

City Landmark Assessment and Evaluation Report

**Rosenstiel Residence
1210 Coldwater Canyon Drive
Beverly Hills, California 90210**



Prepared for

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Arts + Architecture, December 1951

“Baroque’s Lost Chords Recovered by Quintet.” *Los Angeles Times*, August 18, 1961.

California Book of Homes, Book 6, 1951

“In Beverly Hills.” *Los Angeles Times*, February 19, 1950.

I. INTRODUCTION

A. EXECUTIVE SUMMARY

This City landmark assessment and evaluation report (“Assessment”), completed by ESA PCR, documents and evaluates the local significance and eligibility of the Rosenstiel Residence (“Residence”) located at 1210 Coldwater Canyon Drive (Assessor Parcel Number: 4350-017-021), Beverly Hills, Los Angeles County, California (“subject property”). In 1950, the subject property was improved with a single-family residence and attached garage designed by the architectural firm of Gruen + Krummeck in the Mid-Century Modern Style and constructed by Morley Building Company for owners Robert and Carol Rosenstiel. This Assessment includes a discussion of the survey methods used, regulatory setting and eligibility criteria, a brief historic context of the properties and surrounding area, and an architectural description, integrity analysis, and significance evaluation of the subject property.

ESA PCR’s investigations included a pedestrian survey, intensive research, and a thorough evaluation of the subject property. The subject property was evaluated based on the following historical themes: Post-War development of Beverly Hills (1945-1965); Architect Victor Gruen (1903-1980); and the Mid-Century Modern Style (1940-1980). ESA PCR also researched the history of occupancy and construction of the subject property. The period of significance associated with the subject property was identified as 1950-1962, the years in which Gruen designed the original house, along with several minor modifications and a child’s bedroom addition.

Our research was aided by the availability of extensive documentation in possession of the property owner and City of Beverly Hills. We reviewed architectural drawings dating from 1949 to 1962 that cover the original design and construction of the house as well as the additions/changes initiated by the first owners, Robert and Carol Rosenstiel, in 1952, 1954, 1956 and 1962. These drawings encompass work by produced by Gruen + Krummeck, Victor Gruen, AIA, and Victor Gruen Associates. We also had access to film footage recording construction of the house from site preparation to completion; access to circa 1950-1951 and circa 2005 photographs of the house by Julius Schulman; access to Field Notes for repairs, remodeling, and addition carried out between 2005 and 2009; and a copy of the 1951 issue of the *California Book of Homes*. Our supplementary research found that the house had also been published in the *Los Angeles Times* (1950), *Arts and Architecture* (1951), and *Contract Interiors* (now *Interiors*) magazine (1951).

Following these investigations, ESA PCR concluded the Rosenstiel Residence appears to satisfy the requirements of the City of Beverly Hills Landmark criteria, as summarized below. The subject property appears to satisfy all of the requirements of subsection A, as the subject property is over 45 years in age, embodies the distinctive characteristics of the Mid-Century Modern style, retains sufficient integrity from its period of significance (1950-1962), the years during which the house was constructed and remodeled by master architect Victor Gruen for the original owners), and embodies historic value. Furthermore, the subject property satisfies Criterion B.2, as an exceptional work by master architect Victor Gruen who

is listed on the Beverly Hills List of Master Architects and is an iconic property representing a rare example of Victor Gruen's residential work located at a highly visible location along Coldwater Canyon Drive. Lastly, the nomination for the subject property is owner initiated and the owner agrees to the landmark designation therefore satisfying Criterion B.6. In summary, the subject property meets all the requirements necessary to be eligible as a Beverly Hills Landmark.

B. LOCATION

The Rosenstiel Residence is located on Lot 18 of Tract 9347 in the City of Beverly Hills at the northeast corner of Coldwater Canyon Drive at the intersection with Lindacrest Drive. Two sides of the residence are visible from the street as shown in **Figure 1**, *Aerial Photograph and Vicinity Map for Subject Property*. The single-family residence sits on an irregularly shaped parcel covering an area of approximately 20,290 square feet. The subject property is located in a residential area developed with single-family residences constructed largely after 1950.

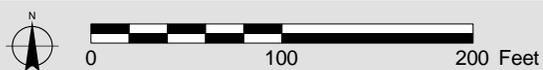
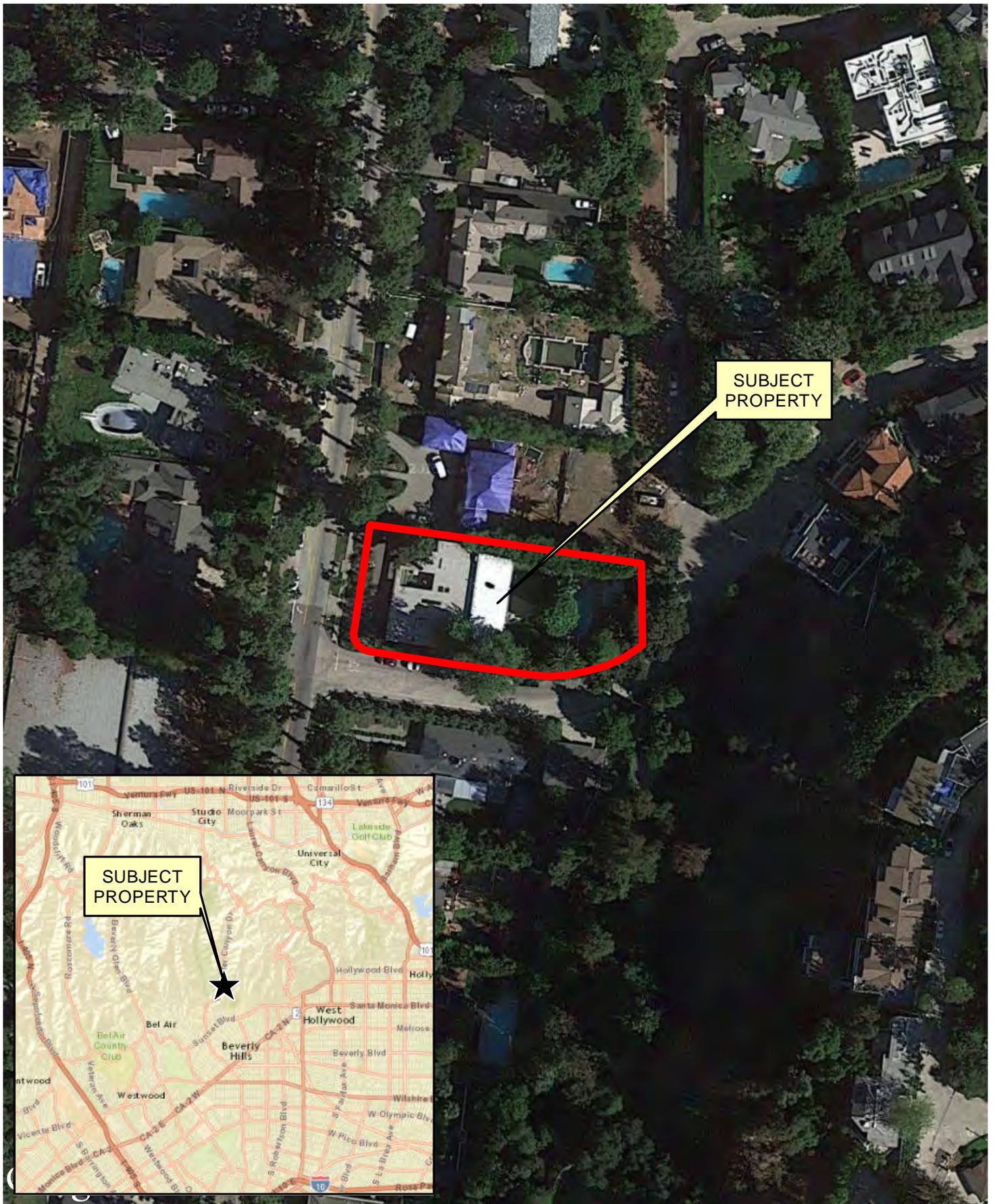
C. METHODOLOGY

This Assessment Report was conducted by ESA PCR's Historic Resources Division personnel Margarita C. Jerabek, Ph.D., Director of Historic Resources, Amanda Y. Kainer, M.S., Senior Architectural Historian, and Stephanie Hodal, M.H.C. Candidate, Architectural Historian Intern, who meet and exceed the Secretary of the Interior's Professional Qualification Standards in history and architectural history.¹ Professional qualifications are provided in Appendix A.

The historical resources evaluation performed the following tasks for the study:

- Intensive pedestrian survey of the property and vicinity conducted. Utilized the survey methodology of the State Office of Historic Preservation.
- Conducted site-specific research on the property utilizing building permits, City directories, historic photographs, California Index, Columbia University Avery Index of Architectural Periodicals, Online Archive of California, Library of Congress Victor Gruen Papers, University of Wyoming American Heritage Center Victor Gruen Papers, Julius Schulman Photography Archive Getty Research Institute, USC Digital Collections, historical *Los Angeles Times*, historical *Beverly Hills Citizen*, and other published sources.
- Examined physical evidence and reviewed City of Beverly Hills building permits and Los Angeles County Assessor records to determine history of construction and alterations.
- Reviewed architectural drawings dating from 1949 to 1962 that cover the original design and construction of the house as well as the additions/changes initiated by the

¹ *The Professional Qualification Standards are requirements used by the National Park Service and have been published in the Code of Federal Regulations ("CFR"), 36 CFR Part 61.*



Aerial Photograph and Vicinity Map for Subject Property

1210 Coldwater Canyon Dr, Beverly Hills
Source: ESRI Street Map, 2009; PCR Services Corporation, 2016.

FIGURE

1

first owners, Robert and Carol Rosenstiel, in 1952, 1954, 1956 and 1962. These drawings encompass work by Gruen + Krummeck, Victor Gruen, AIA, and Victor Gruen Associates.

- Also reviewed, film footage recording construction of the house from site preparation to completion; circa 1950-1951 and circa 2005 photographs of the house by Julius Schulman; Field Notes for repairs, remodeling, and addition carried out between 2003 – 2009; the 1951 issue of *California Book of Homes*; and the December 1951 issue of *Arts and Architecture*.
- Reviewed and analyzed ordinances, statutes, regulations, bulletins, and technical materials relating to local historic preservation, designation assessment processes, and related programs.
- Evaluated potential historic resources based upon criteria used by the City of Beverly Hills Historic Preservation Ordinance.

II. REGULATORY FRAMEWORK

A. CITY OF BEVERLY HILLS

The City’s Historic Preservation Ordinance (Municipal Code Title 10 Chapter 3 Article 32; BHMC 10-3- 32) authorizes the Cultural Heritage Commission (“CHC”) to recommend the nomination of properties as local landmarks to the City Council. The Council may designate local landmarks and historic districts by the procedures outlined in the ordinance. The Preservation Ordinance also establishes criteria and the process for evaluating and designating properties as potential local landmarks. Under the City’s criteria a property must be more than 45 years old, unless it possesses exceptional significance; retain sufficient historical integrity to physically illustrate its significance; and satisfy significance criteria.

To be eligible for local designation as a historic landmark, properties must satisfy the following criteria:

A. A Landmark must satisfy all of the following requirements:

1. It is at least forty five (45) years of age, or is a property of extraordinary significance;
2. It possesses high artistic or aesthetic value, and embodies the distinctive characteristics of an architectural style or architectural type or architectural period;
3. It retains substantial integrity from its period of significance; and
4. It has continued historic value to the community such that its designation as a landmark is reasonable and necessary to promote and further the purposes of this article.

B. In addition to the requirements set forth in Paragraph A above, a landmark must satisfy at least one of the following requirements:

1. It is listed on the National Register of Historic Places;
2. It is an exceptional work by a master architect;
3. It is an exceptional work that was owned and occupied by a person of great importance, and was directly connected to a momentous event in the person's endeavors or the history of the nation. For purposes of this paragraph, personal events such as birth, death, marriage, social interaction, and the like shall not be deemed to be momentous;
4. It is an exceptional property that was owned and occupied by a person of great local prominence;
5. It is an iconic property; or
6. The landmark designation procedure is initiated, or expressly agreed to, by the owner(s) of the property.

Properties eligible for local landmark designation must retain integrity from their period of significance, as stipulated under Criterion A.3 described above. While the City of Beverly Hills does not define integrity thresholds, the National and California Registers have specific language regarding integrity. In accordance with the guidelines of the National Register, “integrity is the ability of a property to convey its significance.” According to *National Register Bulletin 15*, the National Register recognizes seven aspects or qualities that, in various combinations, define integrity: evaluated in regard to the retention of location, design, setting, materials, workmanship, feeling, and association. The seven aspects of integrity are describes as follows:

1. *Location* is the place where the historic property was constructed or the place where the historic event occurred. The relationship between the property and its location is often important to understanding why the property was created or why something happened. The actual location of a historic property, complemented by its setting, is particularly important in recapturing the sense of historic events and persons. Except in rare cases, the relationship between a property and its historic associations is destroyed if the property is moved.
2. *Design* is the combination of elements that create the form, plan, space, structure, and style of a property. It results from conscious decisions made during the original conception and planning of a property (or its significant alteration) and applies to activities as diverse as community planning, engineering, architecture, and landscape architecture. Design includes such elements as organization of space, proportion, scale, technology, ornamentation, and materials. A property’s design reflects historic functions and technologies as well as aesthetics. It includes such considerations as the structural system; massing; arrangement of spaces; pattern of fenestration;

textures and colors of surface materials; type, amount and style of ornamental detailing; and arrangement and type of plantings in a designed landscape.

