and property matters, applied to erect a new \$9,000 dwelling (not extant) on the northerly portion of the two-acre parcel.

Notably, this was apparently when the original Lot 72 was split in two. Each approximately one-acre parcel still reached street-to-street. When the Burrs sold Woodmere in 1928, they only sold the southerly portion of the original Lot 72 of the Westgate Acres Tract.

The lot split was seemingly not carefully done. There have been several subsequent lot line disputes, and in 1939 a new survey was prepared (*attached to this nomination*).

### **Pauline McTague Ploeser and Chester Ralph Ploeser; Catherine B. McTague (1928-1939):**

James Hugh McTague (1858-1926) amassed a fortune during his long career as a hotelier and restaurateur in Omaha, Nebraska and then St. Louis, Missouri. One of his most famous and regular patron was Buffalo Bill Cody. James McTague was credited with being the originator of basement restaurants.

When James died, his widow headed west to California. Catharine 'Kittie' Dunn McTague (1866-1954), bought herself a large home in Santa Monica, and then purchased Woodmere for her daughter and son-in-law in 1928.

Pauline McTague Ploeser and Chester Ralph Ploeser lived at "Woodmere" from 1928 until they divorced. Pauline Ploeser then transferred title to her mother, but according to family members she stayed in occupancy at Woodmere until 1939, when the property was sold to the Ullmans.

Pauline Ploeser was born in Nebraska in April of 1894 to parents of Irish descent. Pauline was the second of four children. By 1900 the family had moved to St. Louis. Sometime between 1910 and 1915, she married Chester Ralph Ploeser and moved to Los Angeles. When she and her husband had moved to the house on Bundy Drive, they nicknamed it "The Ranch." At that time the property had over an acre, including "out" buildings, as well as horses and other livestock. It's even been said that the Ploesers maintained an exotic zoo.

Pauline loved to cook and would put on many elegant dinner parties for her guests, according to her descendants (interviewed during a family reunion). During the Depression when the family had limited help, she would work her fingers to the bones all day, but then hire someone to serve the meal. Yes, she was one who valued appearances. She was also one of the first women in Los Angeles to obtain a driver's license and learn to drive. Later, in the 1950s, she became president of the California state chapter of the League of Women Voters.

Chester Ralph Ploeser was born in January, 1893 in St. Louis, Missouri. He was the grandson of immigrants who found their way from Darmstadt, Germany to St. Louis by way of New Orleans. The Ploeser family owned one of the largest horse collar and saddlery manufacturing concerns in the country (dealing in harnesses, saddles, turf horse furnishing goods, riding equipment, etc.). When Chester came out to California, he stayed in transportation – he first opened a Cadillac dealership, and later owned a Dodge Brothers Motors Vehicles dealership. Chester died a relatively early death at the age of 58 of a perforated ulcer.

## **The Development of the Westgate Tracts and Brentwood**

What was originally large mesas and plains of undeveloped land serving as the hunting grounds for Native Americans was transformed, starting in 1905, into an affluent suburb of the city of Los Angeles, recognized for its elegant homes, celebrity residents, and high end lifestyle.

The Pacific Electric streetcar system linked the area with the Los Angeles region, enabling access to vacant land for development beginning in the late 1890s. This enabled developers to create sub-divisions serving the needs of residents of the National Home for Disabled Volunteer Soldiers as well as their families, allowing for homes adjacent to the property.

SurveyLA's Context Statement for Brentwood and Pacific Palisades notes that "Brentwood was from the outset a 'suburb, away from the noise, dust, and inharmonies of the city'," quoting a *Los Angeles Times* article that appeared on August 16, 1907 entitled "Art in Nature Luxuriating: Beauties of Landscape Are Well Utilized."

### ***Early History***

For hundreds of years, Gabrielino-Tongva Indians resided, hunted, and grew crops in the undeveloped land adjacent to the Pacific Ocean before Spanish explorers and later missionaries visited the area on their travels between the different missions. In 1775, Victory Bacaieli issued a decree giving to the Commandante in California the right to grant to the native population communal lands for the purpose of raising cattle, horses, and sheep.

During the Spanish land grant system, several families in the Los Angeles area were granted large parcels of land as ranchos. These ranchos ranged in size from 5,000 to 50,000 acres and were almost feudal in design, comprised of an owner, manager, and workers who maintained crops and farm animals. Rancho San Vicente y Santa Monica was granted by Governor Juan B. Alvarado to Francisco Sepulveda on December 20, 1839. It comprised 31,000 acres of ocean, mesa, and mountain land. The Sepulveda family employed the land for grazing, until they sold a majority of property to Colonel Robert S. Baker in 1872 for \$55,000, after which he stocked it with sheep herds. Baker then partnered with Senator John Percival Jones of Nevada in 1874 when Jones purchased an undivided 3/4s interest in the former rancho lands.

Baker and Jones laid out the port town Santa Monica in 1875 as the terminus of their rail line from Los Angeles to the area in order to bring Jones' silver ore from the Panamint Mine to the Santa Monica wharf and on to smelters in Northern California. But the Panamint Mine failed, as did these tracts. That same year, Baker married Arcadia Stearns, and in 1879, deeded all his Rancho San Vicente land to his wife.

### ***National Home for Disabled Volunteer Soldiers***

In 1877, Congress empowered the Board of Managers for the National Home for Disabled Volunteer Soldiers to find a new home for veterans west of the Rockies, which would include a \$250,000 annual budget and \$60,000 of pensions that soldiers would spend in the neighborhood. Some 61 sites were offered, including 300 acres in the Rancho San Vicente y Santa Monica donated by Jones, Arcadia Stearns de Baker, Baker's estate, and the owners of the Wolfskill tract, with an additional five-acre plot with water source and \$30,000 in cash. After Jones increased the cash offer to \$50,000, the area was selected "to locate, establish, construct and permanently maintain such branch of said National Home for Disabled Volunteer Soldiers." Veterans did not actually need to live in the home, leading real estate salesmen to develop tracts where families would come to live near by.

Jones joined with Moses H. Sherman and Eli P. Clark, streetcar and railroad pioneers, who helped establish trolley lines throughout Los Angeles, including ones eventually connecting Santa Monica, Sawtelle (just south of the home), Westgate, and other areas to the whole city of Los Angeles, to develop the area.

They constructed the Los Angeles and Foothill Railroad and sold stock in the Wolfskill Ranch through June 1887 to facilitate development. The Home opened May 2, 1888. The first subdevelopment outside the south end of the grounds was initially named “Barrett Villa” but soon became known as Sawtelle, on July 4, 1899, after the Barrett name was rejected. The Home was a popular stop on the Balloon route from downtown to Santa Monica.

### ***Development of the Area by the Santa Monica Land and Water Company***

L. D. Loomis was one of the organizers of Pacific Land Company in 1904 that helped develop Sawtelle. His company, Heath, Loomis & Cole, was one of the selling agents for the Santa Monica Land and Water Company, founded as the holding company for Jones and Arcadia Bandini de Stearn’s Rancho San Vicente land on June 5, 1895. Along with his brother-in-law C. L. Bundy, Loomis was part of the development team for the first Westgate tract, which opened in 1905.

### ***Westgate and Westgate Acres Tracts***

Robert R. C. Gillis eventually purchased all of the stock in the Santa Monica Land and Water Company, by 1904, and began subdividing what is now Brentwood, as well as Santa Monica and Pacific Palisades. His first subdevelopment, Westgate, a 700-acre tract, was located just outside the west gate of the Soldiers’ Home and opened for sale on April 11, 1905, with Westgate Acres opening on June 8, 1905.<sup>4</sup>

San Vicente Boulevard was constructed as a highlight of the development, a picturesque winding road connecting Sunset Boulevard with the ocean, offering sweeping views of the coast. Gillis called it “the most beautiful scenic thoroughfare in Southern California.” Long drives and walks were also constructed as amenities.

Gillis worked with Sherman and Clark to build a branch of the Los Angeles Pacific Railroad down the center of the boulevard to connect it to the line serving the Soldiers’ Home and Sawtelle in 1905. Newspaper advertisements described the development as only 40 minutes from downtown Los Angeles and described the suburb as “a ‘promised land of beauty, health and accessibility.’”

Lot prices began at \$250, and 1-2 to 5 acre lots started at \$450. Grading of the area began in 1904, and lots became available in 1905. Later Westgate Heights was also added. Developers such as L. D. Loomis, F. E. and C. L. Bundy and others developed lots for people of different classes in these tracts.

By early 1916, the area north of Palms and west of Sawtelle was pushing for annexation by the city of Los Angeles for the sake of water, following other areas around the city which had also pushed for annexation for the life giving liquid. An election for annexation was held on April 24, 1916 in Westgate and

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<sup>4</sup> However, the Westgate Acres tract remained primarily undeveloped, or under-developed, for several decades, evidenced by aerial photos from the late 1930s still showing farming activities along the east side of Bundy, as well as the lack of a Sanborn Map for the tract through the mid-1940s. S.H. Woodruff was attempting to sell the two-acre parcels in 1912, built one home in 1914, and then his own in 1916.

Brentwood, overwhelmingly passing. The city ratified the results on June 6, 1916, and the Westgate subdivisions officially became a part of the City of Los Angeles.

Since the Westgate subdivisions were the first areas of Brentwood to be developed and settled, even before they were annexed into the city of Los Angeles in June, 1916, there are no building permits for original construction for Woodmere or any of the few other remaining pre-1916 homes still standing in Brentwood (Los Angeles County did not begin requiring building permits until the early 1920s).

## **REGARDING SURVEY LA:**

Woodmere was overlooked by SurveyLA, except insofar as it does show marked as “aqua” blue on the overall Survey Map, denoting a property built between 1910 and 1919.

While the subject property does not appear in SurveyLA, it is important to note that the survey methodology is focused on properties with substantial visibility from the public right-of-way. In neighborhoods in which properties have deep setbacks that are obscured by factors such as sloping elevations or foliage from dense plantings, it is not uncommon for historically significant properties to have been omitted because they could not be evaluated. Several such instances exist in Brentwood, including the property at 430 Bundy Drive.

According to the SurveyLA report narrative, “The Brentwood-Pacific Palisades Survey Area presented several challenges for the field survey teams. Many properties could not be completely evaluated due to limited visibility from the public right-of-way. A substantial number of residences are obscured from view, in full or in part, by privacy walls, fences and dense shrubbery. In the canyons and hillsides, residences may be oriented away from the street, or situated at the end of long private driveways. Other properties were located on private streets or within gated communities, and therefore were not accessible.



*Many residences are difficult to see from the public right-of-way.*

To address these issues, an extensive amount of research was conducted prior to fieldwork to assist surveyors in identifying potentially significant properties. Sources including building permits, Sanborn maps, historic photos, and historic and contemporary aerial images.