3. *Setting* is the physical environment of a historic property. Whereas location refers to the specific place where a property was built or an event occurred, setting refers to the *character* of the place in which the property played its historic role. It involves *how*, not just where, the property is situated and its relationship to surrounding features and open space.
4. *Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans' labor and skill in constructing or altering a building, structure, object, or site. Workmanship can apply to the property as a whole or to its individual components.
5. *Materials* are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The choice and combination of materials reveal the preferences of those who created the property and indicate the availability of particular types of materials and technologies. A property must retain key exterior materials dating from the period of its historic significance.
6. *Feeling* is a property's expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, taken together, convey the property's historic character.
7. *Association* is the direct link between an important historic event or person and a historic property. A property retains association if it *is* the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer.²

To retain historic integrity, a property will always possess most of the aspects and depending upon its significance, retention of specific aspects of integrity may be paramount for a property to convey its significance.³ Determining which of these aspects are most important to a particular property requires knowing why, where and when a property is significant.⁴ For properties that are considered significant under National Register Criteria A and B, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* ("National Register Bulletin 15") explains, "a property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or

² *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, 44-45, <http://www.nps.gov/nr/publications/bulletins/pdfs/nrb15.pdf>, accessed July 7, 2013.

³ *The National Register defines a property as an "area of land containing a single historic resource or a group of resources, and constituting a single entry in the National Register of Historic Places." A "Historic Property" is defined as "any prehistoric or historic district, site, building, structure, or object at the time it attained historic significance. Glossary of National Register Terms,* http://www.nps.gov/nr/publications/bulletins/nrb16a/nrb16a_appendix_IV.htm, accessed June 1, 2013.

⁴ *National Register Bulletin 15*, p. 44.

person(s).”⁵ In assessing the integrity of properties that are considered significant under National Register Criterion C, *National Register Bulletin 15* states, “a property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique.”⁶

III. HISTORICAL BACKGROUND

The historic context developed below presents the background necessary to evaluate the historical and architectural significance of the Rosenstiel Residence, including the history of construction and alterations, occupancy history, and information on the architect and contractor associated with the residence. The period of significance associated with subject property is 1950 through 1962, the years in which Gruen designed the original house, along with several minor modifications and a bedroom addition. Historical themes discussed below that are associated with the subject property include the following: Post-War Development of Beverly Hills (1945-1965), Architect Victor Gruen (1903-1980), and the Mid-Century Modern style (1940-1980).

A. POST WAR DEVELOPMENT IN BEVERLY HILLS (1945 - 1965)

In 1920, the City of Beverly Hills was a largely vacant area retaining vestiges of its rural past and was a city in transition. During the 1920s, Beverly Hills became a haven for movie stars and during this period a unique architectural identity emerged in connection with the Movie Colony. Exhibiting a definite element of self-expression and theatricality, houses such as Pickfair, Dias Dorados, and Greenacres established a standard quickly followed in varying degrees of extravagance by silent film stars Charles Chaplin, Tom Mix, Buster Keaton, Gloria Swanson and Pola Negri. Prominent architects such as Gordon Kaufmann, Wallace Neff, Paul R. Williams, and Robert Farquhar provided architectural villas for movie moguls and producers, generally in variants of the Period Revival style.⁷ By the end of the 1920s, development of the downtown area had been completed and local residential development had risen in response to an increase in population from 700 people in 1920 to 12,000 in 1926. During the ensuing decade, the architectural character of Beverly Hills as we know it today was established. Commercial development in the downtown core and multi-family development in the area south of Wilshire and Santa Monica Boulevards completed the transformation of the City from a semi-rural into an urban environment. Stylistically, residential architecture ranged from the Spanish Colonial Revival and Period Revival styles (Tudor, French, Georgian, Colonial, and Mediterranean) through Art Deco and Streamline

⁵ “A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property’s historic character. . . Because feeling and association depend on individual perceptions, their retention alone is never sufficient to support eligibility of a property for the National Register.” *Ibid*, p. 46.

⁶ “A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.” *Ibid*.

⁷ PCR Services Corporation. *Historic Resources Survey Report, City of Beverly Hills. June 2004. p 11 – 16*

Moderne. During the mid-1930s, Beverly Hills became one of the areas of Southern California most closely identified with the Hollywood Regency style, a marriage between the elegance of early nineteenth century idioms and sophisticated Moderne stylized forms characterized by exaggerated Mansard roofs found in the work of John Woolf and other decorators.⁸

By the end of World War II, Beverly Hills was largely developed but the intensity of land use and population growth continued. The subdivision of large estates and ranches north of Sunset accelerated in this period leading to such projects as the Trousdale Estates (beginning in 1955)⁹ and to the development of canyon parcels that, although subdivided early by the Rodeo Land and Water Company, remained unimproved and agricultural. Existing structures in the commercial area began to be demolished and replaced with new apartments, stores, and office in the International Style. While the vast majority of residential construction and remodeling continued to be Period Revival in character, a growing number of single-family homes in a modern idiom emerged.¹⁰

Coldwater Canyon had been the primary site for Beverly Hills' water supply hosting wells for the Rodeo Land and Water Company (1909), a reservoir (1928) and eventually a road connecting through to Mulholland Drive (1932).¹¹ Tract 9347 occupied by 1210 Coldwater Canyon Drive was subdivided by the Rodeo Land and Water Company in 1929 but remained unimproved until the 1950s. The street was still largely agricultural in character in 1950 when the Rosenstiel Residence was constructed but was quickly built up on either side of the Drive by 1955 after which development moved up and into the hills (Figures 2 and 3). The best architects practicing in Southern California built throughout the hills in the ensuing years, frequently at a smaller scale and in the Mid-Century Modern style.

⁸ *Ibid*, pps 11-16.

⁹ *Over the Top: The Architectural History of Trousdale Estates Beverly Hills*. Accessed April 2016. <http://www.trousdale-overthetop.com/1960s>

¹⁰ *PCR Services Corporation Ibid*, pps 11-16.

¹¹ *Anderson, Rover S. Beverly Hills: The First 100 Years*. New York: Rizzoli, 2014, p 160-161.



Figure 2: 1948 Coldwater at Lindacrest (HistoricAerials.com)



Figure 3: 1952 Coldwater at Lindacrest (HistoricAerials.com)

B. CONSTRUCTION HISTORY

A construction history for the subject property was developed utilizing building permits on file at the City of Beverly Hills and is summarized in Table 1, below. Prints of the original drawings for the house as well as drawings for subsequent additions and changes made by Gruen for Rosenstiel from 1949 through 1962 were made available for our review by the owner. These drawings encompass all work performed by Gruen as his office evolved under the names Gruen + Krummeck, Victor Gruen, AIA, and Victor Gruen Associates. Field Inspection Reports covering remodeling and additions between February 2004 and April 2007 were also made available for our review by the City of Beverly Hills. Two short film segments of approximately four minutes each were reviewed showing the construction of the house, focusing on the exterior of the Residence, from trenching for the foundation through to completion.

The Residence was owned by the Rosenstiel family from its construction in 1950 until its first sale in 2003. During their tenure, the family initiated four minor remodels to the house, each carried out by Gruen. Later on, between 2003 and 2006 the house and pool were updated and repaired by a second owner; and a third owner undertook repairs to the pool house, garden wall, and interior and exterior wood paneling between 2006 and 2009.

The earliest drawings for the Residence are dated December 1949 and four permits for construction of the house, bath house, pool, and fence were issued in 1950. The permits for the house and bath house were issued on January 23, 1950. These describe a one-story single-family residence and garage with an accompanying bath house to be built at the same time as the residence on a 78.5' x 122.79' corner lot. The 3,100 square foot house was to have a concrete foundation, brick chimney, wood frame and stucco envelope, and interior plaster walls with 18' ceilings in the living room. All construction was to be set back 40' at the front along Coldwater Canyon Drive, 6' at the rear, and alternately 10' and 5'-6" at the side along Lindacrest Drive. The architect was Gruen + Krummeck with contractor Morley Building Company. The house construction was valued at \$30,000 and the bath house construction at \$3,000.

Permits for the swimming pool and a fence were issued in April and in June 1950 respectively. The architect for the pool was R. J. Kadow with King Construction Company as contractor at a cost of \$2800. The fence was part of the contract with Gruen + Krummeck and Morley Building Company at a cost of \$400. The fence was to be within the rear one-half of the property parallel to and set back from the side street on the property line at a height of 6'.

From the completion of the house to 1962, the Rosenstiel's undertook four changes to the house. In 1952, again with Gruen + Krummeck and Morley Building Company, they altered an opening into the maid's room and bath for \$800. In 1954, with Security Builders, they inserted a partition wall between the kitchen and the service porch at a cost of \$450. In 1956, now with Victor Gruen, AIA, and Ross Construction Corporation, the family completed a one-story stucco addition to the house placed in the northwest corner of the play-yard for \$5,500. In 1962 the family made a final change, extending the northeast corner of the master

bedroom to create an exercise room and den. This was designed by Victor Gruen Associates with Ross Construction for \$2450.

No additional permitted changes were made to the house for the next forty-one years. At Robert Rosenstiel's death in 2003, the house was sold to Kevin Augunas and Hathaway Pogue.

Between 2003 and 2006, Augunas and Pogue undertook five improvements that updated and repaired fixtures and finishes and added a small amount of area to the existing floor plan. Three permits were issued in 2003. The first, for \$150,000, addressed an addition to the existing kitchen and dressing room and the remodel of the kitchen, master suite, bath dressing area, hallway, powder room, and pantry with engineer Gagan Singh Bains and contractor Natan Minc. These changes added 140 square feet to the house. The second permit removed drywall in a non-structural demolition carried out by Alliance Environmental Group for \$800 and the third permit allowed a second non-structural demolition for \$4000 with Natan Minc.

In 2004, Hathaway and Pogue working with Michael Nolan as architect and Safe-Way Sandblasting Company, sandblasted the house and garage for \$800. Two years later, in 2006, the swimming pool was re-plastered by Gemini Pool Plastering for \$3,500.

In 2006 the house was sold to its third owner, Michel and Sally Perrin who – between 2006 and 2009 - continued the process of updating the property. In 2006, the interior and exterior wood paneling on the house was sandblasted by Safe-Way Sandblasting for \$2,000 and a block wall was reconfigured to enclose the interior courtyard for a water fountain with Montalba Architects, Gordon Polon Engineer and contractor Timothy Swain and Company for \$10,000. Based on our site visit and review of historic and current photos, the sandblasting does not appear to have affected the wood and the materials appear to have been appropriately treated. In 2007, with Villa Smith as architect, the pool house and cabana was remodeled for \$15,000 and in 2008 the pool house was reroofed and reflashed for \$3,200. It appears that work on the pool house exceeded the permitted construction timeline and was completed in 2009.

Table 1

1210 Coldwater Canyon Drive Building Permits

Issued	Permit#	Owner	Architect/ Engineer	Contractor	Valuation	Description
1/23/1950	24616	R. F. Rosenstiel	Gruen + Krummeck (A)	Morley Building Company	\$30,000	Single family residence and garage, one-story, 3,100sf on 78.5 x 122.79 lot, concrete foundation, brick chimney, wood frame and stucco envelope, interior plaster walls. 18' ceiling living room. Set back 40' front, 6' rear, 10' and 5'-6" side.
1/23/1950	24617	R. F. Rosenstiel	Gruen + Krummeck (A)	Morley Building Company	\$3000	Bath house to be built at same time as residence.
4/27/1950	24871	R. F. Rosenstiel	R. J. Kadow (A)	King Construction Company	\$2800	Swimming pool.
6/29/1950	25074	R. F. Rosenstiel	Gruen + Krummeck (A)	Morley Building Company	\$400	Fence within rear one-half of side-street setback. 6' high on property line. Note: sketch included.
1/9/1952	26580	R. F. Rosenstiel	Gruen + Krummeck (A)	Morley Building Company	\$800	Alter opening room into maid's room and bath.
1/28/1954	28826			Security Builders	\$450	Partition wall between kitchen and service porch
10/24/1956	25736		Victor Gruen, AIA(A)	Ross Construction Corporation	\$5500	Addition to residence. One story, stucco walls.
10/9/1962	620970		Victor Gruen Associates (A)	Ross Construction Corporation	\$2450	Room extension to create exercise room and den.

Issued	Permit#	Owner	Architect/ Engineer	Contractor	Valuation	Description
12/18/2003	BS0316168	Pogue & Augunas	Gagan Singh Bains (E)	Natan Minc	\$150,000	Building addition to existing kitchen, dressing room, remodel kitchen, master suite, bath dressing, hallway, powder and pantry. Note: floor area added 140sf bringing new building area to 4489sf.
12/22/2003	BS0316284	Robert F. Rosenstiel Trust		Alliance Environmental Group	\$800	Remove drywall and non-structural demolition.
12/29/2003	BS0316411	Kevin Augunas		Natan Minc	\$4000	Non-structural demolition.
9/10/2004	BS0412320	Pogue, Hathaway	Michael Nolan (A)	Safe-Way Sandblasting Company, Inc.	\$800	Sandblast house with attached garage.
2/1/2006	BS0605083	Hathaway Pogue		Gemini Pool Plastering	\$3500	Replaster swimming pool.
8/29/2006	BS0640314	Mr. Perrin		Safe-Way Sandblasting Company, Inc.	\$2000	Sandblast interior and exterior wood.
9/27/2006	BS0648742	Michel Perrin	Montalba Architects, Inc. (A) Gordon Polon (E)	Timothy Swain + Company	\$10,000	Block wall to enclose interior courtyard for water fountain. "Owner builder."
10/16/2007	BS0759011	Michel Perrin	Villa Smith (A)		\$15,000	Pool house/cabana remodel: work w/o permits (no electrical at this time) - investigative fees charged.
1/18/2008	BS0802854	Michel Perrin			\$3200	Reroof pool house/cabana. Tear off existing roof, new edge metal and flashings. Re-roof flat roof. (owner-builder)
4/10/2009	BS0912383	Michel Perrin		Timothy Swain + Company	\$1000	Reinstate expired permit #BS0759011 for final inspection.

Issued	Permit#	Owner	Architect/ Engineer	Contractor	Valuation	Description
4/10/2009	BS0912387	Michel Perrin		Timothy Swain + Company	\$1000	Reinstate expired permit #BS0648742 for final inspection.

***Note:**

Architectural drawings from 1950 – 1962 are available covering the original design and construction of the house as well as the additions/changes initiated by the first owners, Robert and Carol Rosenstiel, in 1952, 1954, 1956 and 1962. These drawings encompass all work by Gruen + Krummeck, Victor Gruen, AIA, and Victor Gruen Associates.

Field Inspection Reports are available for later remodeling and additions occurring between February 2004 and April 2007 with the property's third owners, Michel and Sally Perrin. Field Report #030005425 covers February 13- November 29, 2004, Field Inspection Report #060016134 covers January 24, 2007- April 27, 2009, and Field Inspection Report #070018968 covers November 28, 2007-April 27, 2007.

C. OCCUPANCY HISTORY

City of Beverly Hills directories, U.S. Census records, and other sources were reviewed to determine if the subject property has an association with the productive life of an historically significant person. Research indicates that the subject property was owned and occupied by the Rosenstiel family from 1950 through 2003, owned by Kevin Augunas and Hathaway Pogue from 2003 to 2006, and then sold to Michel and Sally Perrin in August 2006 who remain as the owners today.

Robert Frances Rosenstiel (b. 1918, Chicago – d. 2003, Beverly Hills) commissioned the subject property in 1949 and remained the owner of 1210 Coldwater Canyon until 2003. He was a graduate of UCLA, a World War Two veteran, and a Certified Public Accountant who specialized in healthcare finance. Except for a brief period working for this father-in-law's garment company, he worked most of his career for Touche Ross, one of the predecessor firms of Deloitte & Touche. Rosenstiel married Carol Greenfeld (b.1924, New York – d.1985, Beverly Hills) in May 1949 and together they had two children, Paul and Anne. According to his June 7, 2003, obituary in the *Los Angeles Times*, Robert was a member of numerous boards including those of California Blue Shield and the Constitutional Rights Foundation.¹²

Carol Rosenstiel was a graduate of New York City's progressive Ethical Culture Fieldston School and the arts-focused Bennington College in Vermont where she began studying music, in particular the clavichord and the harpsichord. She was a protégé of Ralph Kirkpatrick, an early music historian and leader in the revival of the harpsichord who, himself, had studied with Nadia Boulanger and Wanda Landowska. Rosenstiel studied at Julliard and began performing the baroque repertoire at chamber music venues throughout the city, establishing herself in the midst of this emerging genre. At her marriage in 1949, she moved from New York to Los Angeles.

In Los Angeles, Rosenstiel again established herself as a professional harpsichordist, performing both early and contemporary music. She became associated with a concert series known as Evenings on the Roof that was one of the city's only venues for classical and contemporary music in front of a live audience. It was an outgrowth of the unusual musical culture in Los Angeles, awash in accomplished classical musicians – many of them émigrés from Europe in the wake of Hitler's rise to power – performing for the movie and radio industry. With the Evenings program – later, simply, Concerts on the Roof - Rosenstiel performed in a least seventeen concerts between 1954 and 1962.¹³ By 1955 she had formed her own quintet, the Los Angeles Baroque Players. Numerous articles in the *Los Angeles Times* in the 1950s and early 1960s announced and reviewed the contemporary and early music programs in which she appeared throughout Los Angeles, in San Diego and La Jolla,

¹² "Robert F. Rosenstiel." *Los Angeles Times Obituaries*. June 7, 2003.

¹³ Morton, Arthur and Herbert. *Monday Evening Concerts 1954-1971: The Lawrence Morton Years*. Los Angeles: Arthur and Herbert Norton. 1993., p 38.

and at the Ojai Festival. She is credited as a harpsichord soloist on *Don Carlo Gesualdo: Prince of Madrigalists* (Columbia Master Works KS 6318, reissued 1961).¹⁴

The Monday Evening Concerts were a pioneering Los Angeles chamber program that ran between 1939 and 1971 to perform challenging new music. The series introduced works of Igor Stravinsky, Arnold Schoenberg, Lukas Foss, Pierre Boulez, and John Cage and were an early venue for Robert Craft and Michael Tilson Thomas among others.¹⁵ A letter written by Carol Rosenstiel to Lawrence Morton recounted a 1953 rehearsal held at the house before one of the Evening Concerts. Robert Craft had invited Igor Stravinsky and Aldous Huxley to attend. She wrote that “Stravinsky accepted a Scotch offered to him by Bob Rosenstiel” and that the two famous guests were “captivated by the music.” She also mentioned that Stravinsky was absorbed by the Rosenstiel children’s toys and that Mrs. Rosenstiel’s mother had commented that Aldous Huxley “couldn’t keep his eyes off” of Carol.¹⁶

Carol Rosenstiel had lived with polio since she was 2-1/2 years old, relying on leg braces with body corsets and crutches, or a wheelchair for all movement. Although receiving the best possible medical treatment available for a chronic condition, including time at the polio clinics at Warm Springs, Georgia, this disease colored every aspect of her life. It also determined her selection of a musical instrument at which she could sit and which required little use of feet or legs. As Mrs. Rosenstiel aged, she developed postpolio syndrome, which further weakened her muscular strength and significantly increased her pain. She ended her career as a professional musician, with its long daily practice sessions and concerts, in 1964 at age 40.¹⁷

Her career thrived in the same time period that Early and Baroque music were being rediscovered, as music historians uncovered ancient scores, compositions, and composers. While the new material was documented and recorded in Europe, these discoveries were resonating throughout the world, particularly in the conservatories in the United States and among sophisticated urban classical music listeners. A postwar Baroque revival was energized by the interests of record companies releasing performances played on modern instruments in small chamber ensembles with the addition of one antique instrument: the harpsichord, which had gone extinct in response to the nineteenth century preference for the piano. By the 1950s a wave of performers and ensembles in this genre, now performing on antique or recreated “original” instruments, swept the classical world. Nikolaus Harnoncourt

¹⁴ “Don Carlo Gesualdo – Prince of Madrigalists/Tributes to His Astonishing Life & Music.” *Discogs.com*. Accessed April 2016. <https://www.discogs.com/Don-Carlo-Gesualdo-Prince-Of-Madrigalists-Tributes-To-His-Astonishing-Life-Music/release/5203436>

¹⁵ Crawford, Dorothy Lamb. *Evenings on and Off the Roof: Pioneering Concerts in Los Angeles 1939-1971*. Berkeley: University of California Press, 1995.

¹⁶ Outhier, Sara Diane., “Igor Stravinsky and Aldous Huxley: Portrait of a Friendship.” *Master of Music Thesis*, Kansas State University, 2009. Accessed April 2016.p 29-30. <https://krex.k-state.edu/dspace/bitstream/handle/2097/2353/SaraOuthier2009.pdf?sequence=1>

¹⁷ Gross, Anne K. *The Polio Journals: Lessons From My Mother*. Greenwood Village, CO: Diversity Matters Press. 2011.

founded Concentus Musicus in 1953, the Boston Camerata was founded in 1954, and the Waverly Consort was founded in 1964.¹⁸

Los Angeles’ network of small festivals, chamber concerts, and local programs was a rich counterpart to the other dominant musical culture forces of the Los Angeles Philharmonic and music programs at the University of Southern California conservatory and the nascent University of California, Los Angeles ethnomusicology and music department. While Los Angeles lagged behind New York as a center for formal performance, it was also in the midst of the international dialogue on both the early and contemporary music genres. Mrs. Rosenstiel was certainly in the vanguard of these movements as a performer in Los Angeles.

At her retirement in the mid-1960s, Mrs. Rosenstiel founded a volunteer social service organization, the Psychological Center.¹⁹ Comprising 110 volunteer psychologists, the non-profit offered pro-bono services to people in crisis. The organization also offered literacy tutoring to children-in-need in a partnership with the Los Angeles Public Schools.²⁰ In addition, Mrs. Rosenstiel organized volunteers and fundraising for the Center through the organization’s support group, the Pacemakers.^{21 22}

The occupancy history of 1210 Coldwater Canyon Drive is summarized in the Table 2 below.

Table 2

1210 Coldwater Canyon Occupancy Table

Year	Occupant/Owner	Notes	Source
1950	Robert F. and Carol G. Rosenstiel		losangeles.blockshopper.com LADBS permits
9/30/2003	Hathaway E. Pogue, Kevin Augunas		losangeles.blockshopper.com LADBS permits
8/1/2006	Michel and Sally Perrin		losangeles.blockshopper.com LADBS permits

D. ARCHITECT VICTOR GRUEN (1903-1980)

Architect Victor Gruen, who appears on the City of Beverly Hills List of Local Master Architects, was a monumental figure in Mid-Century architecture. His reputation was based almost exclusively on his thousands of retail, commercial, and master planning commissions and on his profusion of articles, books, speeches, awards, and regularly published projects. The Rosenstiel Residence appears to be one of his few residential works. It was first

¹⁸ Upton, Dr. Elizabeth. “Concepts of Authenticity in Early Music and Popular Music Communities.” *Ethnomusicology Review*, Volume 17. 2012. Accessed April 2016. <http://ethnomusicologyreview.ucla.edu/journal/volume/17/piece/591>

¹⁹ Savoy, Maggie. “Her Art is Perfecting the People.” *Los Angeles Times*, March 3, 1968.

²⁰ Savoy, Maggie. “Project K: Psychological Center’s Prep Course.” *Los Angeles Times*, November 5, 1968.

²¹ “Her Art is Perfecting the People.” *Los Angeles Times*, March 3, 1968, p N1.

²² “Pacemakers Set Membership Fete.” *Los Angeles Times*, October 20, 1970.

published as a sketch in the Sunday edition of the *Los Angeles Times* on February 19, 1950, shortly after the first construction permits were granted.²³ At completion, it was featured in the December 1951 issue of *Arts + Architecture* and in the semi-annual *California Book of Homes* (Book 6) for 1951. The house was also featured in *Contract Interiors* (now *Interiors*) magazine, issue 111 in 1951 in the article “Space, Sun, and Air Called to Order: Gruen + Krummeck House,” however a copy of this issue was unavailable for review.

In 1950, Gruen was shifting the scale of his commercial work from that of individual shops to larger department stores, regional shopping malls, and master planning, the body of work that would cement his international stature. Further, the Rosenstiel Residence was designed while in the midst of establishing his new firm as Victor Gruen, AIA, after twelve years of private practice as Gruen + Krummeck.

Between 1949 and 1962, it appears that Gruen designed at least ten single-family residences. These are documented in publications listed on the Columbia University Avery Index of Architectural Periodicals, among the Gruen papers located at the Library of Congress and at the American Heritage Center at the University of Wyoming, and in Julius Schulman photographs located in the Julius Schulman Photography Archive at the Getty Research Institute. The thesis written by David Azrieli and referenced in the bibliography had full access to the Library of Congress papers as well as to office records and interviews provided by some of the original firm personnel. His paper is an additional resource for project lists and for insight into the structure and personalities of the firm post Krummeck.

Victor Gruen was born Victor David Grünbaum in 1903 in Vienna, Austria to a middle-class Jewish family. He attended the Building Construction Technology Institute at the Austrian Academy of Fine Arts in Vienna. Gruen started his career as a designer in the office of Melcher and Steiner, Architects, in Vienna from 1923 – 1932 and subsequently established his own practice there as Victor David Grünbaum, Architekt, from 1932 – 1938. Grünbaum emigrated to the United States in 1938 in the wake of the Anschluss and changed his name to Victor Gruen.

Settling in New York City, he worked for several retail, product, and event exhibit design firms. This included the office of Norman Bel Geddes where he worked on the General Motors Highways and Byways of the Future exhibit for the 1939 New York World’s Fair, the event’s most popular venue showcasing the Futurama interactive display. He met a Parsons School of Design graduate, Elsie Krummeck, on that project and, with her, formed a design partnership in late 1939 that continued through 1951. The couple was married from 1941 – 1951 and had two children together, Margaret and Michael Stephan.

Gruen + Krummeck attracted collaborators Rudolf L. Baumfeld and Karl Van Leuven and quickly earned a reputation for a spatially innovative and theatrically decorative approach to the design of small specialty shops including commissions for the city’s exclusive retailers along Fifth Avenue. This included early work for Mark Lederer de Paris, Ciro’s Jewelry of London, Barton’s Bonbonniere the Custom Shop, and eleven branches of Grayson’s, a ready

²³ “In Beverly Hills.” *Los Angeles Times*, February 19, 1950.

to wear clothing store. Designed in the wake of the depression, the stores were planned to make shopping a memorable event and a desirable experience. Among the firm's innovations were bright showcase windows that placed dramatic displays at the sidewalk, recessed entries that drew customers close to the heart of the store before the door was opened while immersing them in additional display area, and sophisticated interiors with integrated themes and custom designed fittings and fixtures.^{24 25}

Gruen + Krummeck's early work made use of modernist materials and attitude, the tools of set design – they were both involved with avant-garde theater- and the manipulation of scale, solid, and void to focus attention and create drama. Underlying the firm's work was a concern with the systems that organize circulation, the experience of place and of both the shopping and the urban experience. This latter focus predicted Gruen's eventual involvement with and thought leadership on the subjects of urban and regional planning, shopping malls as civic endeavors, and the place of the automobile.