The footnote to this explanation (Footnote No. 15) continues: *“All documented properties were evaluated to the extent possible based upon visibility from the public right-of-way and follow-up research. However, architectural descriptions and integrity assessments could not always be completed. In such instances, all discernible information was recorded and notations were added indicating that the property was not fully visible from the public right-of-way. If possible, the evaluation was completed based upon the available information. However, in some instances the evaluation could not be completed, and a status code of ‘QQQ’ was assigned, indicating that additional research or access to the property would be needed to complete the evaluation, per SurveyLA methodology.”*

Although it was apparently “discernable” that both 430 Bundy (and adjacent 450 Bundy) were built before 1919, perhaps based on Assessor records, the SurveyLA report otherwise missed this property (and the one next door).

One reason, of course, was that in 1916 the L.A. County jurisdiction did not issue building permits (the County did not begin to issue permits until the mid-1920s), and Woodmere was built before its annexation to the City of Los Angeles.

The first building permits on record date to 1923, when a “washroom” was built on the southerly side of the Woodmere property by the Burrs, and a new residence plus garage were erected on the northerly portion of the parcel by Burr son-in-law Felix Bangs, when the Burr-Bangs family divided the Woodmere parcel into two approximately one-acre parcels.

The Sanborn Maps exclude the east side of Bundy through at least the late 1940s, likely because of the rural nature of these properties for some time period continuing after World War II.

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# WESTGATE ACRES

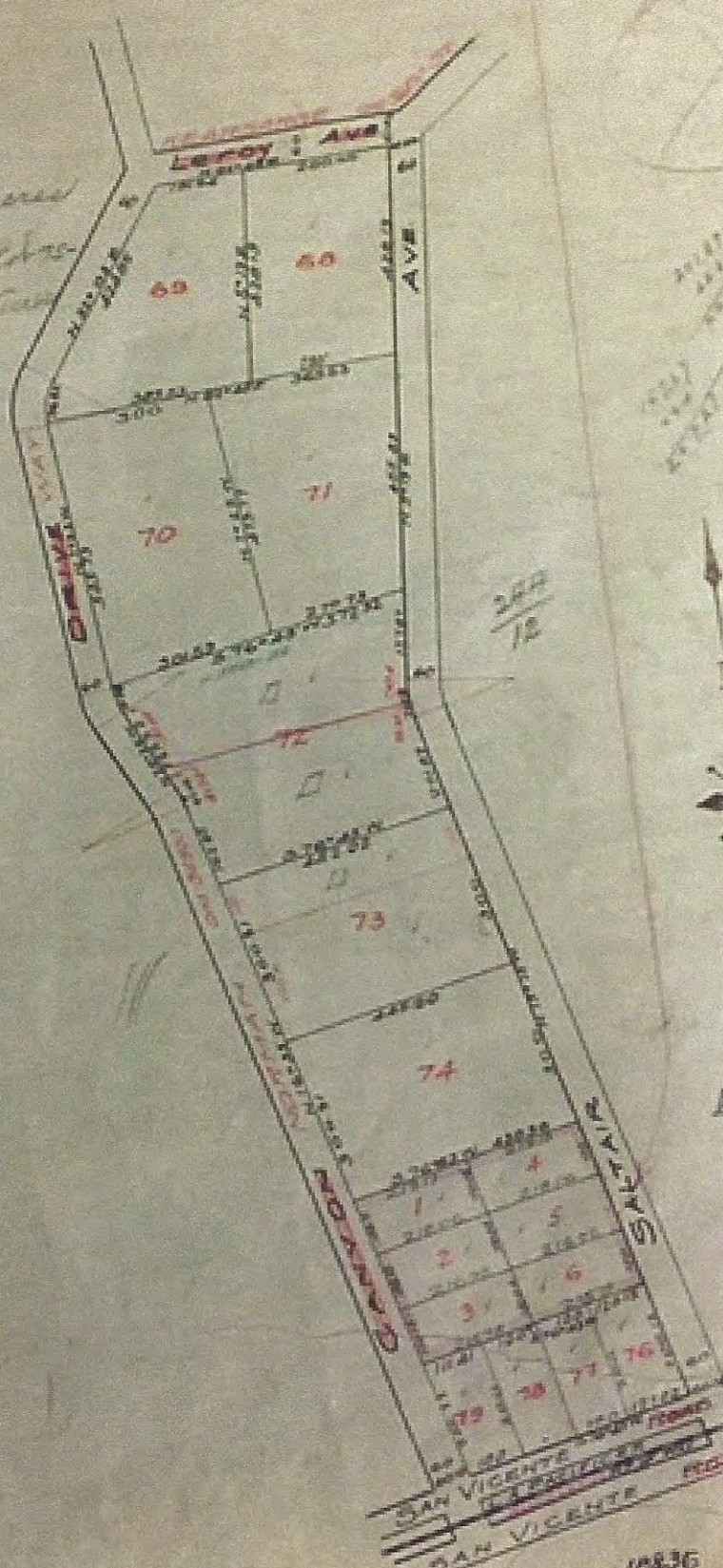
Being a subdivision of a portion of the  
Rancho San Vicente y Santa Monica  
Map Book No. 7 Page 20

## REPLAT OF LOT 75, WESTGATE ACRES.

Map Book No. 9 Page 18

Scale 100 ft = 1 inch

*Westgate Acres  
Replat of Lot 75  
Westgate Acres*



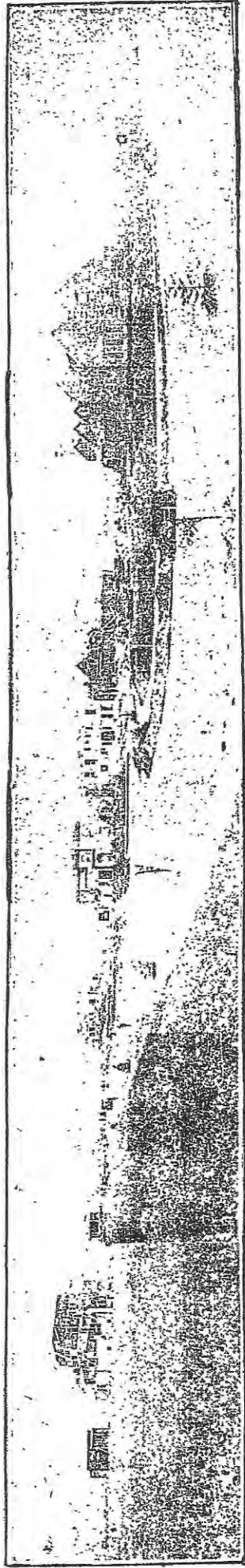
Annex 1916 - West

For Previous Assessment, see page 18836  
Old Book 1407B

CITY OF LOS ANGELES  
Los Angeles City Seal

**REMARKABLE SALE RECORD.: Success in Marketing New Windsor Square ...**  
*Los Angeles Times (1886-1922): Jun 19, 1921; ProQuest Historical Newspapers: Los Angeles Times*  
 pg. V3

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



New Windsor Square, a subdivision of ninety-four acres in the western portion of the Wilshire district, was placed on the market about a year ago. Since that time more than three-quarters of the lots in the tract have been sold and more than 400 homes, with an aggregate value of about \$5,000,000, have been erected by the purchasers of homesites.

**REMARKABLE SALE RECORD**  
**Success in Marketing New Windsor Square**  
*Attributed to Advertising.*

"I believe in a strong, snappy, pertinent campaign of advertising development of New Windsor Square. Many realtors have been from the marketing of heavy real estate, says S. H. Woodruff, who pointed out the mistake of carrying on a first-class advertising campaign without the aid of advertising agencies on the part."

"I consider the daily newspaper campaign that really is a waste of money and is so intermittent that the buyers to public upon the desirable features of the merchandise offered for sale."

"In the case of the daily newspaper campaign, the advertiser must be used in the preparation of the copy. A more statement of the merits of the product is now understood by experts. Attention must be attracted by differentiating the product from everything else on the market."

"Next, the advertiser for what you sell must be created in the mind of the reader by a clever psychology of suggestion, boasts, and promises. Without visitors are like the farmer who tolled up the hill with the load of apples, but just before reaching the summit he was overtaken by a crowd of buyers. In his efforts, let the whole load roll to the bottom of the hill, whereas, had he continued his climb, he would have surmounted the summit."

"The success of these principles has been fully demonstrated in many cases. The average length of the record has been established in the way of a quick turnover. By a consistent restoration of its advantages, the advertiser has been led to investigate this property."

"The average length of the record of this site and character is ten years. In New Windsor Square the plot was first put into the barley field and the site was nearly sold out. The principles I have enunciated will produce similar results with other tracts that possess comparable characteristics."

"Suppose, for purposes of illustration, we have a property costing \$1,000,000. At 7 per cent the over-all interest would be \$70,000. This would be a tremendous burden to carry, and it would be necessary to raise \$100,000 or even a \$100,000 campaign of advertising will clean it up in one or two years. In the case of the property in which we are operating, this method of operation also makes it possible to give the lot buyers a saving of from \$300 to \$500 per lot and still make a fair profit."

## WOODRUFF IS SUCCESSOR

Los Angeles Times (1923-Current File); Oct 21, 1923;  
ProQuest Historical Newspapers: Los Angeles Times  
pg. V3

# WOODRUFF IS SUCCESSOR

S. H. Woodruff of Hollywoodland announces the change of the firm name of Tracy E. Shoults



S. H. Woodruff

Company to S. H. Woodruff, successor to the Tracy E. Shoults Company. "This change," Mr. Woodruff said, "is merely a matter of policy and in no way affects the organization, its plans, projects or proposed developments."

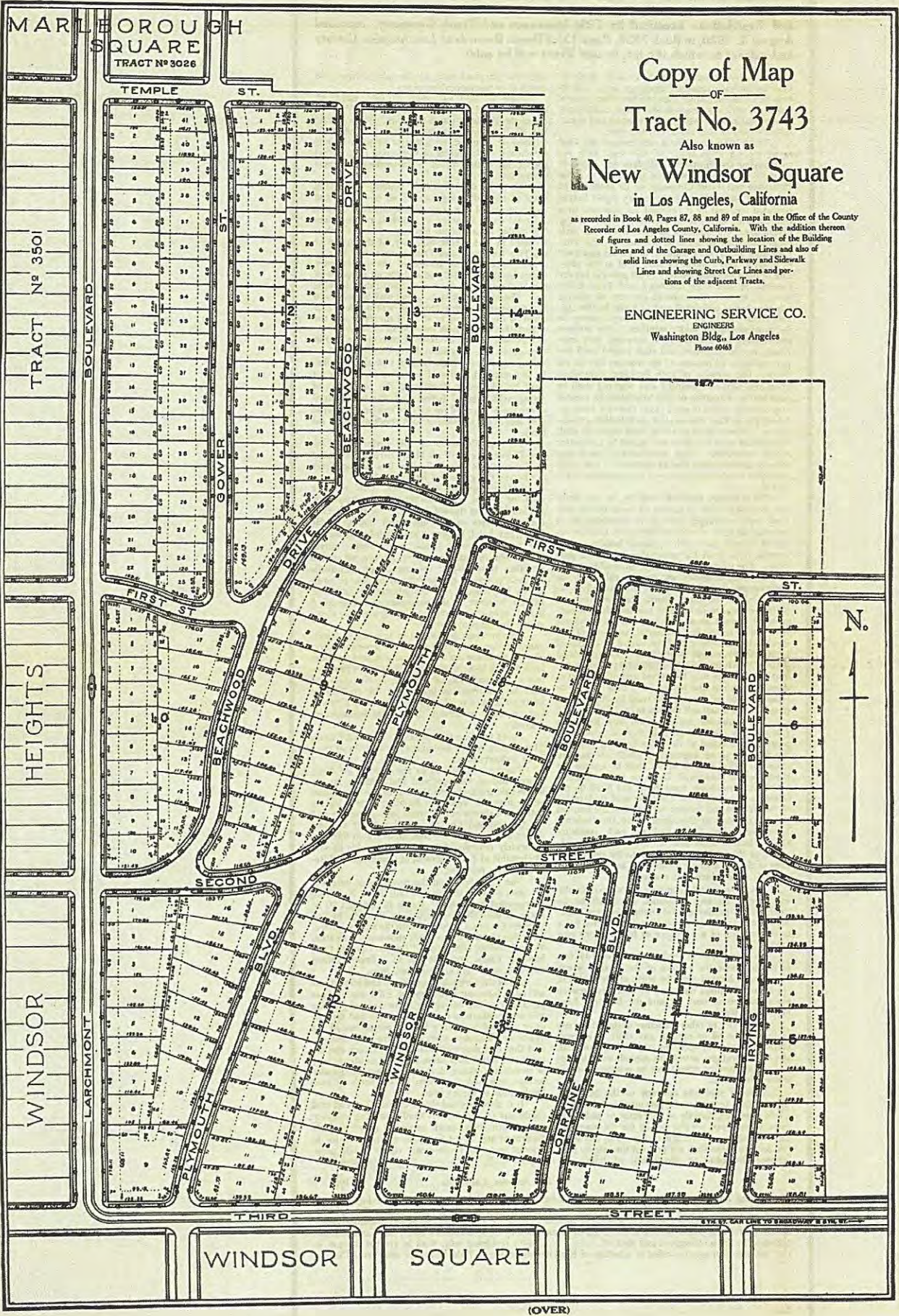
Mr. Woodruff, prior to the death of Mr.

Shoults last July, was in charge of all construction and development interests of the company, while Mr. Shoults was in charge of the sales force and sales policy. However, unforeseen circumstances placed the entire responsibility of the organization with Mr. Woodruff. The construction, building and promotion policy now comes under his

direction and the sales division as well.

"It was a comparatively short period from the time we sold our first lot in New Windsor Square until our Wilshire-district subdivisions were sold out," Mr. Woodruff said. "In the meantime, we were able to secure our present holdings in Hollywoodland and gather together an organization, headed by the Western Construction Company, under the management of P. J. Lechner, for the construction work, and Thomas Jordan, chief engineer of the Engineering Service Corporation, for the engineering work."

"In six months we have created, within the portals of our own natural stone gateway, a residential district which, we believe, is unequalled. Approximately \$1,250,000 in home sites have been sold in Hollywoodland during this period. Concrete paving has been started; sewers have been installed which will serve every home site; Aqueduct domestic water ornamental lights, gas, playgrounds, swimming pools and a community center all of which have been accomplished during this time."



Copy of Map  
OF  
Tract No. 3743

Also known as  
**New Windsor Square**  
in Los Angeles, California

as recorded in Book 40, Pages 87, 88 and 89 of maps in the Office of the County Recorder of Los Angeles County, California. With the addition thereon of figures and dotted lines showing the location of the Building Lines and of the Garage and Outbuilding Lines and also of solid lines showing the Curb, Parkway and Sidewalk Lines and showing Street Car Lines and portions of the adjacent Tracts.

ENGINEERING SERVICE CO.  
ENGINEERS  
Washington Bldg., Los Angeles  
Phone 69463

The new development of Windsor Square marks an epoch in the development of Southern California residence section, because the men behind it have been actuated by a sincere desire to provide every protection, convenience and improvement for its future residents, as well as complete protection for the permanent maintenance of beautiful surroundings.

Somewhat above the neighboring territory, The New Development of Windsor Square, the heart of the WILSHIRE DISTRICT, commands an unsurpassed view of the mountains and the sea. Served by the West Sixth Street (marked Melrose) trolley line and reached over spacious boulevards, it is within easy access of the amusement and shopping centers. The nearby Los Angeles High School, Marlborough Girls' School and grammar schools provide excellent educational facilities, and there are churches convenient. The new Wilshire Country Club, with its green golf links, is in the neighborhood of a quarter of a mile distant.

Curved paved streets divide this tract into large lots, which lend themselves to the expression of individual taste in architectural beauty and landscaping. Permanent and high class improvements combine to enhance natural advantages which make this location pre-eminent. Streets are dedicated, and all street improvements are being made under city specifications, supervision and inspection. The improvements consist of paved streets, electricity and telephone wires in conduits for all lots between Irving and Larchmont Boulevards and between First and Third Streets, cement curbs and sidewalks, large trees and parkings, sewer, water and gas with house connections from each into every lot. No assessments for these improvements. There are adequate financial and artistic building restrictions, and all restrictions applying to this tract will be in force until January 1st, 1970. Title Insurance and Trust Company holds the title to this property and will issue Deeds and Guaranties of Title for the lots as sold and conveyed.

Whether you contemplate the erection of a mansion or a more modest home, you will participate in the full benefits accruing to those who take advantage of the opportunities afforded in the new development of Windsor Square.

The Tracy E. Shoults Company co-operates in every way possible with architects, realtors and home-builders, and will gladly assist and advise those who are contemplating the construction of homes.

**TRACY E. SHOULTS COMPANY**  
Selling Agents

Third Street at Larchmont Blvd.  
Wilshire 5649  
Wilshire 5685  
Larchmont Blvd. and Beverly Drive  
Holly 1177  
Los Angeles, California

# Santa Monica Lumber Co.

Dealers in Lumber, Cement, Plaster, Sash and Doors, Roofing

4th and S. P. Park  
Home 1028  
Princeton 177

## HOWELL

# FLORIST

### REMARKS

Send specimens for  
free diagnosis to  
Washington  
and Parks  
Department  
1322 THIRD ST.  
SANTA MONICA

### 246 SANTA MONICA CITY DIRECTORY

Walters Geo L, 1441 diver h 1523 Harvard, S M  
Waltch Henry A ager 457 Ocean Front, V  
Waltch M G ball player r 26 Zephyr av, V  
Waltch Lee painter r 8 Zephyr av, V  
Walt Henj Sarah's slomn W R Parks h 36 Paloma av, V  
Walt Leslie L Seattle painter h 121 Kinney, O P  
Wald Ellen Mrs r 442 1/2 34, S M  
Wald Freda congression Venice Pier r JF Center, V  
Wald Frederica r 36, 36 1/2 av, V  
Wald Henry h 1811 7th, S M  
Wald Henry h 2282 Glenrose av, V  
Wald Herman h 39 Wavercrest av, V  
Wald Jerome Mrs milliner r 286 5th av, V  
Waldy Gordon r 121 N 15th, S  
Wald Kate mid J E h 121 N 15th, S  
Wald Louise C (Rose) gray pass agt h 422 Doughty av, O P  
Wald Ralph r 171 S 15th, S  
Waldenberg Joe waiter h 249 1/2 Park av, V  
Walden W Waldo (Mary) attend S M Bath House h 1524 5th, S M  
Waldner Arthur B (Adelaide L) dist mgr Sea Cal Edison Co h 1123 8th, S M  
Waldner Alice clk Harlan Waldman r 1453 6th, S M  
Waldman Harris gen 126 Utah av and 632 Santa Monica Blvd, S M h 1453 6th, S M  
Waldman Murray r 1453 6th, S M  
Walpsberger J waiter Ship Cafe r 34 1/2 Park av, V  
Waldman Fred (Rosa) civ eng h 507 California av, S M  
Waldman Rosa M musician r 327 California av, S M  
Walverton Lloyd J (Minnie) painter h 1537 16th, S M  
Waldman's Christian Temperance Union of Sawtelle Mrs E E Dodge see 420 Santa Monica Blvd, S  
Waldman's Christian Temperance Union Reading Rooms, 1431 St, S M  
Waldman's Club of Sawtelle Mrs Maude Snyder see 118 S 6th, S  
Waldman's Exchange Miss C G Lewis mgr art needswork 1514 Toolways, V  
Wald Terrace rch Venice V P High Sch h 3427 Pennar av, V  
Wald Chas M (Marion) h 2501 Ocean Front Prom, O P  
Wald Columbia E Mrs h 124 Hart av, O P  
Wald Earl P student r 906 Central av, O P  
Wald Edson E (Berlyn) organist Abbot Kinney Cr h 1108 Washington Blvd, V

**The Sawtelle Tribune** Commercial Printing  
Advertising Experts  
"A Live Paper in a Live Town"  
Yeager Bros., Proprietors

In Touch With 8000 People

# LOAMSHIER HOSPITAL

Surgical and Medical Treatment  
1116 PRINCETON  
Mrs. Alice Bushnell, Prop.  
Telephones: Home 1379  
Pacific 924

### 247 SANTA MONICA CITY DIRECTORY

Wald Fisher Mrs clk Ray Chas Merv Co r 217 Hollister av, O P  
Wald Francis M r 1723 Washburn Blvd, S M  
Wald Frank auto mgr Sawtelle Lodge r 300 S 4th, S  
Wald Loretta S (Mary) dairy 2528 25th, S M  
Wald Jas (Mary) h 906 Central av, O P  
Wald Jas P bkgr r 906 Central av, O P  
Wald Jesse r 28 1/2 Paloma av, V  
Wald John H r 906 Central av, O P  
Wald Marian r 1723 Washburn Blvd, S M  
Wald Marie r 1723 Washburn Blvd, S M  
Wald Myra K Mrs h 24 1/2 Paloma av, V  
Wald Ralph (Ethel) clk Ray Chas Merv Co h 217 Hollister av, O P  
Wald Reita wid J W h 1223 Ohio av, S  
Wald Ruth student r 3427 Pennar av, V  
Wald Theo A atty r 906 Central av, O P  
Wald Wm Perry r 2501 Ocean Front Prom, O P  
Wald Mary P wid S A h 515 S 4th, S  
Waldock Jas (Alice) pastor emer h 201 Hill, O P  
Waldone Jeremiah asst at weap, V h rear 1325 6th av, V  
Waldron Cemetery E C Shraders supt ex 14th bet Delaware av and 7th Blvd, S M  
Waldley Henry C dairy ex Del Rey av 1 n of city limits, V  
Waldley Florence r E C Woodley, V  
Waldman Thos H ironblock S M Ray Home Tel Co  
Waldman Wm S (Mary) 21 h 1343 7th, S M  
Waldoffe Helen H phys 815 Ocean Front  
Waldoff Clara H Mrs r 310 Canyon dr, W  
Waldoff Della T r 703 S 6th, S  
Waldoff Emily M r 703 S 6th, S  
Waldoff Mildred L r 180 Canyon dr, W  
Waldoff Pleasant W (Jessie M) rancher h 703 S 6th, S  
Waldoff Sidney H h 110 Canyon dr, W  
Waldoff Wm H (Phyllis) post cards, 3003 Ocean Front Prom, O P h 2636 9th, O P  
Waldoff W R ins agt r 111 Pier av, O P  
Walds Chas C r 319 Washburn Blvd, W  
Walds Lewis A (Josephine) engr Magdalen Apts h 117 Ashland av, O P  
Walds M R see City Water Co of O P r Los Angeles  
Walds Wm W post Magdalen Apts r Inglewood  
Waldsboro Elford R (May) clk h 629 California av, V  
Waldson Jas L (Lena) h 2433 Mt. O P  
Waldson Wm A (Amanda) h 2433 Mt. O P

Searchers made for Defendants in all California Jurisdictions, or throughout the United States. Alerts furnished.