Both Gruen's and Krummeck's ideas and projects were widely published in both the trade and popular press as early as the 1940s. Gruen + Krummeck's first large project was to design, in association with architect Morris Ketchum, a new department store for the Lederer Company in New York City (1939). This was followed by work for Joseph Magnin in New York and California, Robinson's Clothing Store on Market Street in Philadelphia (1947), Milliron Department Store in Los Angeles (1949) and the stores for Graysons.

Gruen's wife at this time, Elsie Krummeck, was as important as Gruen in the development of their practice which, after their divorce in the early 1950s, was pursued by Gruen alone. In the late 30s, Krummeck was already an established designer with a reputation in industrial and environmental design, creating everything from toys, fabrics, wallpaper, lanterns, masks, and mannequins, to lamps. Her work before Gruen, as Gruen + Krummeck, and in the years after their joint practice folded was also widely published in newspapers, design, and retail publications. Her work has been shown in exhibits and resides in collections at the Pacific Design Center, Pratt Institute, Los Angeles County Museum of Art, and the Pasadena Art Museum.²⁶ While the title block for drawings of the Rosenstiel Residence reads Gruen + Krummeck, the couple were divorcing at the time; the December 1951 Arts and Architecture feature on the house lists Rudolph Baumfeld as the associate with Gruen suggesting that he, rather than Krummeck, was involved with the project's design.

The couple's work for I.Magnin resulted in an invitation to design the company's store in Los Angeles and led to their relocating their main office to California in 1941 while retaining an office in New York. By 1951, with the dissolution of Gruen's marriage, he had established Victor Gruen AIA, (later Victor Gruen Associates and then Gruen Associates) with his early

²⁴ "Reclaiming a Seat at Architecture's Table: Elsie Krummeck." *Die Architektin. Women + Architecture/Women in Architecture*. April 7, 2014. Accessed March 2016.

<https://architektin.wordpress.com/2014/04/07/reclaiming-a-seat-at-architectures-table-elsie-krummeck/>

²⁵ "The Gruen Effect." *Museum of the City*. Accessed March 2016.

<http://www.museumofthecity.org/project/the-gruen-effect/>

²⁶ Oliver, Myrna. "Obituary: Elsie Krummeck Crawford, Artistic Industrial Designer." *Los Angeles Times*, June 3, 1999.

collaborators Baumfeld, Van Leuven, and consulting engineer Edgardo Contini. Ben Southland and Herman Guttman joined the firm as partners in 1956 and 1957 respectively and Beda Zwicker became a partner in 1963.²⁷

Gruen Associates was a collaborative team of architects, planners, and engineers with work both nationally and internationally. Over its lifetime, the firm had project offices in Detroit, Chicago, Miami, Rochester, Minneapolis, Honolulu, San Francisco, Washington D.C., Vienna, and Tehran.

The company developed pioneering concepts for regional shopping centers, beginning with Northland Center near Detroit (1954) and the Southdale Center near Minneapolis (1956), both considered to be the first enclosed suburban satellite shopping malls. Gruen Associates also undertook projects to revitalize the central business districts of several American and European cities beginning with the never-executed but widely published and debated plan for Fort Worth, TX and later with Midtown Plaza in Rochester, NY and downtown revitalization plans for Kalamazoo, Boston, Fresno, Urbana. In later years, the scope of projects undertaken by Gruen Associates extended to planning new towns, regional planning, general land development, public housing projects, and college campuses.

In 1966 Gruen Associates decided to intensify its activities outside the United States by founding Victor Gruen International (VGI), an independent organization centered in Vienna. VGI was primarily a consulting organization working with clients in the conceptual and preliminary phases of overseas projects, with Gruen Associates architects and engineers undertaking the advanced phases to bring those projects to completion.

Upon his retirement from Gruen Associates and VGI in 1968, Gruen founded the Victor Gruen Foundation for Environmental Planning in Los Angeles and a sister organization, Zentrum für Umweltplanung, in Vienna. The purpose of these organizations was to promote environmental education for the improvement and protection of natural resources in urban and metropolitan areas.

Gruen was married four times -- in 1930 to Alice Kardos (divorced 1941), in 1941 to Elsie Krummeck who was also his business partner (divorced 1951), in 1951 to Lazette E. McCormick Van Houten (died 1961), and in 1963 to Kemija Theresa Salihefendiz Abazz.

In 1968 Gruen returned to Vienna where he died in 1980.²⁸

²⁷ Azrieli, David J., "The Architect as Creator of Environments: Victor Gruen, Visionary Pioneer of Urban Revitalizations" *Master of Architecture Thesis, Carleton University, Ottawa, Ontario, Canada, April 1997, National Library of Canada, Accessed March 2016. Pp 16-20.*

²⁸ *Victor Gruen Biography. Victor Gruen Papers 1886-1991, Manuscript Division, Library of Congress, Washington, D.C. Accessed March 2016. <http://hdl.loc.gov/loc.mss/eadmss.ms001017>*

E. MORLEY BUILDING COMPANY, CONTRACTORS

Morley Building Company, founded in 1947 by Morley Benjamin, entered the Southern California market during the post-World War II suburban building boom. The firm built a small number of single family homes in Pacoima and then larger tracts in Lakewood, and Whittier. In 1948 Sherman Given joined Morley and the two remained partners until 1980. In the 1950s the firm was re-named Morley Construction Company and moved into public work for schools and civic buildings throughout the region with their portfolio expanding over time to include commercial buildings, recording and television studios, and thousands of apartment units. By the early 2000s the firm had become the builder of choice for new landmarks including projects such as the Getty Villa Museum and the Cathedral of Our Lady of the Angels. The firm remains in business in 2016.²⁹

F. MID-CENTURY MODERN STYLE (1940-1980)

The subject property was designed by architect Victor Gruen in the Mid-Century Modern style. A sketch of the house appeared in the Los Angeles Times on February 19, 1950 identifying the house as a “contemporary California-style residence” with a redwood and stucco exterior. It credited Victor Gruen, architect, of the firm Gruen & Krummeck, with preparing the plans.³⁰

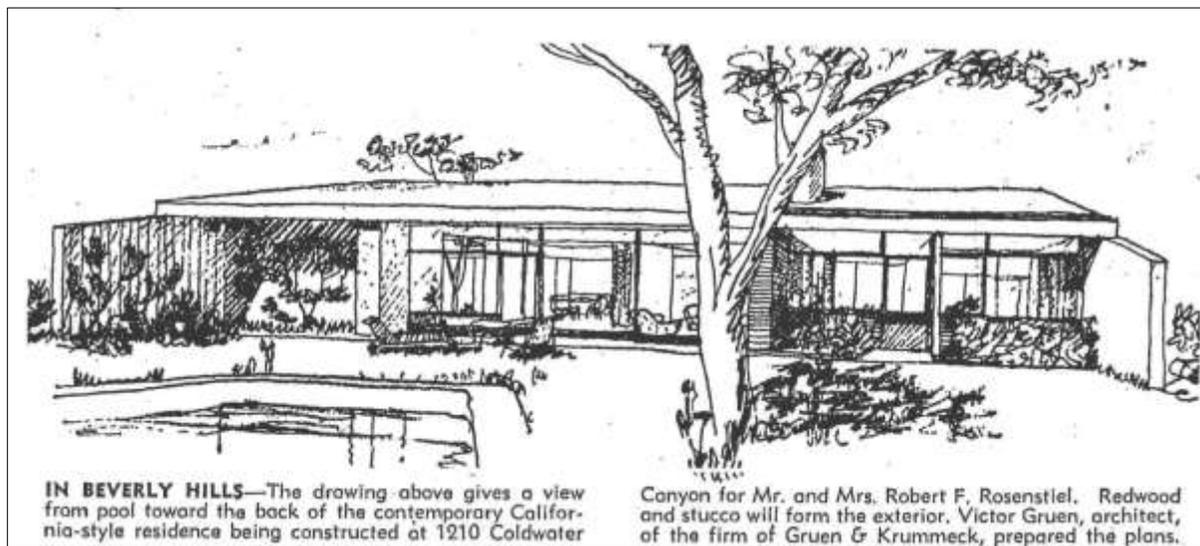


Figure 4: Los Angeles Times, Sunday, February 19, 1950

After World War II, houses based on historical precedent were largely abandoned in favor of modern styles. The popular market provided Minimal Traditional and Ranch styles to the mass consumer. Less common was the modern style favored for custom-built architect-designed houses that eschewed traditional form and detail. The new aesthetic derived from both the European International Style and American Craftsman and Prairie styles. The

²⁹ “Company History.” Morley Builders. Accessed March 2016. <http://www.morleybuilders.com/company-history/>

³⁰ “In Beverly Hills.” Los Angeles Times, February 19, 1950

International outgrowth favored a flat roof; replaced stark white stucco wall surfaces with textured combinations of wood, brick, and stone; and treated the house as integrated with the landscape rather than as a sculpture on the land. The Craftsman and Prairie outgrowth favored a gabled roof with the use of overhanging eaves, and exposed beams and heavy piers.

1210 Coldwater Canyon Drive is more clearly derived from the International Style, and embodied the emerging Mid-Century Modern aesthetic characterized by low, horizontal building profiles with flat or low-pitched roofs and wide eave overhangs. Exposed supporting beams and other structural members were also often common. Regional design considerations shaped the style in different areas leading, in the California setting, to an emphasis on the seamless relationship between indoor and outdoor light, landscape, and space. The designs frequently employed vast expanses of glass and sliding glass doors to diminish the boundary between indoor and outdoor zones.³¹

IV. EVALUATION OF HISTORICAL RESOURCES

A. ARCHITECTURAL DESCRIPTION

The Rosenstiel Residence is situated at the northeast corner of Coldwater Canyon Drive at the intersection with Lindacrest Drive. Two sides of the residence are visible from the street.

The Residence is set back from busy Coldwater Canyon Drive behind a landscaped semi-circular drive and is further screened from traffic by the opaque treatment of the wood and stucco garage, enclosed stucco entry courtyard, and masonry-walled play yard arranged to form the unified front façade. Note that, in 1956, Gruen inserted a children's bedroom into half of the open-air front play court located behind the wall at the north end of the facade; in doing so, he also changed the appearance from the street by extending a roof and fascia line from the garage at the south across the full length of the elevation to the north corner of the house. The original condition of the front façade and the later addition of the bedroom and changes to the appearance can be seen in the photographs below. (Figures 5 through 12)

³¹ *McAlester, Lee and Virginia Savage. A Field Guide to American Houses. New York: Alfred A. Knopf, 2000. p 477, 482*



Figure 5: Front façade (west), view southeast. (Julius Schulman c. 1951)



Figure 6: Front façade (west), view southeast (Julius Schulman c. 1951)



Figure 7: Front façade (west), view southeast (ESA PCR 2016)



Figure 8: Street door into entry court, front façade (west), view east (Julius Schulman c. 1951)



Figure 9: Street door into entry court, front façade (west), view east (ESA PCR 2016)



Figure 10: Play court facing entry court, view south (Julius Schulman c. 1951)



Figure 11: View into entry court, view south (ESA PCR 2016)



Figure 12: View inside entry court toward street door with remaining play court and bedroom addition to right, view west. (ESA PCR 2016)

The house is concealed along Lindacrest behind a painted stucco and wood-clad elevation interrupted by clerestory windows and the opening for an interior courtyard garden. (Figures 13-14)



Figure 13: South elevation, view north on Lindacrest Drive (Julius Schulman c. 1951)



Figure 14: South elevation, view north on Lindacrest Drive (ESA PCR 2016)

The residence comprises a single-story, low, horizontally-oriented house at the front of the lot and a pool house at the back of the lot that, together, frame a lushly-landscaped yard and pool. The yard is divided by a sinuous low wall that separates the soft lawn near the house from the hard concrete pool deck and pool. Both the house and the pool house feature prominent shallow-pitch shed roofs with deep overhangs that float above a mix of clerestory windows, large fixed-frame floor to ceiling glass windows, and sliding glass doors. The rear (east) and Lindacrest (south) lot lines behind the house are enclosed with a high wood fence. (Figures 15-19)



Figure 15: Rear house elevation (east), view west (Julius Schulman c. 1951)



Figure 16: Rear house elevation (east), view west (ESA PCR 2016)



Figure 17 Rear house elevation (east), view west (ESA PCR 2016)



Figure 18: Pool and pool house, view north (Julius Schulman c. 1951)



Figure 19: Pool and pool house, view north (ESA PCR 2016)

The interior is designed in living, sleeping, and utility zones with two enclosed gardens that introduce light, air, and landscaped views into the house, eliminating all but one window onto the street at the maid's room located at the southwest corner of the front façade. (Figure 20) The lot, buildings, and rooms are all on the same level with no height transitions. The *Arts + Architecture* (December 1951) article on the house cites special requirements that include minimum slopes on all outdoor areas and the separation of sleeping quarters from the balance of the house. The article also notes that the utility portion of the residence combines the kitchen and laundry areas for easier operation and places those functions facing the service yard, approach to the house, and play yard for supervisory reasons.



Figure 20: Residence plan (*California Book of Homes*, 1951)

The Rosenstiel's daughter, Anne Gross, in the biography of her mother based on Mrs. Rosenstiel's diaries, discusses the family house.³² She writes that, shortly after her parent's marriage, her father sketched ideas for a residence that might ease movement for his wife. Although having no apparent connection to Gruen, Rosenstiel shared his ideas with the architect and commissioned the house with him. The design seems to have been developed with little to no input from Carol but based, rather, on Mr. Rosenstiel's ideas about what might be helpful. As described in *Arts + Architecture* and as visible in the plan, accommodations for Mrs. Rosenstiel's movement included a flat site, wide continuous circulation paths, room dimensions and adjacencies that allowed a wheelchair's turning radius, and visual transparency enabling supervision over several spaces.