**Attorneys Attention**  
Lot 10625 CRENSHAW 60.. 600 Broadway Central Bldg., 424 S. Broadway

C. D.

Middlekauff  
Co.

Hardware

Plumbing

Painters'  
Materials

PHONES  
RUMMET  
7

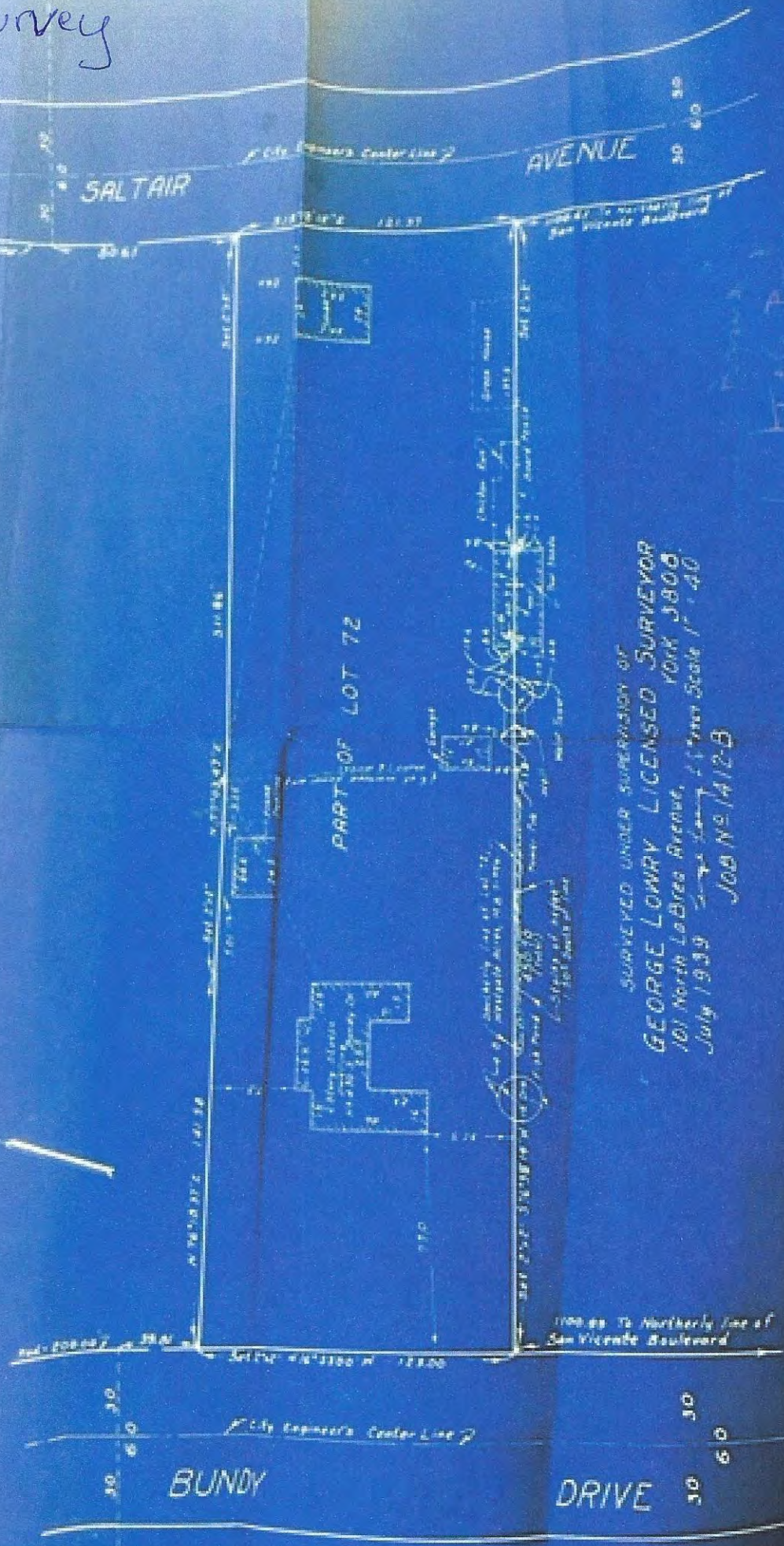
HOME  
1169

1131-1133  
THIRD STREET

SANTA MONICA

1939 Re-Survey

RESURVEY OF PART OF LOT 72, WESTGATE ACRES  
 AS PER MAP RECORDED IN BOOK 7, PAGES 90 AND 91  
 OF MAPS, RECORDS OF LOS ANGELES COUNTY  
 SCALE 1 INCH = 40 FEET  
 For Myron H. Weinstein



SURVEYED UNDER SUPERVISION OF  
 GEORGE LOWRY LICENSED SURVEYOR  
 161 North LaBrea Avenue, PORT 3808  
 July 1939 Scale 1" = 40'  
 JOB NO. 1412-B

1412-B

Small text at the bottom left corner, likely a disclaimer or legal notice.

THE BLUE FOUR



FEININGER  
JAWLENSKY  
KANDINSKY  
PAUL KLEE

Dear Perce, my friend:

Believe me, I still can never quite grasp the fact that, in this Life of ours, someone should have been concerned with my welfare the way you have been.

It is unbelievable somehow and yet it is so. And how shall I tell you what this fact means to me deep down.

Apart from the fact that your generosity enabled me not to loose the Picasso at the time, your motive to help me to make money thru the Picasso shows a confidence and friendship for me which moves me deeply.

When I have disappointed your expectations until now, believe me it was not my fault. In the picture business things move sometimes very slowly.

However you are certainly entitled after such a long period in such uncertain times like these to ask for some action. I am sending you a chec of \$ 100.00 and hope to be able to pay you as much as possible every month. I would have done so before but I had to let my teaching activities slide more or less, since I have been in bed more or less for weeks with bronchitis etc. and don't seem to be able to pull myself together. However I sold a Feininger and Kandinsky water color and am negotiating for 2 more pictures. The money I make with any picture sales I let you always have immediatly. Besides I restarted my adult class and expect in the fall to have another children's class in Pasadena and also a bigger class in the University T.S. I hope this arrangement meets with your approval for I know you are truly concerned to help me/.

You really will do so, for if you let me pay this picture off and it would become my possession it would give me the certainty that I am taken care off in case of need even, if I live long enough, in my old age.

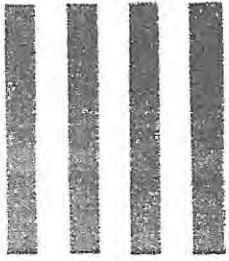
In these disturbed times your true friendship is a real consolation .

*Love to you and Yance  
as ever yours  
Galka*

July 23.42.

GALKA E. SCHEYER, AMERICAN REPRESENTATIVE

THE BLUE FOUR



FEININGER  
JAWLENSKY  
KANDINSKY  
PAUL KLEE

Dear: ~~Pezc~~, my friend.

Thanks for your letter of Aug. 29th.

Please do understand that whatever your decisions are in regards to the Picasso, they are allright with me.

As you suggest, lets talk it over.

I did not accept you to help me with any mental reservations as to keeping the picture. I tried hard to sell it and it nearly succeeded. However not quite.

I would even have sold it at cost and did send it to New York to the Nierendorf Gallery, but N. did not sell it.

I wrote to Matisse, who deals with French pictures at the recommendation of Mrs. Maitland, but never recieved an answer.

I am just in the act according to your advise and try to sell another picture of mine, I hope I succfcd. but one never knows and all this take so much time.

Be assurd, dear Pezc, whatever you will decide, nothing will change my feeling of gratitude and friendship for you, for as I told you before, such gestures as yours are unique in this world and are still the same even if the outcome should be different than I desire it to be ~~now~~.

Meanwhile I enclose \$ 100.00 which I just made of a picture sale.

As soon as you have time, I would love to see you. If it would be possible I would really be very happy if you could make it to come to the house to see it developped, before the rationing might set in. However if you prefer I would have come out to see you and Jane.

With love for both of you

*Galka*

*Sept. 23. 42.*

GALKA E. SCHEYER, AMERICAN REPRESENTATIVE

## *Jake Zeitlin*

### PERC ULLMAN: ADVENTURER IN THE ARTS

WHEN I USED TO CONTEMPLATE the image of Perc Ullman, I saw him as a sensitive man, as a thoughtful man, as a man who planned his life in such a way that all things happened as they had been anticipated. But when I talked about him a few evenings ago with Jane, who naturally knew him longest and best of all of us, I saw him revealed in a larger dimension and in a markedly different role. Perc was indeed a man of impeccable manners; he was obviously a man who thought deeply about the effects of his actions and he was a man who managed the practical affairs of his life with more than sufficient success. But what I had innately known and yet not consciously crystallized was the image of him as an adventurer in the arts. In all men there is a part where impulse rules; in some, it is the force that must be battled and disciplined. At some point in all our lives there comes an urge to sail the South Seas, to scale the most hazardous of mountains, to gamble against high odds, to taste the most exotic fruits or exceed the bounds of prudence. And so also it was with Perc Ullman, who from the time that he first met and married Jane, was intoxicated with the enjoyment and the collecting of many different kinds of works of art.

As with all addictions, his was inspired by early association and grew gradually. His uncle Lessing Rosenthal, one of the outstanding lawyers of Chicago, was an early influence. Lessing Rosenthal was a peculiar collector. He bought

hundreds of books which he kept wrapped in their original packages. He did not read them or fondle them; he collected them and moved from apartment to apartment as the mountains of packages grew. One of the first relatives that he took Jane to meet was Uncle Lessing. I know you will understand the influence this man had when I tell you that the *grand seigneur* of art and book collecting in our time was named after him: Lessing Rosenwald. It was very soon after their marriage that Perc made his first purchase, two paintings which cost him seven dollars each.

In 1932, after they moved to Los Angeles, Perc encountered the next and one of the most lasting influences on his art life. Madame Galka Scheyer was one of the most forceful personalities I have ever met. She was the American representative of a little-known group of European painters who called themselves the Blue Four (Klee, Kandinsky, Jawlensky and Feininger) and whose works she was struggling to have recognized and to sell. She also conducted classes in art and art appreciation. Perc and I were among the few who found her powerful personality acceptable. I regret to say that neither he nor I was reckless enough to buy any of the art she was pushing. How we both later talked of our resisting the temptation to buy a Paul Klee for \$150.00 at \$10.00 down and \$10.00 a month. Perc did succumb to one or two lower-priced water colors, such as the Feininger water color which still hangs on the wall of his house.

In 1934 Perc and Jane met Alexander Archipenko and Jane commenced her career as a sculptor. These were the depression years, the years of struggle, yet Perc was already beginning to "let it happen," as Jane puts it. Finally in 1951 they travelled to Paris for the first time, where Perc met the Loeb twins, two distinguished art dealers from whom he purchased the first important paintings of his collection, a work by Zao-Wou-Ki and a Rouault oil. And it was then that

they came to the print shop of Gustave Michel on the Quai Michel facing the Seine and obliquely the facade of Notre Dame. There, in the fabulous back room of Papa Michel's shop, Perc began the obsessive pursuit of the works of Rouault which continued until he had acquired every available graphic, all of the published books and portfolios, and a number of outstanding water colors and oils. I believe there is no finer or more extensive group of Rouault's works in private or public hands than in the Ullman collection.

Again, this was a case of adventuresomeness overcoming good sense, because Perc bought these not out of any great amount of cash but out of the denial to himself and Jane of other needs. It also required the acquisition of a fine sense of discrimination and a detailed knowledge of editions and states. Thus it was that he grew from a collector into a connoisseur and joined the ranks of those with "the taste of angels."

The mark of a truly great collector is that he never stops, so that having acquired every available graphic of Rouault, Perc branched out into other fields. He found artists not patronized by fashion. He added a number of paintings by Rinaldo Paluzzi from 1955 onwards and works by several other artists which had very personal appeal to him. Furthermore, he never looked upon his collecting as a form of speculation and never, so far as I know, sold any of his art for financial gain.

In 1962 he turned in an abruptly different direction. While making a tour of India he became enchanted with Asiatic sculpture. Now he seemed to be jumping with reckless abandon but this was only an appearance. Perc somehow sensed that here was a powerful form of art which had been largely neglected by the western world and that the time was short before the museums and the tycoons of art would discover it and put the choicest pieces beyond the reach of the modest

collector. He travelled to Afghanistan, Pakistan, and Iran and from each place he bought and brought out all that came his way and could be afforded. This was adventure indeed, for Perc and Jane often found themselves in lonely bandit country, exposed to miserable lodging and food and to the machinations of local dealers, guides and custom officials. Only someone truly driven by the love of art would have faced these hardships. A great part of that collection is now on loan to the Denver Museum, where it has given enjoyment to many people.

It is not merely in collection that Perc's interest in art has been expressed. He was a member of the board of the Los Angeles County Museum in the days when it was still in Exposition Park. He was active in funding the building of the Museum at its present location. For a number of years he was a member of the Board of the Pasadena Museum, serving without any personal reward and with far from adequate appreciation. Perhaps his most valuable activity was as trustee of the Galka Scheyer Collection, for the conservation of which he worked with great zeal. He was instrumental in engaging Valeska to organize and catalogue this precious collection.

My own closest association with Perc was in the organization of the Friends of the Grunwald Collection at UCLA. He was just the man who was needed with his patience, tact and business experience. The magnificent collection of prints and drawings left to UCLA by Fred Grunwald and nurtured by his lovely Saidee had enjoyed the distinguished curatorship of Dr. Maurice Bloch for a number of years. Thanks to the devoted sponsorship of Dr. Franklin Murphy, it had been fittingly housed and assisted by the University administration. What was needed was the guidance of support of a serious group of collectors and art historians.

It was Perc Ullman who undertook this task and carried it through. He provided the dignity and presence which has

sponsored several exhibitions of its great treasures and brought such lecturers as Christopher White to the campus. Perc has left us a legacy in the organizations he guided into being and in the responsibility to continue in his tradition.

Finally, in the last two years, there came the keenest passion of his art life: the discovery of Peruvian textiles with their highly intricate craftsmanship and sophisticated designs. Only a highly developed taste could connect the significance of these rags and tatters of an unknown culture with the stained glass-like patterns of Rouault or the processions of figures in a Gandhara frieze. All the years of his art experience culminated in this final adventure. For adventure it was, with serendipity as never before.

Just few months ago when he and Jane journeyed to Paris he came upon — by that peculiar providence that guides the genuine collector — the Hein Collection of select Peruvian textiles that had been lying in the darkness of an old armoire for over half a century. Before they left Paris he had bargained for and purchased the most choice pieces from the lot. Only one great piece was left behind, and it is my hope that it can be purchased for presentation in Perc's memory to a museum.

I hope that these words have in some degree given you an understanding of this gentle man who made art one of the great adventures and passions of his life and who enriched us all by doing so.

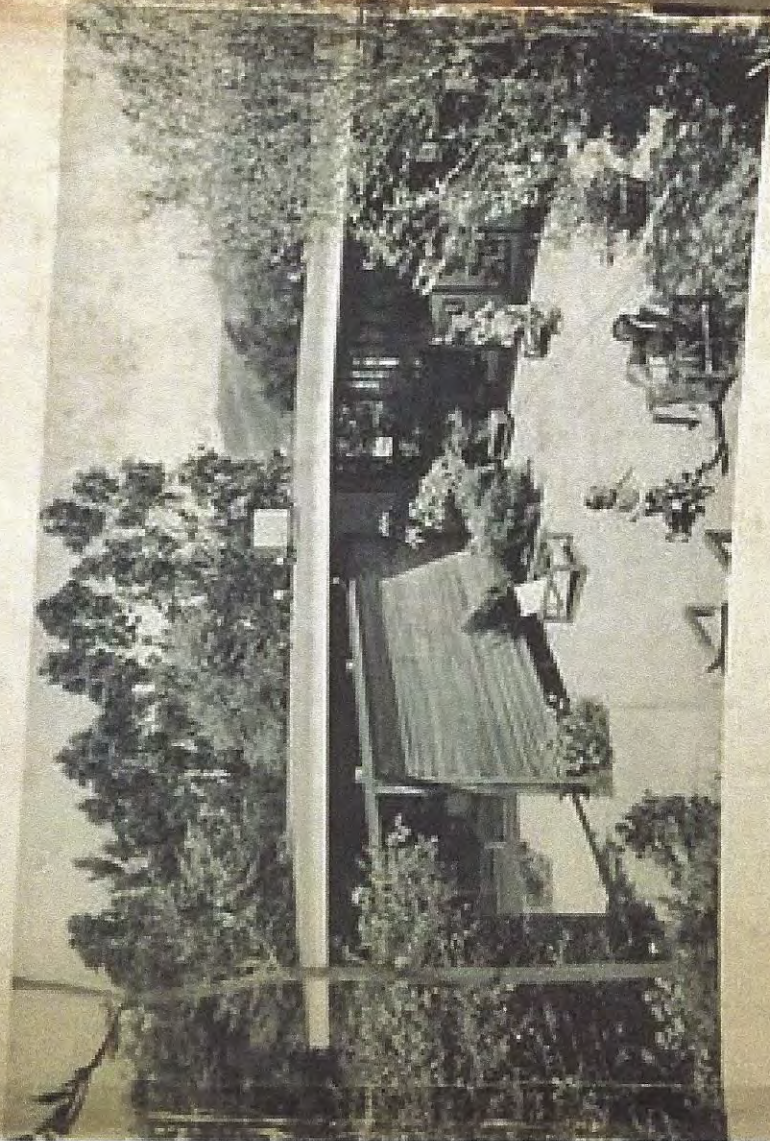
Harold + Jane Ollman with their Rowatts



Handwritten scribble or signature in the top right corner of the page.

Garrett Eckbo

# THE ART OF HOME LANDSCAPING



How to plan, build, and plant to achieve useful  
and beautiful outdoor space for living

Published by F. W. Dodge Co.

THE ART OF HOME LANDSCAPING

To my most faithful clients  
The Powers  
Garrett Eckbo  
April, 1957



**All Applications must be filled out by Applicant**

PLANS AND SPECIFICATIONS  
and other data must also be filed

**2**

BOARD OF PUBLIC WORKS  
**DEPARTMENT OF BUILDINGS**

**Application for the Erection of Frame Buildings**  
**CLASS "D"**

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

- First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.
- Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.
- Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

TAKE TO  
REAR OF  
NORTH  
ANNEX  
1st FLOOR  
CITY CLERK  
PLEASE  
VERIFY

Lot No. 72 Block Westgate Annex  
(Description of Property)

District No. \_\_\_\_\_ M. B. Page \_\_\_\_\_ F. B. Page \_\_\_\_\_

TAKE TO  
ROOM No. 405  
SOUTH  
ANNEX  
ENGINEER  
PLEASE  
VERIFY

No. 1420 Normandie Way Street \_\_\_\_\_  
(Location of Job)

(USE INK OR INDELIBLE PENCIL)

1. Purpose of Building Ward's garage No. of Rooms 2 No. of Families \_\_\_\_\_
2. Owner's name W. L. Burr Phone \_\_\_\_\_
3. Owner's address 1420 Normandie Way
4. Architect's name \_\_\_\_\_ Phone \_\_\_\_\_
5. Contractor's name Robert Maize Phone 21499
6. Contractor's address 1406 Santa Monica Blvd
7. VALUATION OF PROPOSED WORK {Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, all Labor, etc.} \$ 1000
8. Is there any existing (old) building on lot? yes How used? garage
9. Size of proposed building 20 x 24 Height to highest point 10 feet
10. Number of Stories in height one Character of ground clay
11. Material of foundation concrete Size of footings \_\_\_\_\_ Size of wall \_\_\_\_\_ Depth below ground \_\_\_\_\_
12. Material of chimneys none Number of inlets to flue \_\_\_\_\_ Interior size of flues \_\_\_\_\_
13. Give sizes of following materials: REDWOOD MUDSILLS 3 x 4 Girders \_\_\_\_\_  
EXTERIOR studs 2 x 4 INTERIOR BEARING studs 2 x 3 Interior Non-Bearing studs \_\_\_\_\_  
2 x 3 Ceiling joists 2 x 4 Roof rafters 2 x 4 FIRST FLOOR JOISTS concrete floor  
Second floor joists \_\_\_\_\_ Specify material of roof composition
14. Will all provisions of State Dwelling House Act be complied with? yes

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

**WESTGATE ANNEX** (Sign here) W. L. Burr  
(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY		
PERMIT NO. <b>12578</b>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.  _____ Plan Examiner	Application checked and found O. K.  <u>Conrad</u> Clerk
State of California <b>MAR 21 1923</b> TULLY A. H. H. DEPT.		

3

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles: Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

- First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof. Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles. Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

Lot..... Lot.....

Tract..... Tract.....

Present location of building } 430 - S BUNDY (House Number and Street)

New location of building } (House Number and Street)

Between what cross streets } Deputy.

Approved by City Engineer.