These inevitably supported her movement and day-to-day operation in a household with two young children but, according to Gross, it appeared that few other aspects of the residence were customized; standard toilets and bathing arrangements, as well as cupboards, shelves, cook tops, and sinks required Mrs. Rosenstiel to uncomfortably rise, move, or reposition herself to carry out daily activities. Gross also mentions that, while the pool was included as a part of the residence to provide water therapy for her mother, she has no memory of ever seeing her use it. She adds that the 1962 addition of the exercise room to her parent's master bedroom was for use as her mother's physical therapy area. This occurred two years before increasing postpolio pain and muscular degeneration forced Mrs. Rosenstiel's retirement from music. A maid, whose bedroom was located at the front of the house adjacent to the kitchen, was part of the household throughout the family's life and was essential to functional operation of the residence.

An additional special requirement was the inclusion of a music room as part of the living room, not open into the general outdoor area. This space accommodated Mrs. Rosenstiel's

³² Gross, *ibid.*

harpsichord and was large enough to fit an ensemble whose practice or performance could be enjoyed or shut off from the living room with four wood sliding panels. Gross recounts her mother closing the room and practicing for up to six hours each day. The long wooden wall displayed framed music scores and a photograph of Franklin D. Roosevelt with whom Mrs. Rosenstiel had been in treatment at Warm Springs. A grainy image of Mrs. Rosenstiel rehearsing with her baroque quintet in the music room accompanies an August 18, 1961 Los Angeles Times article on their music.³³



QUINTET has revived ancient baroque music more than 200 years old. They are, from left, Burnett Atkinson, flute; Nathan Ross, violin; Carol Rosenstiel, harpsichord; Emmet Sargant, cello, and Joseph Reilich, viola. Some of their concerts have been sell-outs. Times photo

Figure 21: "Baroque's Lost Chords Recovered by Quintet." *Los Angeles Times*, August 19, 1961

The residence's interior features high ceilings and open flowing spaces enclosed by unadorned plaster walls occasionally accented by vertical wood paneling and brick insets. A built in bar, specified as mahogany, is a focal point in the living room. (Figures 21-25)

The expansive living room with its bar and doors opening to the garden was also designed, according to Gross, to allow the comfortable hosting of parties and receptions for as many as 200 people. Gross narrates the story of a 1963 reception held at the residence for James Baldwin to celebrate the publication of his work, *The Fire Next Time*. For these events, the wooden panels between the music and living rooms could be opened, the view to the outside was enhanced by the glass wall between indoor and outdoor, and the garden held a large tent

³³ "Baroque's Lost Chords Recovered by Quintet." *Los Angeles Times*, August 19, 1961.

with dozens of tables while the front entry gate remained open to allow the easy flow of guests. She notes that the long entry hall between the front door and the living room extended nearly two-thirds the length of the house and rose to about one and one-half stories in height. Her father's three prized Chagall lithographs and a signed Henri Matisse etching were prominently displayed along this surface.



Figure 22: Living room view southeast into garden (Julius Schulman c 1951)



Figure 23: Living room view southeast into garden (ESA PCR 2016)



Figure 24: Living room view south into dining and interior garden (Julius Schulman c 1951)



Figure 25: Dining room view south into interior garden (ESA PCR 2016)



Figure 26: Living room view with mahogany bar and brick fireplace (ESA PCR 2016)

Both natural light and landscaped views are introduced into the house via enclosed gardens, large windows, and sliding glass doors opening to the outside. (Figures 26-27)



Figure 27: Interior garden view west (Julius Schulman c 2005)



Figure 28: Living room view south into music room and garden (Julius Schulman c 2005)

STATEMENT OF SIGNIFICANCE

The Residence was designed and modified over a twelve year period by architect Victor Gruen with original construction by Morley Building Company for Robert and Carol Rosenstiel in 1950. The period of significance associated with the subject property is 1950-1962, the original period of construction. The property was identified by the City in 1986 as part of the “Architects for 2900 Properties” listing. Victor Gruen is included on the Beverly Hills list of Master Architects. Historical themes discussed above that are associated with the subject property include the following: Post-War Development of Beverly Hills (1945 – 1965); Architect Victor Gruen (1903-1980); and the Mid-Century Modern Style (1940-1980). Furthermore, the subject property retains all seven aspects of integrity as described under Criterion A.3 below. As Therefore, ESA PCR recommends the property eligible as a Local Historic Landmark due to its integrity and significance in the history of Beverly Hills.

A. CITY OF BEVERLY HILLS LANDMARK CRITERIA

The property was evaluated according to the local statutory criteria, as follows:

A. A Landmark must satisfy all of the following requirements:

1. It is at least forty five (45) years of age, or is a property of extraordinary significance.

The Residence was originally constructed in 1950. Therefore, 1210 Coldwater Canyon Drive satisfies this criterion.

2. It possesses high artistic or aesthetic value, and embodies the distinctive characteristics of an architectural style or architectural type or architectural period;

The Residence appears to have been designed by Victor Gruen in the Mid-Century Modern Style in 1950 with additions in 1952, 1954, 1956 and 1962. The subject property embodies the distinctive characteristics of the Mid-Century Modern style such as a low, horizontal building profile with low-pitched roofs and wide eave overhangs. It is typical of the regional California design variation on the style that emphasizes a seamless relationship between indoor and outdoor light, landscape, and space, employing vast expanses of fixed glass and sliding glass doors to diminish the boundary between indoor and outdoor zones.³⁴ Therefore, 1210 Coldwater Canyon Drive satisfies this requirement.

3. It retains substantial integrity from its period of significance.

The subject property retains integrity all seven aspects of integrity from its period of significance: design, materials, workmanship, as well as location, setting, association, and feeling.

The subject residence has not been moved and therefore retains integrity of location.

The volume, massing, and plan of the house and pool house are largely unchanged. Some repairs, replacement, and remodeling have occurred since 2003 however these alterations have been in the spirit of and compatible with the original design, materials, and workmanship of the house. It appears that materials have been appropriately treated. Therefore, the subject property retains integrity of design, materials, and workmanship. Additionally, the shape of the pool remains unchanged and the landscape, while matured and renewed, retains the same general appearance as designed in 1950.

With its unchanged elevations, setback, and materials, the property continues to convey the feeling of a 1950 Mid-Century Modern style residence and, with its intact lot visible at the corner on Coldwater Canyon Boulevard, also communicates the Post-War residential development of Beverly Hills. Therefore, the property retains integrity of feeling and association.

³⁴ *McAlester p 477, 482*

While other larger houses have been introduced in the immediate vicinity, many houses developed during the period of significance remain. As such, the property retains integrity of setting.

In summary, the subject property retains all seven aspects of integrity and 1210 Coldwater Canyon Drive satisfies this requirement.

4. It has continued historic value to the community such that its designation as a landmark is reasonable and necessary to promote and further the purpose of this article.

The subject property, which retains its appearance from its period of significance, continues to have historic value to the community for the study of a period, style, and method of construction. It is both a rare example of a Master Architect Victor Gruen's residential work and representative of the Mid-Century Modern houses being built in the hills north of Sunset Boulevard after 1950. In addition, the property has exceptional integrity and documentation. Therefore, 1210 Coldwater Canyon Drive satisfies this requirement.

B. In addition to the requirements set forth in Paragraph A above, a landmark must satisfy at least one of the following requirements:

1. It is listed on the National Register of Historic Places.

The subject property has not been listed nor has it been formally determined to be eligible for listing on the National Register or California Register. Therefore, 1210 Coldwater Canyon Drive does not satisfy this requirement.

2. It is an exceptional work by a master architect.

Victor Gruen appears on the City of Beverly Hills List of Local Master Architects. Gruen designed the subject residence in 1950, in the midst of establishing his own firm as Victor Gruen, AIA, after 12 years of private practice as Gruen + Krummeck. Between 1949 and 1962, Gruen designed at least ten documented single-family residences for clients in Southern California. This is the same period in which he shifted the scale of his commercial work from that of individual shops to larger department stores, regional shopping malls, and master planning, the body of work that eventually established his international reputation. The alterations to the subject property since 2003 continue to convey Gruen's original design intent. Therefore, 1210 Coldwater Canyon Drive satisfies this requirement.

3. It is an exceptional work that was owned and occupied by a person of great importance, and was directly connected to a momentous event in the person's endeavors or the history of the nation. For purposes of this paragraph, personal events such as birth, death, marriage, social interaction, and the like shall not be deemed to be momentous;

Research indicates that the subject property was owned and occupied by Robert and Carol Rosenstiel during the period of significance and owned by the family through 2003. It was

sold in 2003 to Kevin Augunas and Hathaway Pogue and again in 2006 to Michel and Sally Perrin. Carol Rosenstiel was a prominent performer in the early and contemporary music movements in Los Angeles but research does not indicate that she was a leader in those movements. The subject property does not appear to be associated with a person of great importance or directly connected to a momentous event in the history of the nation. Therefore, 1210 Coldwater Canyon Drive does not satisfy this requirement.

4. It is an exceptional property that was owned and occupied by a person of great local prominence.

The subject property is surrounded by multiple residences, many dating from near the period of significance and is therefore not an exceptional property. Carol Rosenstiel was a prominent performer in the early and contemporary music movements in Los Angeles but research does not indicate that she was a leader in those movements. There is no evidence to suggest that the residence is associated with personages significant for their contribution to the history of Beverly Hills. Therefore, 1210 Coldwater Canyon Drive does not satisfy this requirement.

5. It is an iconic property; or

There is no evidence to suggest that the subject property is iconic. Therefore, the subject property does not satisfy this requirement.

6. The landmark designation procedure is initiated, or expressly agreed to, by the owner(s) of the property.

The subject property's current owner has both initiated the landmark designation procedure expressly agreed to it. Therefore, 1210 Coldwater Canyon Drive satisfies this requirement.

CONCLUSION

The Rosenstiel Residence satisfies the City of Beverly Hill's criteria for designation as a local Landmark due to its integrity and significance in the history of Beverly Hills. The subject property appears to satisfy all of the requirements of subsection A, as the Residence is over 45 years of age, embodies the distinctive characteristics of the Mid-Century Modern style applied to a single-family residence, retains substantial integrity from its period of significance, and continues to have historic value for the study of an architectural style, property type, master architect, and pattern of development in Beverly Hills. Furthermore, the Residence satisfies Criterion B.2, as a highly intact and exceptional residential work by master architect Victor Gruen, and Criterion B.6, because the subject property's owner initiated and agrees to the landmark designation. As such, the Rosenstiel Residence meets all the necessary requirements to be eligible as a Beverly Hills Landmark.

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APPENDICES

A. Professional Qualifications

B. Tract Map

C. Floor Plan (*California Book of Homes*, Book 6, 1951)

D. Julius Schulman Photographs c 1950-1951 and c 2005

E. Publications:

Arts + Architecture, December 1951

“Baroque’s Lost Chords Recovered by Quintet.” *Los Angeles Times*, August 18, 1961.

California Book of Homes, Book 6, 1951

“In Beverly Hills.” *Los Angeles Times*, February 19, 1950.

A. Professional Qualifications



Margarita Jerabek, Ph.D.

Director of Historic Resources

EDUCATION

Ph.D., Art History,
University of California,
Los Angeles

M.A., Architectural
History, School of
Architecture, University
of Virginia

Certificate of Historic
Preservation, School of
Architecture, University
of Virginia

B.A., Art History, Oberlin
College

25 YEARS EXPERIENCE

AWARDS

2014 Preservation
Award, The Dunbar
Hotel, L.A. Conservancy

2014 Westside Prize, The
Dunbar Hotel, Westside
Urban Forum

2014 Design Award:
Tongva Park & Ken
Genser Square, Westside
Urban Forum

2012 California
Preservation Foundation
Award, RMS Queen Mary
Conservation Management
Plan, California
Preservation Foundation

PROFESSIONAL AFFILIATIONS

California Preservation
Foundation

Santa Monica Conservancy

Los Angeles Conservancy

Society of Architectural
Historians

National Trust for
Historic Preservation
Leadership Forum

American Institute of
Architects (AIA), National
Allied Member

Margarita Jerabek has 25 years of professional practice in the United States with an extensive background in historic preservation, architectural history, art history and decorative arts, and historical archaeology. She specializes in Visual Art and Culture, 19th-20th Century American Architecture, Modern and Contemporary Architecture, Architectural Theory and Criticism, Urbanism, and Cultural Landscape, and is a regional expert on Southern California architecture. Her qualifications and experience meet and exceed the Secretary of the Interior's Professional Qualification Standards in History, Archaeology, and Architectural History. Margarita has managed and conducted a wide range of technical studies in support of environmental compliance projects, developed preservation and conservation plans, and implemented preservation treatment projects for public and private clients in California and throughout the United States.

Relevant Experience

Margarita has prepared a broad range of environmental documentation and conducted preservation projects throughout the Los Angeles metropolitan area and Southern California. She provides expert assistance to public agencies and private clients in environmental review, from due diligence through planning/design review and permitting and when necessary, implements mitigation and preservation treatment measures on behalf of her clients. As primary investigator and author of hundreds of technical reports, plan review documents, preservation and conservation plans, HABS/HAER/HALS reports, construction monitoring reports, salvage reports and relocation plans, she is a highly experienced practitioner and expert in addressing historical resources issues while supporting and balancing project goals.