WEST L. A. DISTRICT

1. Purpose of PRESENT building Residence Families 1 Rooms 8

2. Use of building AFTER alteration or moving. Same Families Rooms

3. OWNER (Print Name) H. A. ULLMAN Phone

4. Owner's Address 530 - N. Beverly dr. B. H.

5. Certificated Architect State License No. Phone

6. Licensed Engineer State License No. Phone

7. Contractor P. F. Caldwell State License No. 34805 Phone 21-6676

8. Contractor's Address 3710 Valley Brook Rd.

9. VALUATION OF PROPOSED WORK (including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon) \$ 15800

10. State how many buildings NOW on lot and give use of each. Residence + Garage

11. Size of existing building 30 x 43 Number of stories high 2 Height to highest point

12. Class of building. Material of existing walls stucco Exterior framework wood Describe briefly and fully all proposed construction and work:

concrete basement 6x8'

Fill in Application on other Side and Sign Statement

(OVER)

FOR DEPARTMENT USE ONLY PERMIT NO. 36642 PLANS Fee... SEP 18 1939 Inspector

PLANS, SPECIFICATIONS, and other data must be filed if required.

**NEW CONSTRUCTION**

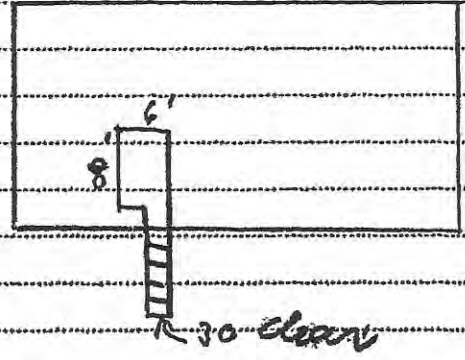
Size of Addition.....x.....Size of Lot.....x.....Number of Stories when complete.....  
 Material of Foundation.....Width of Footing.....Depth of footing below ground.....  
 Width Foundation Wall.....Size of Redwood Sill.....x.....Material Exterior Walls.....  
 Size of Exterior Studs.....x.....Size of Interior Bearing Studs.....x.....  
 Joists: First Floor.....x.....Second Floor.....x.....Rafters.....x.....Roofing Material.....

I have carefully examined and read both sides of this completed Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not; also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State laws.

Sign Here P. F. Baldwin  
 (Owner or Authorized Agent)  
 By.....

FOR DEPARTMENT USE ONLY			
Application .....	Fire District.....	Bldg. Line.....	Termite Inspection.....
Construction.....	Zoning.....	Street Widening.....	Forced Draft Ventil.....
(1) <b>REINFORCED CONCRETE</b> Barrels of Cement..... Tons of Reinforcing Steel.....		(2) The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from .....Street Sign Here..... (Owner or Authorized Agent)	
(3) No required windows will be obstructed. Sign Here..... (Owner or Authorized Agent)		(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width. Sign Here..... (Owner or Authorized Agent)	

REMARKS: .....



steps risers 8"  
 treads 9"  
 basement headroom 7'  
 walls 8"

3

APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

1. LEGAL LOT	BLK.	TRACT	DIST. MAP
See over			7238
2. BUILDING ADDRESS	APPROVED		ZONE
430 S. Bundy			R=1
3. BETWEEN CROSS STREETS	AND		FIRE DIST.
San Vicente	Sunset		
4. PRESENT USE OF BUILDING	NEW USE OF BUILDING		INSIDE XCC
Storage Bldg.	Guest House		KEY
5. OWNER	PHONE		COR LOT
Dr. L. Pomer	GR. 21580		REV. COR.
6. OWNER'S ADDRESS	P.O.	ZONE	LOT SIZE
430 S. Bundy			
7. CERT ARCH	STATE LICENSE	PHONE	irreg.
J. Vanderkar	C 1081	WE. 39161	
8. LIC. ENGR.	STATE LICENSE	PHONE	REAR ALLEY
None			SIDE ALLEY
9. CONTRACTOR	STATE LICENSE	PHONE	BLDG LINE
Owner			
10. CONTRACTOR'S ADDRESS	P.O.	ZONE	AFFIDAVITS
Same			
11. SIZE OF EXISTING BLDG	STORIES	HEIGHT	NO OF EXISTING BUILDINGS ON LOT AND USE
20' X 24'	1	10'	
12. MATERIAL EXT. WALLS:	<input type="checkbox"/> WOOD <input type="checkbox"/> STUCCO	<input type="checkbox"/> METAL <input type="checkbox"/> BRICK	<input type="checkbox"/> CONC. BLOCK <input type="checkbox"/> CONCRETE
	<input type="checkbox"/> WOOD <input type="checkbox"/> CONC.	<input type="checkbox"/> STEEL <input type="checkbox"/> OTHER	ROOFING
			SPRINKLERS REQ'D. SPECIFIED
3	430 S. Bundy	DISTRICT OFFICE WLA 1956	

VALIDATION	CASHIER'S USE ONLY	
WLA-18763	P.C. #14575-8-7-46	
TYPE	GROUP	MAX. OCC
V	R	
C. OF O. ISSUED		
INSPECTOR	P.C.	S.P.C.
	750	
		B.P.
		15
		C.O.I.F.
		O.S.
		C/O

13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$4,000	DWELL UNITS
14. SIZE OF ADDITION	STORIES	HEIGHT
None		
15. NEW WORK: EXT WALLS	ROOFING	VALUATION APPROVED
		Kuczek
		APPLICATION CHECKED
		Kuczek
		PLANS CHECKED
		FILE WITH
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.		CORRECTIONS VERIFIED
SIGNED: <i>Henry Stuer</i>		PLANS APPROVED
This Form When Properly Validated is a Permit to Do the Work Described.		APPLICATION APPROVED
		<i>[Signature]</i>

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

That portion of Lot 72 of Westgate Acres,  
in the City of Los Angeles, County of  
Los Angeles, State of California as per  
map recorded in book 7 pages 90 + 91  
of maps in the Office of County Recorder  
of said County described as follows:

Beginning at the S.W. corner of  
said Lot 72; thence along the westerly  
line of said Lot, North  $16^{\circ} 33'$  West  
123 feet; thence North  $76^{\circ} 18' 37''$   
East 141.55 feet; thence North  $77^{\circ} 03'$   
 $47''$  East 61.80 feet to the Northwest  
corner of the land described in the deed  
to Ellis E. Lapin and wife recorded on  
May 2, 1955 as Instrument No. 193 in  
book 47646 page 253 of Official  
Records of said County; thence along  
line of said land of Lapin  
" East 123.23 feet  
of said lot; thence  
South  $76^{\circ} 38' 14''$   
~~SOUTH~~ boundary of block.



Convert  
to  
Guest  
House



30



225'

200'

N ←



SOUTH BUNDY DR.

3. FOR INSPECTION 3700010016 2

**INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.**

1. LOT	BLOCK	TRACT	COUNTY REF. NO.	DIST. MAP
PT. 72	2	WESTBANK LAKES	7MP	132 B 141
2. PRESENT USE OF BUILDING	NEW USE OF BUILDING	ZONE	CENSUS TRACT	
Residence	Residence	RS-1	2690	
3. JOB ADDRESS	FIRE DIST.	COUN. DIST.		
430 So. Bundy Drive L.A. 90049	11	11		
4. BETWEEN CROSS STREETS	LOT TYPE	LOT SIZE		
COYNE ST. AND DUNOON LANE	INT	IRREG.		
5. OWNER'S NAME	PHONE			
Mr. K. Pomer				
6. OWNER'S ADDRESS	CITY	ZIP		
430 So. Bundy Dr. L.A. 90049				
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ALLEY
8. ARCHITECT OR DESIGNER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLDG. LINE
9. ARCHITECT OR ENGINEER'S ADDRESS	CITY	ZIP		AFFIDAVITS
				251498
10. CONTRACTOR	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	
Hull Bros.	58822	553-1889		
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	
12. FRAMING MATERIAL OF EXISTING BLDG.	EXT. WALLS	ROOF	FLOOR	
13. JOB ADDRESS	STREET GUIDE			
430 So. Bundy Drive				
14. VALIDATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING				
Class A \$1,500.00				
15. NEW WORK (Describe)	DIST. OFF.	P.C. REC'D		
Remove tile APPLY 90# Cap sheet	LA	NO(B)		
Relay tile 4 squares.	GRADING	SEISMIC		
	HWY. DEED.	FLOOD		
NEW USE OF BUILDING	SIZE OF ADDITION	STORIES	HEIGHT	FILE WITH
				2-10-91
TYPE	GROUP OCC.	FLOOR AREA	PLANS CHECKED	APPLICATION APPROVED
DWELL UNITS	MAX OCC.	TOTAL		
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED	INSPECTION ACTIVITY	INSPECTOR
P.C.	G.R.I. + NP	CONT. INSP.	CS	GEN
S.P.C.	P.M.			
B.P.	E.I.			
28.75	0.50			
I.F.	F.H.			
S.D.	O.S.S.			
ISS. OFF.	S.O.S.S.	SPRINKLERS REQ'D SPEC.		
LA				
P.C. NO.	C/O	ENERGY		

UNLESS A SHORTER PERIOD OF TIME HAS BEEN ESTABLISHED BY AN OFFICIAL ACTION, PLAN CHECK APPROVAL EXPIRES ONE YEAR AFTER THE FEE IS PAID AND THIS PERMIT EXPIRES TWO YEARS AFTER THE FEE IS PAID OR 180 DAYS AFTER THE FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

CLAIMS FOR REFUND OF FEE PAID ON PERMITS MUST BE MADE: 1. WITHIN ONE YEAR FROM DATE OF PAYMENT OF FEE OR 2. WITHIN ONE YEAR FROM DATE OF EXPIRATION OF EXTENSION FOR BUILDING OR GRADING PERMITS GRANTED BY THE DEPT. OF B. & S. SECTIONS 22.12 & 22.13 LAMC.

8 & S B-3 (R.7/89)

10-10-91 - WMAA-1288-11 w

RESIDENTIAL	1.00
ONE STOP SURCH	1.00
TOTAL	30.25
CHECK	29.25
CHECK	1.00

71WL 99448

**DECLARATIONS AND CERTIFICATIONS**

**16. LICENSED CONTRACTORS DECLARATION**  
 I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.  
 Date 1-1-91 Lic. Class C39 Lic. Number 58822 Contractor M. R. Johnson (Signature)

**17. OWNER-BUILDER DECLARATION**  
 I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code): Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).  
 I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale).  
 I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law).  
 I am exempt under Sec. \_\_\_\_\_, B. & P. C. for this reason.  
 Date \_\_\_\_\_ Owner's Signature \_\_\_\_\_

**18. WORKERS' COMPENSATION DECLARATION**  
 I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).  
 Policy No. 285-91000235 Insurance Company State  
 Certified copy is hereby furnished.  
 Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.  
 Date 1-1-91 Applicant's Signature M. R. Johnson  
 Applicant's Mailing Address 2034 Lindblade St. Culver City Ca. 90232

**19. CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE**  
 I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.  
 Date \_\_\_\_\_ Applicant's Signature \_\_\_\_\_

**20. CONSTRUCTION LENDING AGENCY**  
 I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).  
 Lender's Name \_\_\_\_\_ Lender's Address \_\_\_\_\_

**21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.**  
 I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof makes any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed (See Sec. 91.0202 LAMC)

Signed M. R. Johnson Position President Date 10/18/91  
 (Owner or agent having property owner's consent)

THIS PERMIT IS FOR (Mark one)

- NEW BLDG./STRUCTURE
- ADD, ALTER, REPAIR EXISTING BUILDING
- RELOCATE EXIST. BLDG.
- DEMOLITION OF ENTIRE BUILDING

CITY OF LOS ANGELES - DEPARTMENT OF BUILDING AND SAFETY

INCIDENT CODE



APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY

REF. NO.