She is an expert in the evaluation, management and treatment of historic properties for compliance with Sections 106 and 110 of the NHPA, NEPA, Section 4(f) of the Department of Transportation Act, CEQA, and local ordinances and planning requirements. Margarita regularly performs assessments to ensure conformance with the Secretary of the Interior's Standards for the Treatment of Historic Properties, and assists clients with adaptive reuse/rehabilitation projects by providing preservation design and treatment consultation, agency coordination, legally defensible documentation, construction monitoring and conservation treatment.

Margarita is a regional expert on Southern California architecture. She has prepared a broad range of environmental documentation and conducted preservation projects throughout the Los Angeles metropolitan area as well as in Ventura, Orange, Riverside, San Bernardino and San Diego counties. Beyond her technical skill, she is a highly experienced project manager with broad national experience throughout the United States. She currently manages PCR's on-call preservation services with the City of Santa Monica, County of San Bernardino Department of Public Works, City of Hermosa Beach, Los Angeles Unified School District, and Long Beach Unified School District.



Amanda Kainer

Senior Architectural Historian

EDUCATION

M.S., Historic Preservation (Emphasis: Conservation Science), Columbia University

B.S., Design (Emphasis: Interior Architecture), University of California, Davis

B.A., Art History, University of California, Davis

9 YEARS EXPERIENCE

AWARDS

Joel Polsky Academic Achievement Award, American Society of Interior Designers, 2008

PROFESSIONAL AFFILIATIONS

California Preservation Foundation

Los Angeles Conservancy

Santa Monica Conservancy (Volunteer Docent for the Shotgun House)

Docomomo SoCal

Association of Preservation Technology Western Chapter

Amanda Kainer has nine years of professional and academic experience in the practice of historic preservation and architectural history. She has conducted extensive archival research, field observation, recordation, and prepared survey documentation and assisted in database management for numerous PCR historic resources projects. She has training and substantial experience in the evaluation and conservation of art and architecture and passion for interior design.

Relevant Experience

Amanda has completed and co-authored a wide range of architectural investigations including historic resources assessment and impacts analysis reports for compliance with CEQA, character-defining features reports, plan reviews, investment tax credit applications, Section 106 significance evaluations, and HABS documentations. She has also performed extensive research, survey work, and prepared numerous landmark and preliminary assessment reports as a part of PCR's On-Call Historic Preservation Contract with the City of Santa Monica.

She is involved a diverse set of projects and analyses. These include anything from a California Register nomination for the UCLA Faculty Center to a paint analysis for a Churrigueresque style 1920s commercial building in Santa Monica. Amanda has co-authored Section 106 reports for the residential development in Thousand Oaks, Santa Monica Pier, Avalon Fuel Dock on Catalina Island, and a Mid-Century roadside motel in Bakersfield. For LAUSD, she authored a character-defining features analysis for seven historic schools, provided historic analysis for an MND, and preliminary resource evaluations and plan reviews for various historic schools.

Historic Resources Assessments. Amanda has contributed to the research, site inspections, and report preparation of a number of historic resources assessments in the Los Angeles metropolitan area for compliance with CEQA. She has evaluated a number of different types of potential historical resources, including single-family and multi-family residences, banks, commercial buildings, schools, hotels, and cultural landscapes in Beverly Hills, Venice, Los Angeles, and Santa Monica.

Large Scale Survey Experience. She was a contributing author for three major Community Redevelopment Agency of the City of Los Angeles– Adelante Eastside, Wilshire Center/Koreatown, and Normandie 5 Redevelopment Areas. Amanda also served as ESA PCR Survey Team Leader and co-author for the comprehensive survey of over 4,000 objects of fine and decorative arts aboard the RMS Queen Mary in Long Beach. Additionally, she helped complete the district-wide survey and evaluation of the Long Beach Unified School District and a windshield survey of Hermosa Beach for the Historic Resources Chapter of the Hermosa Beach General Plan Update.



Stephanie Hodal

Architectural Historian Intern

EDUCATION

Candidate, Master of Heritage Conservation, University of Southern California School of Architecture, 2016

Certificate of Historic Preservation, Boston Architectural College, 2009

A.B., American Studies, Smith College, Northhampton, Massachusetts, 1980

1 YEAR EXPERIENCE

Stephanie Hodal is an experienced professional with expertise in communications for the architectural and engineering sector. She will apply her corporate communication and marketing expertise and academic experience in historic preservation/conservation to support the Historic Resources Division.

Stephanie provides research and writing support regarding permit and assessor information, construction and owner chronologies, architectural descriptions, and historic context. Thus far, she has provided a brief history of golf course design for the Verdugo Hills Golf Course, the history of San Fernando Valley development as context for an early house in Studio City; and LGBT history as context for an office/retail/restaurant complex in West Hollywood. She has also prepared an architectural description for a multi-building mid-century apartment complex in Hollywood and comprehensive research on the land development, corporate, and design history regarding a factory complex in Whittier.

Relevant Coursework

History of the American City
History of American Architecture and Urbanism
Cross Cultural Issues in Landscape Design
Topics in Modern Architecture in Southern California
Global History of Architecture to 1500

Introduction to Historic Site Documentation
Fundamentals of Historic Preservation
Historic Preservation Management, Planning and Development
Historic Preservation Philosophy

Conservation Methods and Materials
Historic Materials and Construction
Sustainable Conservation of the Built Environment

Smart Growth Planning
Urban Villages
Design Skills for Urban Planners
Introduction to City Planning
Communicating City Design

B. Tract Map

AUG 6 1926
3 129
18 maps

TRACT NO. 9347.

129+18

J. M. Matzelee
500 Deputy

In the City of Beverly Hills State of California, being a subdivision of a portion of Lot "A" of a portion of the Rancho Pedeo de las Aguas as per Miscellaneous Records Book 107 Pages 210, 211 and 212 and a portion of the South East 1/4 of the North West 1/4 of Section 12 Township 1 South Range 15 West San Bernardino Base Meridian and a portion of Lot 3 Section 12 Township 1 South Range 15 West San Bernardino Base Meridian and that portion of Coldwater Canon Road vacated by Ordinance Number 176 of the City of Beverly Hills, Records of Los Angeles County State of California.

Scale 1" = 50'

1926

On this 18th day of June in the year nineteen hundred and twenty six A.D. before me, *W. H. ...* a Notary Public in and for said County of Los Angeles, State of California, residing therein, duly Commissioned and Sworn, personally appeared *Edward E. Spence* personally known to me to be the person whose name is subscribed to the within instrument acknowledged to me that he executed the same.

IN WITNESS WHEREOF, I have hereunto set my hand and affixed my official seal in said County the day and year in this certificate first above written.

W. H. ...
Notary Public in and for Los Angeles County State of California

Edward E. Spence hereby certify that I am a Civil Engineer, and that this map consisting of six sheets, correctly represents a survey made under my supervision, July 1926 and that all of the monuments, shown hereon, actually exist and their positions are correctly shown.

Edward E. Spence

I hereby certify that the Board of Trustees of the City of Beverly Hills, by resolution adopted JUNE 28th 1926, approved the attached map, and accepted on behalf of the public, for highway purposes the Drives, Alleys and Bridle Path, shown upon said map and therein offered for dedication as public highways.

B. J. ...
City Clerk of the City of Beverly Hills

We hereby certify that we are the owners of, or interested in, the land included within the subdivision shown on the annexed map and that we are the only persons whose consent is necessary to pass a clear title to said land, and we consent to the making of said map and subdivision as shown within the colored border line and hereby dedicate to the public use all the Drives, Alleys and Bridle Path, shown on said map and within said subdivision.

Rancho Land and Water Company
Arthur ... Pres.
J. ... Secy

State of California)
County of Los Angeles) ss On this 18th day of June in the year
Nineteen Hundred and twenty six before me, *W. H. ...*
a Notary Public in and for said County of Los Angeles, State of California, residing therein, duly commissioned and sworn, personally appeared *W. H. ...* known to me to be the President and *J. ...* known to me to be the Secretary of the Rancho Land and Water Company the corporation that executed the within instrument and known to me to be the persons who executed the within instrument on behalf of the corporation therein named and acknowledge to me that such corporation executed the same. In Witness Whereof, I have hereunto set my hand and affixed my official seal the day and year in this certificate first above written.

W. H. ...
Notary Public in and for Los Angeles County, State of California.

Base of Bearings
The bearings used on this map are the same as those shown on the Westerly Boundary Line of Tract 7788 Map Book 102 pages 52 to 56

I hereby certify that I have checked this map consisting of six sheets and hereby approve the same.

J. L. ...
City Engineer Beverly Hills

2500⁰⁰
Tract No.

9347 (sheets 1-6)

Aburles

Aug. 6, 1926
J. ...

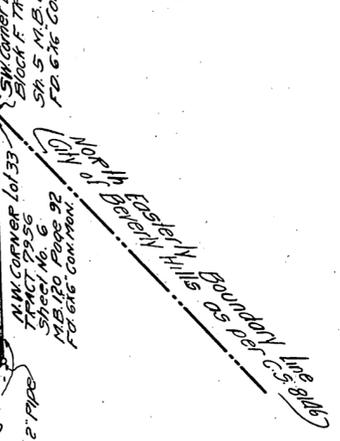
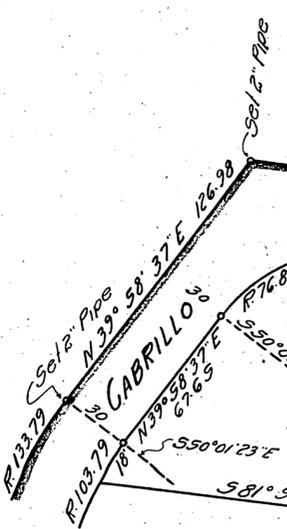
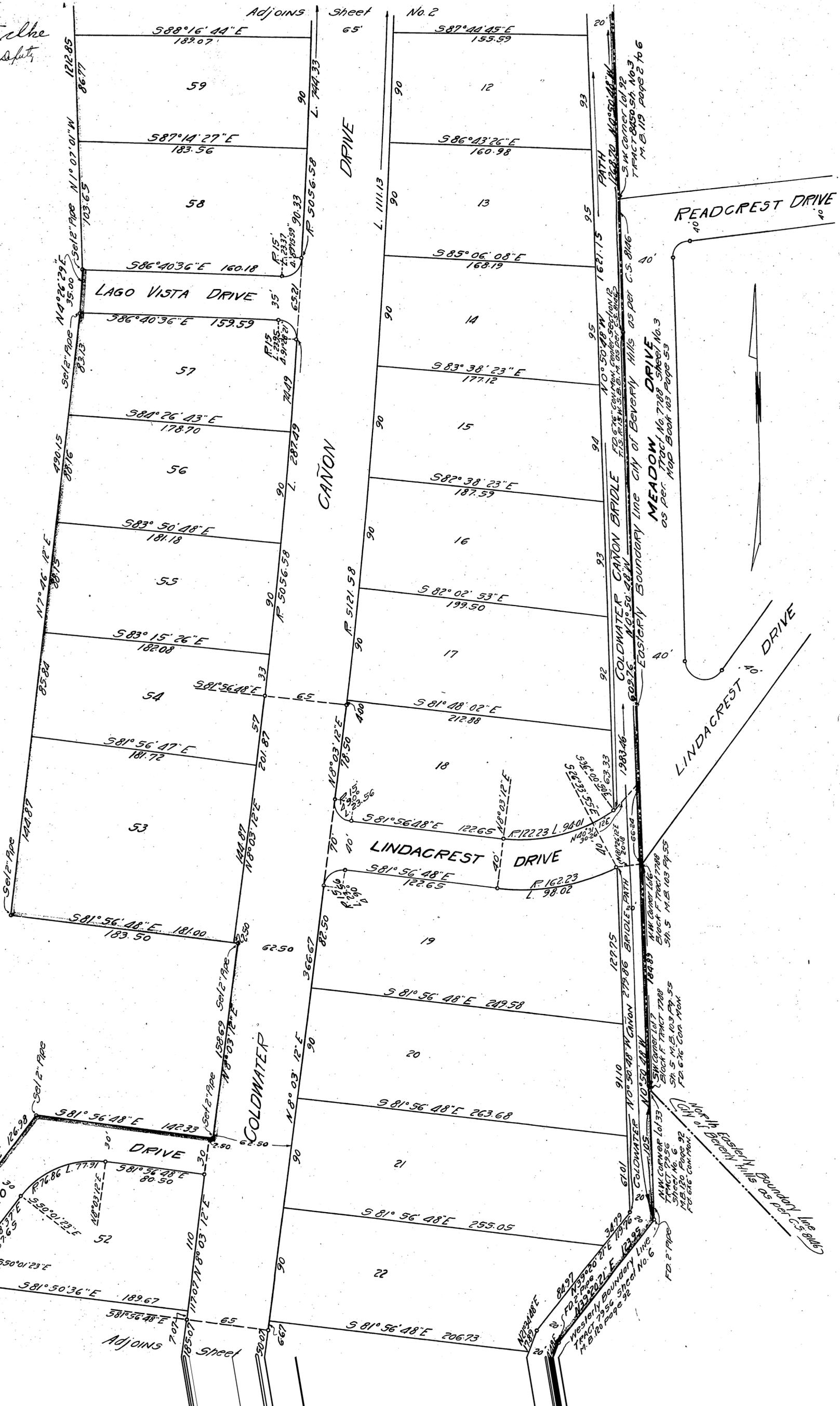
2 AUG 6 1926
3 129
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M.B. 119

TRACT NO. 9347.