**A PROJECT ADDRESS**  
 430 S BUNDY DR  
 WESTGATE ACRES MP70-90

**SUBDIVISION NO.** KENTER  
**CROSS STREETS** KENTER

**TRACT(S) and COUNTY REF NO.** (For alpha tracts) e.g. J.G. McDonald Tract (MR 70-20)  
 WESTGATE ACRES MP70-90

**BLOCK** PT 72  
**LOT(S) and ARB(S)** e.g. 15, 16 (Arb 3), 17, 18

**DIST MAP** 132B141  
**ASSESSOR'S ID**

**LOT TYPE** INT  
**LOT SIZE** IRR  
**ZONE** RS-1  
**BUILDING LINE**  
**ALLEY**

**CENSUS TRACT** 2623.01  
**ADDR. APPD. DATE** ATM

**AFFIDAVITS, EASEMENTS AND RESTRICTIONS**

**COUNCIL DIST.** 11  
**FIRE DISTRICT**  
**FLOOD ZONE**

**GRADING** YES  
**HIGHWAY DEED**  
**SEISMIC STUDY**

**B PROPERTY OWNER**  
 DR S.L. POMER  
 430 S BUNDY DR  
 L.A. CA 90049

**PHONE** 310-4721580  
**SUBDIVISION NO.**

**APPLICANT**  
 RICHARD STELMA  
 3435 OCEAN PK BL STE 112  
 SM, CA 90405

**PHONE** 800-4424320  
**SUBDIVISION NO.**

**ARCHITECT** NAME ADDRESS LIC CLASS ACTIVE STATE LIC NO. CITY BUS. LIC NO. PHONE NO.

**ENGINEER** B 543494 160825-69

**CONTRACTOR**  
 RICHARD STELMA 3435 OCEAN PARK BL STE 112 800-4424320

**PROPOSED USE OF BUILDING** (01) SAME  
**EXISTING USE OF BUILDING** (Leave blank for new buildings) (01) SFD

**DESCRIPTION OF WORK**

- DAMAGE REPAIR <10%
- PATCH PLASTER/ DRYWALL
- INT. NON-STRUCTURAL REMODEL
- DOOR/WINDOW CHANGEOUT
- RE-STUCCO/SIDING
- RE-ROOF

**OTHER (Describe)**  
 FOUNDATION BOLTING PER OWNERS REQUEST VOLUNTARY SEISMIC UPGRADE  
 @ SILL PLATE ANCHORAGE - NO CRIPPLE WALL

**C COMPLETE THIS SECTION ONLY FOR ONE AND TWO FAMILY DWELLINGS INVOLVING MECHANICAL WORK IN CONJUNCTION WITH THE WORK DESCRIBED IN SEC. "B" ABOVE. A SEPARATE PERMIT SHALL BE OBTAINED FROM MECHANICAL BUREAU FOR ANY WORK WHICH DOES NOT MEET ANY OF THE FOLLOWING CONDITIONS**

- ELECTRICAL WORK FOR PANEL SIZE <400 AMPS AND TOTAL FLOOR AREA <15,000 S.F.
- PLUMBING (NOT INCLUDING FIRE SPRINKLERS)
- HVAC WORK FOR HEAT/VENT SIZE < 300,000 BTU AND A.C. SIZE < 25 TONS

**DESCRIPTION OF MECHANICAL WORK (Check applicable boxes above)**

**ELECT. CONTR.** NAME ADDRESS LIC CLASS ACTIVE STATE LIC NO. CITY BUS. LIC NO. PHONE NO.

**PLUMB. CONTR.**

**HVAC CONTR.**

**D NO. OF EXISTING BLDGS. ON LOT AND USE** 2 - SFD GAR

LENGTH	WIDTH	HEIGHT (BUILDING)	FLOOR AREA (BUILDING)
STORIES	GROUP OCCUPANCY	OCCUPANTS PER GROUP	MAX. OCCUPANCY
DWELLING UNITS	GUEST ROOMS	CONSTR. TYPE	LIC. FABRICATOR REQ'D FOR
REQ'D PARKING	PARKING PROVIDED	HEIGHT (ZONING)	FLOOR AREA (ZONING)

**LOCATION OF REQ'D FIRE SPRINKLERS**

**TYPE OF INSPECTION** CS/EQ FS MS GEN  
**DISTRICT INSP. OFFICE** LA VN WLA SP

**LATERAL/FDN. SYSTEMS**

- SHEARWALL
- CONTINUOUS/SPREAD
- EBF/CFB
- PILE/CAISSON
- SMRSF/OMRSF
- MAT/BASE ISOLATION
- OTHER

**SPECIAL INSPECTIONS**

- CONC > 2000 PSI
- MASONRY
- FIELD WELDING
- REBAR WELDS
- GUNITE/SHOTCRETE
- GRADING
- GRADE BEAMS/CAISSONS
- OTHER

FOR CASHIER'S USE ONLY

95WL 29387

**E P.C. NO.** CC

**VALUATION** (including all fixed operating equipment) \$ 2,000.00

**PLAN CHECK** 3512  
**SUPP. PLAN CHECK**  
**E.O. INSTR.** 50.

**HILLSIDE POSTING** 4L  
**PLAN MAINT.**  
**PLAN CHECKED BY** Vasquez

**PRE-INSPECTION**  
**EL. C. PRMT. (20%)**  
**FIRE HYDRANT**  
**D.A. PLAN CHECKED BY**

**INVESTIGATION FEE**  
**PLUMB. PRMT. (28%)**  
**ARTS DEV. FEE**  
**ZONING VERIFIED BY** 7-3-95

**RELOCATION FEE**  
**HVAC PRMT. (13%)**  
**SCHOOL DIST. FEE**  
**APPLICATION APPROVED BY** Vasquez  
**PRINT** 38733  
**SIGN** Vasquez  
**DATE** 7-3-95

**OTHER ATTACHMENTS (Describe)**

- ENERGY SURCH.
- D.A. SURCH.
- SEWER CAP REQ'D

**PLOT PLAN ATTACHED** YES NO  
**OTHER ATTACHMENTS (Describe)** YES NO

Unless a shorter period of time has been established by an official action, plan check approval expires one and a half years after the fee has been paid. This permit expires two years after the fee has been paid or 180 days after the fee has been paid and construction has not commenced; or if work is suspended, discontinued or abandoned for a continuous period of 180 days (Sec. 98.0603 L.A.M.C.). Claims for refund of fees paid on permits must be filed within one year from the date of expiration for building permits granted by the Department of Building and Safety (Sec. 22.12 & 22.13 L.A.M.C.).

07/03/95 04:10:40PM WLO1 T-7072 C 11

BLDG PLAN CHC 35.70

BLDG PERMITS R 42.00

INVOICE # 0038733 BB

EI RESIDENTIAL 0.50

ONE STOP 1.56

SYS DEV 4.69

MISCELLANEOUS 5.00

CITY PLAN SURC 2.33

CARRY 323.47

TO TRAN 7073

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**20180962063**



Pages:  
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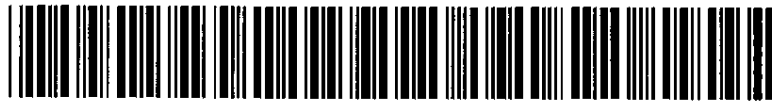
Recorded/Filed in Official Records  
Recorder's Office, Los Angeles County,  
California

09/19/18 AT 02:22PM

FEES:	29.00
TAXES:	0.00
OTHER:	0.00
SB2:	75.00
PAID:	104.00



LEADSHEET



201809193260344

00015747476



009353010

SEQ:  
08

DAR - Courier (Hard Copy)



THIS FORM IS NOT TO BE DUPLICATED

RECORDING REQUESTED BY

CALLISTER, BROBERG & BECKER,  
A LAW CORPORATION  
AND WHEN RECORDED MAIL TO:

Cynthia Jopanda  
P.O. Box 889  
Monterey Park, CA 91754



2

SPACE ABOVE THIS LINE FOR RECORDER'S USE

**AFFIDAVIT - DEATH OF TRUSTEE**

APN: 4404-022-007

STATE OF CALIFORNIA                    )  
  ) §  
COUNTY OF LOS ANGELES            )

CYNTHIA JOPANDA, of legal age, being first duly sworn, deposes and says:

1. KATO POMER is the decedent mentioned in the attached certified copy of Certificate of Death, and is the same person named as Trustee under the SURVIVOR'S TRUST and the POMER FAMILY TRUST, established under the POMER FAMILY TRUST AGREEMENT, dated December 8, 1976, executed by KATO POMER and SYDNEY L. H. POMER as the Trustors (the "Trust").
2. At the time of decedent's death, decedent was the owner, as the Trustee of such Trust, of certain real property acquired by deed recorded on September 1, 2017, as Instrument No. 20170999035, in Official Records of Los Angeles County, California, which real property is commonly known as 430 S. Bundy Drive, Los Angeles, CA 90049, and is more particularly described on Exhibit A attached hereto and made a part hereof.
3. I am the successor Trustee of the same Trust under which said decedent held title as Trustee pursuant to the deed described above, and am designated and empowered pursuant to the terms of said Trust to serve as Trustee thereof.



EXHIBIT A

LEGAL DESCRIPTION

APN: 4404-022-007

The land described herein is situated in the State of California, County of Los Angeles, City of Los Angeles, described as follows:

That portion of Lot 72 of Westgate Acres, in the City of Los Angeles, as per map recorded in Book 7, Pages 90 and 91 of Maps, in the office of the county recorder of said county.

Beginning at the southwesterly corner of said Lot 72; thence along the westerly line of said Lot, North 16° 33' West 123 feet; thence North 76° 18' 37" East 141.58 feet; thence North 77° 03' 47" East 61.80 feet to the northwest corner of the land described in the deed to Ellis E. Lapin and wife, Recorded on May 2, 1955, as Instrument No. 193 in Book 47846, Page 253 of official records of said county; thence along the westerly line of said land of Lapin South 15° 18' 15" East 123.23 feet to the southerly line of said lot; Thence along said southerly line South 76° 38' 14" West 200.70 feet to the point of beginning.

APN: 4404-022-007

STATE OF CALIFORNIA

CERTIFICATION OF VITAL RECORD

COUNTY OF LOS ANGELES

DEPARTMENT OF PUBLIC HEALTH

5

3052018084342

CERTIFICATE OF DEATH

3201819018618

Form containing fields for decedent's personal data, usual residence, informant, spouse/parent information, funeral director, place of death, cause of death, physician's certification, and coroner's use only.