SHEET No. 3

1920

S. Matsche
Free Split

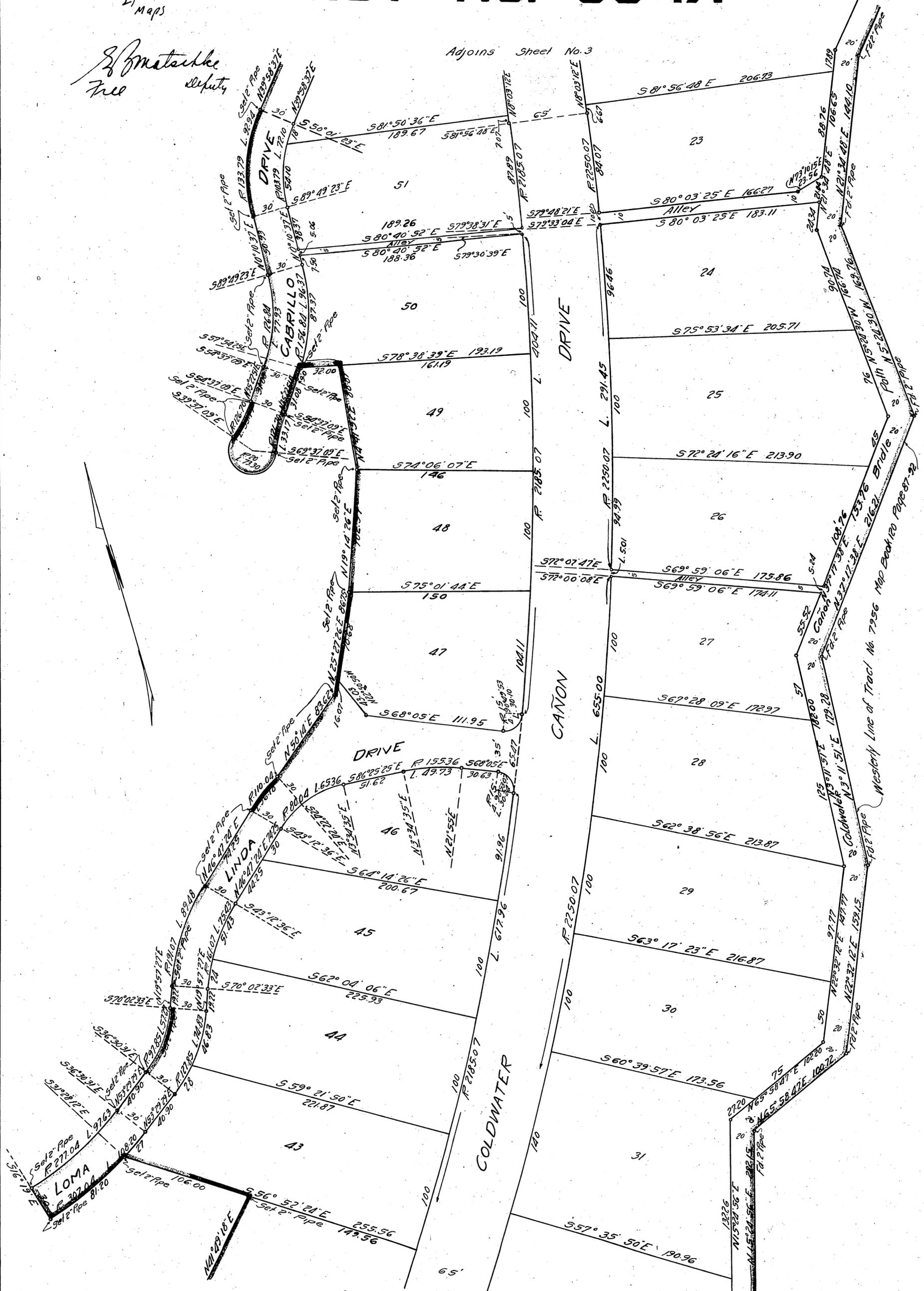


AUG 6 1926
3 129
21 Maps

TRACT NO. 9347.

J. Mataracke
Free Deputy

Adjoins Sheet No. 3



Adjoins

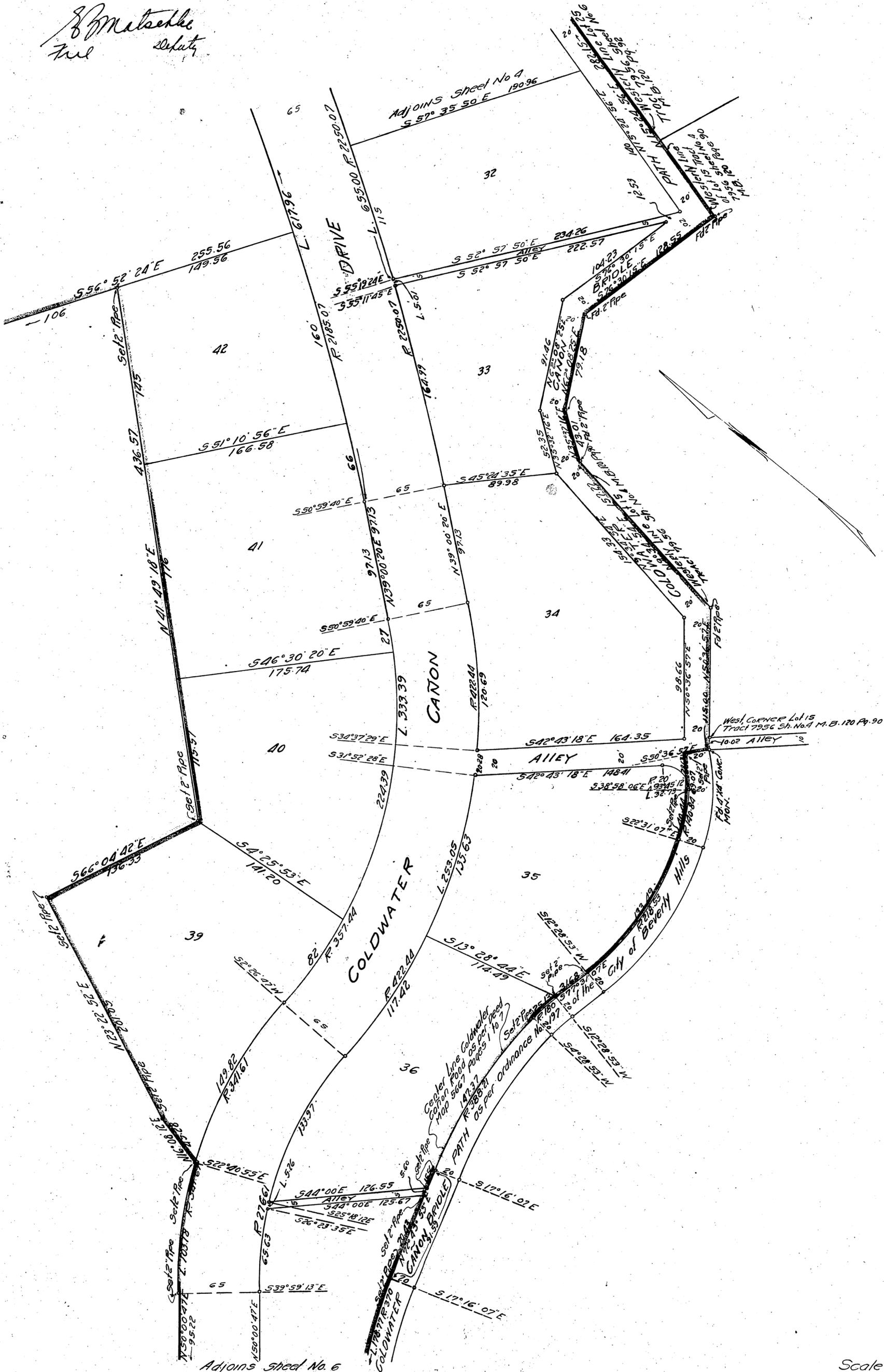
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22 129
maps

TRACT NO. 9347.

SHEET No. 5

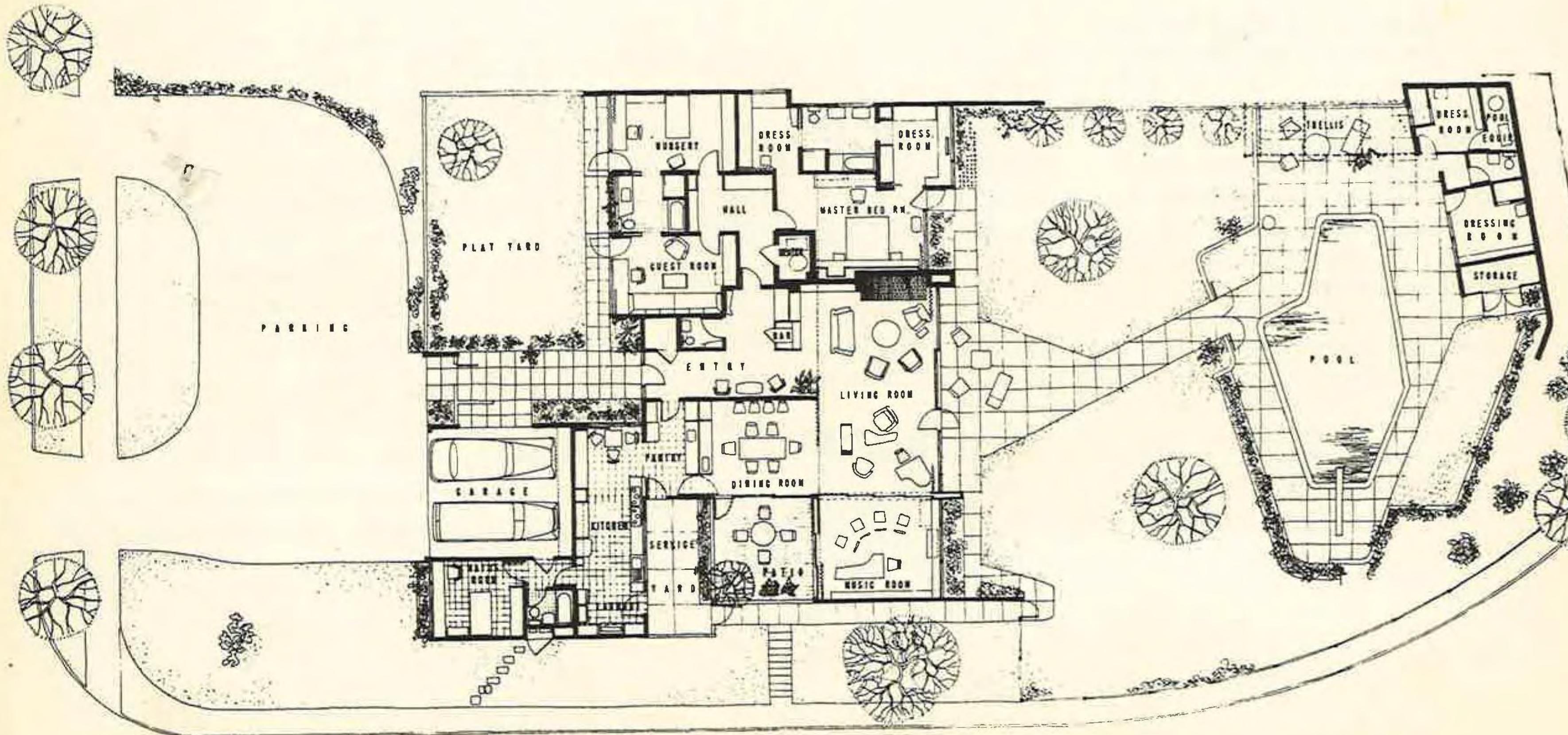
1926

B. Matschke
Trcl Deputy



Scale 1" = 50'

C. Floor Plan (*California Book of Homes*, Book 6, 1951)



PARKING

PLAY YARD

GARAGE

BURGERT

DRESS ROOM

DRESS ROOM

GUEST ROOM

HALL

MASTER BED RM.

ENTRY

LIVING ROOM

PARTY

DINING ROOM

KITCHEN

SERVICE

PATIO

MUSIC ROOM

DRESS ROOM

POOL EQUIP.