CERTIFIED COPY OF VITAL RECORD

This is a true certified copy of the record filed in the County of Los Angeles Department of Public Health if it bears the Registrar's signature in purple ink



Health Officer and Registrar: Jeffrey P. Gunzenhauser, MD DO 21

DATE ISSUED: APR 26 2018

This copy is not valid unless prepared on an engraved border, displaying the date, seal and signature of the Registrar

ANY ALTERATION OR ERASURE VOIDS THIS CERTIFICATE



CALOSANG01

**“Woodmere” – Sidney Hawks Woodruff Family Residence**  
430 S. Bundy Drive, Los Angeles CA 90049

**Contemporary Photographs**



Street level view – house not visible from Bundy Drive. Entry designed by Landscape Architect Garrett Eckbo visible on lower left of photograph.



Front yard (viewed from northwest toward southeast). Note pebbled concrete pavers handmade by Garrett Eckbo. Protected California Oak partially visible on left.



West wing of house/south elevation viewed from driveway looking northeast



West wing/west-facing elevation – French doors to living room to right, dining room to left



Courtyard Entry – south-facing elevation. Note Garrett Eckbo-designed smooth and pebbled concrete paving plus bricks.



Courtyard Entry – viewed from northeast toward southwest. Seating designed by Eckbo.



Front *Corredor* Entry, arched door on left, viewed from east toward west/northwest



Living room, looking southwest. View of trees/wooded parcel through French doors. Bookcase/window seat installed by Ullmans. Fireplace altered by Pomers.



Living room looking north to Dining Room



Dining room, viewed from southeast toward northwest



Dining room, looking north



Dining room bar "closet" on east wall



Kitchen, looking north



Sliding exterior doors and patio opening from kitchen (Eckbo patio and paving)



Corredor entryway (portion)



Staircase to second floor landing, bookcases & original casement windows (looking south)



Staircase, viewed from second floor landing, looking down and toward north



Sunroom viewed from second floor landing (east, looking west/northwest)



Sunroom (enclosed by Ullmans, formerly open terrace covered by pergola)



Sunroom and rooftop deck/terrace



Sunroom, viewed from northwest toward southeast.



Guest house and rear yard (partial) viewed from northwest toward southeast



Guest house and barbecue/patio, looking northeast



Path in rear yard



Close up of front garden with courtyard area,  
includes a view of a sculpture by artist Jane F. Ullman



AXJ-26-16-A



5-22-38











































430











# City of Los Angeles Department of City Planning

## 3/18/2020 PARCEL PROFILE REPORT

### PROPERTY ADDRESSES

420 S BUNDY DR  
430 S BUNDY DR

### ZIP CODES

90049

### RECENT ACTIVITY

CHC-2020-1883-HCM  
ENV-2020-1884-CE

### CASE NUMBERS

CPC-2014-1457-SP  
CPC-2005-8252-CA  
CPC-16829B  
ORD-186108  
ORD-171492  
ORD-171227  
ORD-163205  
ORD-129957  
ORD-129279  
ENV-2014-1458-EIR-SE-CE  
ENV-2005-8253-ND  
PRIOR-07/29/1962

### Address/Legal Information

PIN Number	132B141 816
Lot/Parcel Area (Calculated)	24,985.8 (sq ft)
Thomas Brothers Grid	PAGE 631 - GRID G4
Assessor Parcel No. (APN)	4404022007
Tract	WESTGATE ACRES
Map Reference	M B 7-90/91
Block	None
Lot	PT 72
Arb (Lot Cut Reference)	12
Map Sheet	132B141

### Jurisdictional Information

Community Plan Area	Brentwood - Pacific Palisades
Area Planning Commission	West Los Angeles
Neighborhood Council	None
Council District	CD 11 - Mike Bonin
Census Tract #	2640.00
LADBS District Office	West Los Angeles

### Planning and Zoning Information

Special Notes	None
Zoning	RS-1
Zoning Information (ZI)	ZI-2462 Modifications to SF Zones and SF Zone Hillside Area Regulations ZI-2192 West Los Angeles Transportation Improvement and Mitigation
General Plan Land Use	Low Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	West Los Angeles Transportation Improvement and Mitigation
Subarea	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No
SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None

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

Affordable Housing Linkage Fee	
Residential Market Area	High
Non-Residential Market Area	High
Transit Oriented Communities (TOC)	Not Eligible
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
<b>Assessor Information</b>	
Assessor Parcel No. (APN)	4404022007
Ownership (Assessor)	
Owner1	JOPANDA,CYNTHIA TR POMER DECD TRUST
Address	0 PO BOX 889 MONTEREY PARK CA 91754
Ownership (Bureau of Engineering, Land Records)	
Owner	POMER, KATO (TRS) POMER FAMILY TRUST DTD 12-8-76
Address	430 S BUNDY DRIVE LOS ANGELES CA 90049
APN Area (Co. Public Works)*	0.583 (ac)
Use Code	0100 - Residential - Single Family Residence
Assessed Land Val.	\$223,937
Assessed Improvement Val.	\$89,425
Last Owner Change	09/19/2018
Last Sale Amount	\$0
Tax Rate Area	67
Deed Ref No. (City Clerk)	343486 335220 1098168 1034343 0532950
Building 1	
Year Built	1917
Building Class	D8C
Number of Units	1
Number of Bedrooms	5
Number of Bathrooms	3
Building Square Footage	3,114.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Rent Stabilization Ordinance (RSO)	No [APN: 4404022007]
<b>Additional Information</b>	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None

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High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Wells	None

### Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	Within Fault Zone
Nearest Fault (Name)	Santa Monica Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Moderately / Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	-75.00000000
Maximum Magnitude	6.60000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	Yes
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

### Economic Development Areas

Business Improvement District	None
Hubzone	Not Qualified
Opportunity Zone	No
Promise Zone	None
State Enterprise Zone	None

### Housing

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	<a href="http://hcidla.lacity.org">http://hcidla.lacity.org</a>
Rent Stabilization Ordinance (RSO)	No [APN: 4404022007]
Ellis Act Property	No

### Public Safety

Police Information	
Bureau	West
Division / Station	West Los Angeles
Reporting District	826
Fire Information	
Bureau	West
Batallion	9
District / Fire Station	19
Red Flag Restricted Parking	No

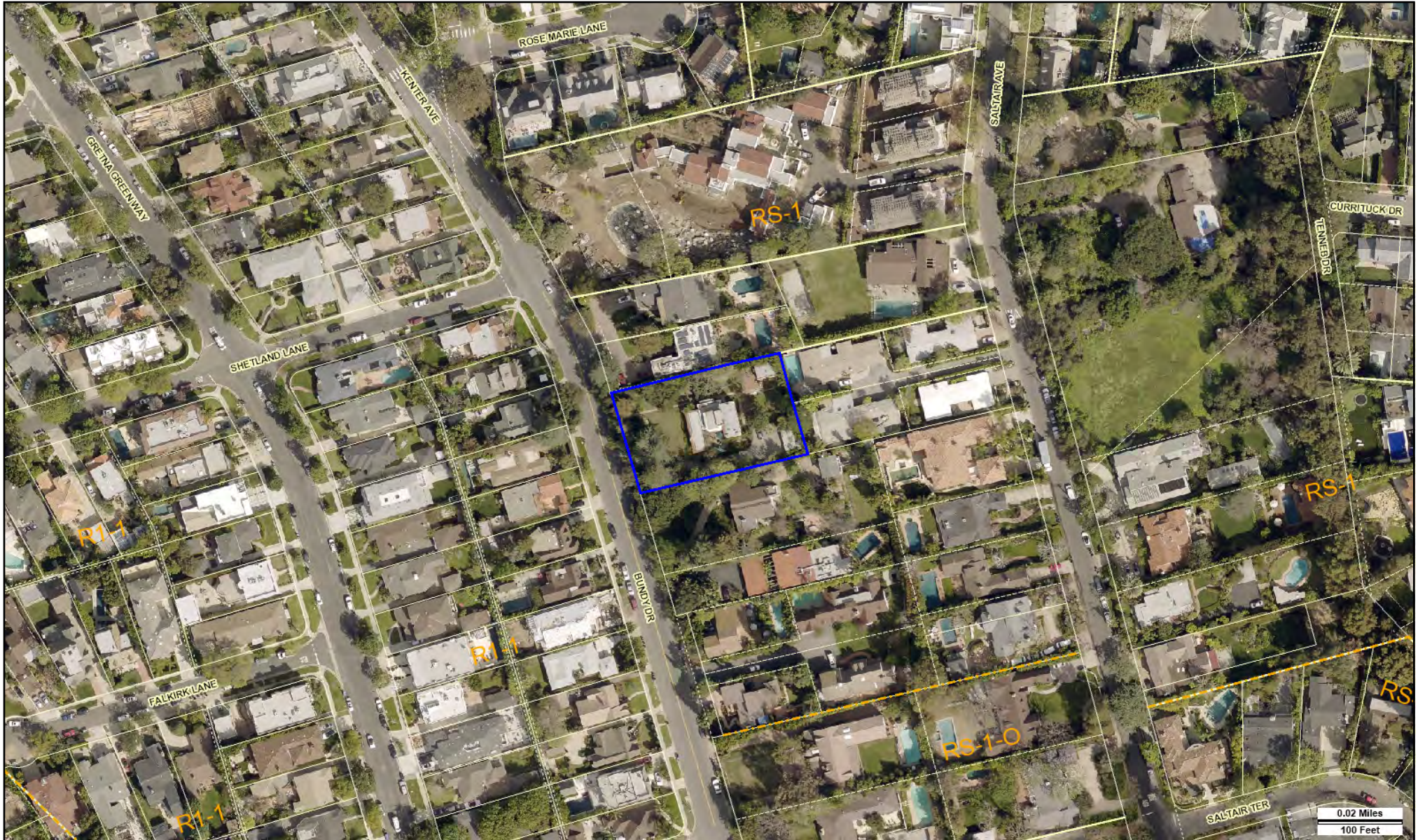
## CASE SUMMARIES

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

Case Number:	CPC-2014-1457-SP
Required Action(s):	SP-SPECIFIC PLAN (INCLUDING AMENDMENTS)
Project Descriptions(s):	SPECIFIC PLAN AMENDMENT
Case Number:	CPC-2005-8252-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	AN ORDINANCE ESTABLISHING PERMANENT REGULATIONS IMPLEMENTING THE MELLO ACT IN THE COASTAL ZONE.
Case Number:	ENV-2014-1458-EIR-SE-CE
Required Action(s):	SE-STATUTORY EXEMPTIONS CE-CATEGORICAL EXEMPTION EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	ENVIRONMENTAL IMPACT REPORT
Case Number:	ENV-2005-8253-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	AN ORDINANCE ESTABLISHING PERMANENT REGULATIONS IMPLEMENTING THE MELLO ACT IN THE COASTAL ZONE.

## DATA NOT AVAILABLE

CPC-16829B  
ORD-186108  
ORD-171492  
ORD-171227  
ORD-163205  
ORD-129957  
ORD-129279  
PRIOR-07/29/1962



Address: 420 S BUNDY DR

APN: 4404022007

PIN #: 132B141 816

Tract: WESTGATE ACRES

Block: None

Lot: PT 72

Arb: 12

Zoning: RS-1

General Plan: Low Residential