DRESSING ROOM

STORAGE

POOL

TRELLIS

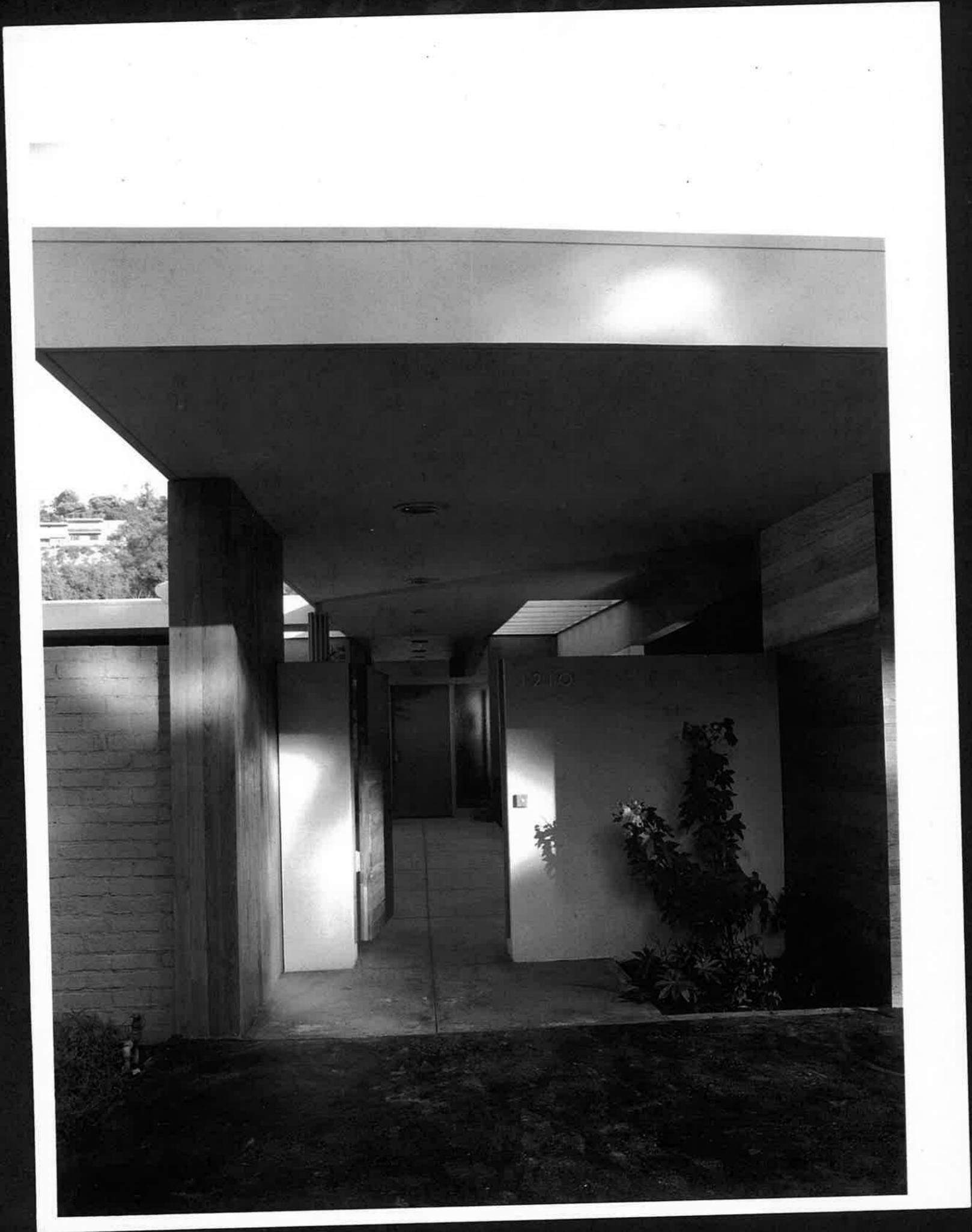
WATER ROOM

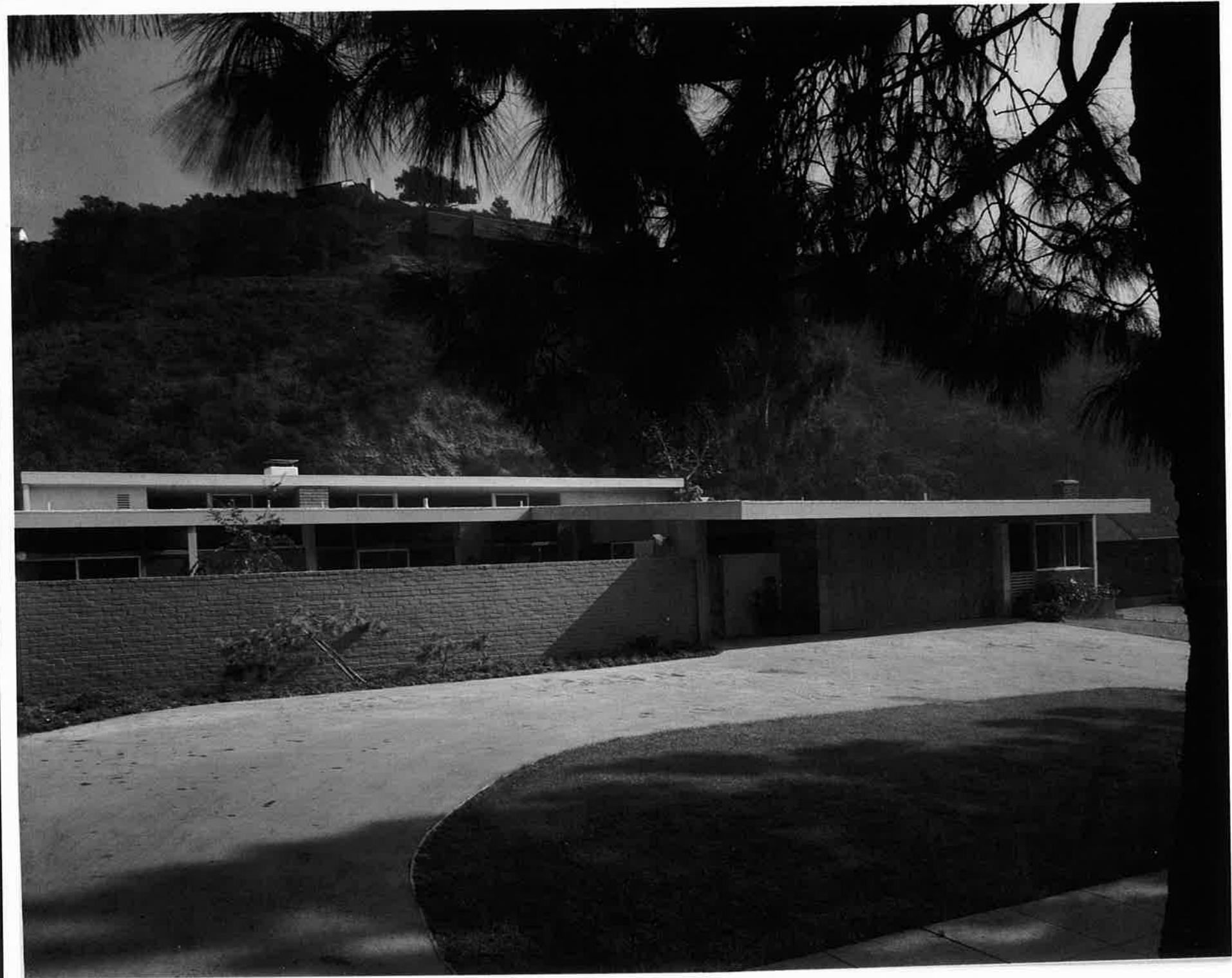
D. Julius Schulman Photographs c 1950-1951 and c 2005





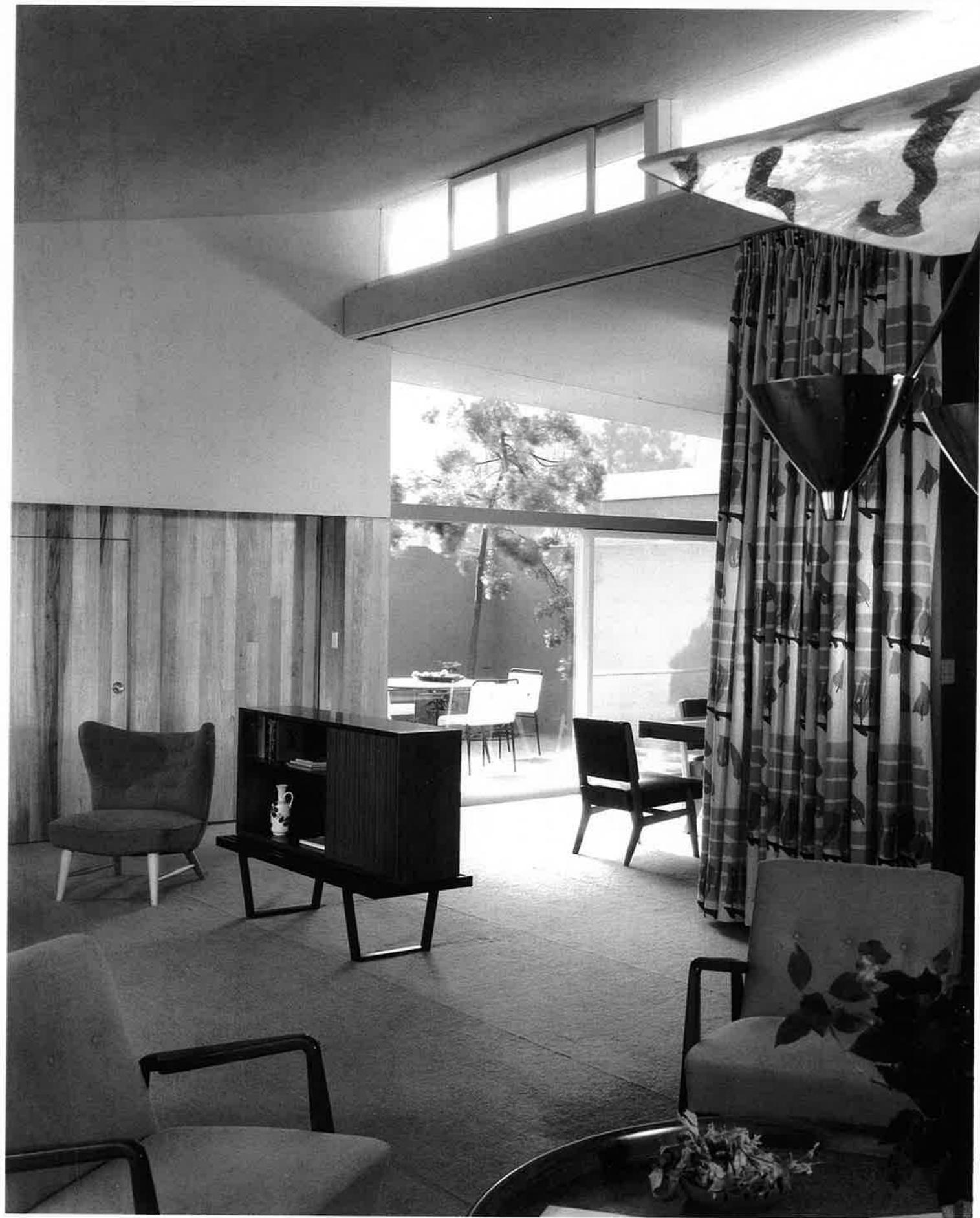






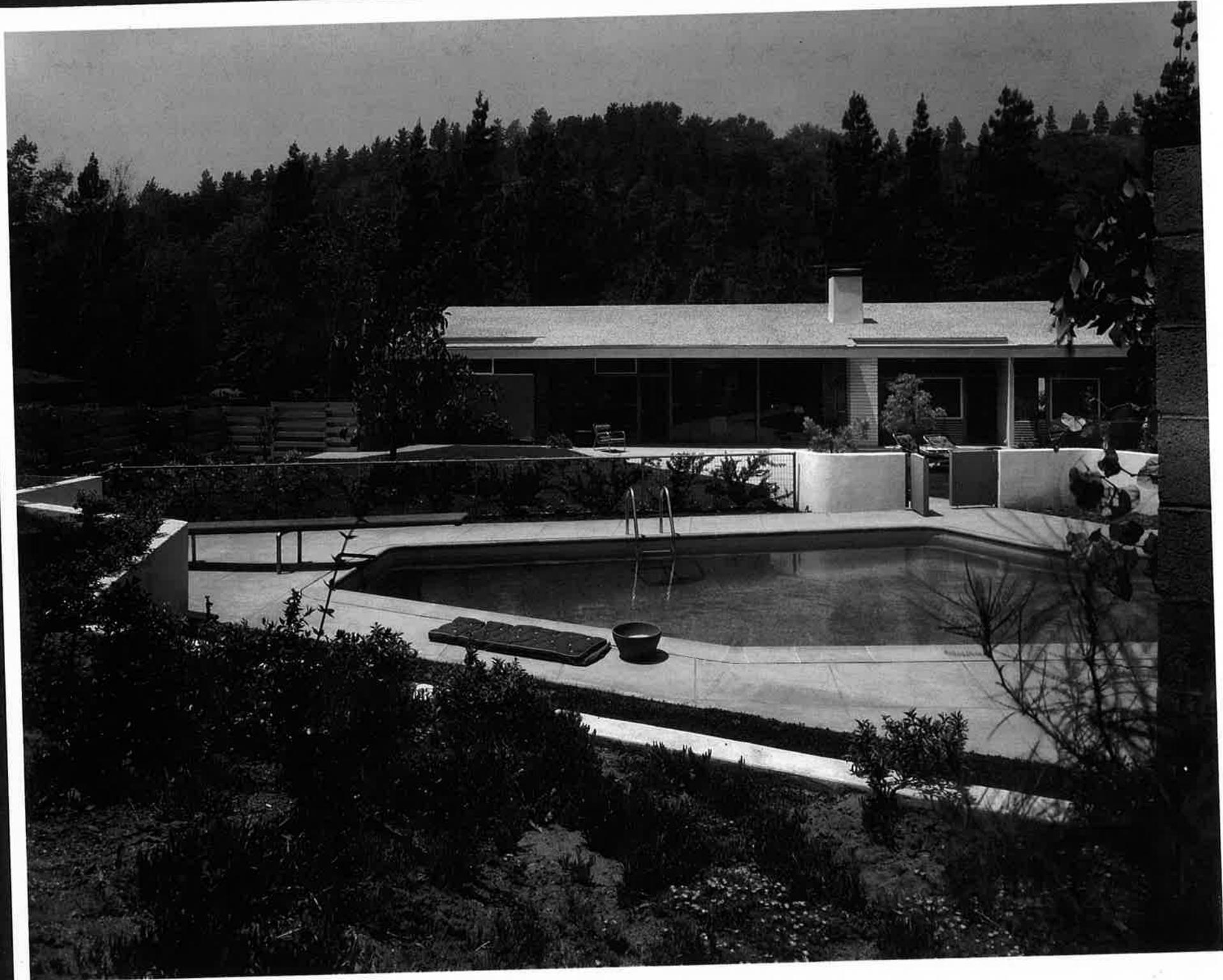


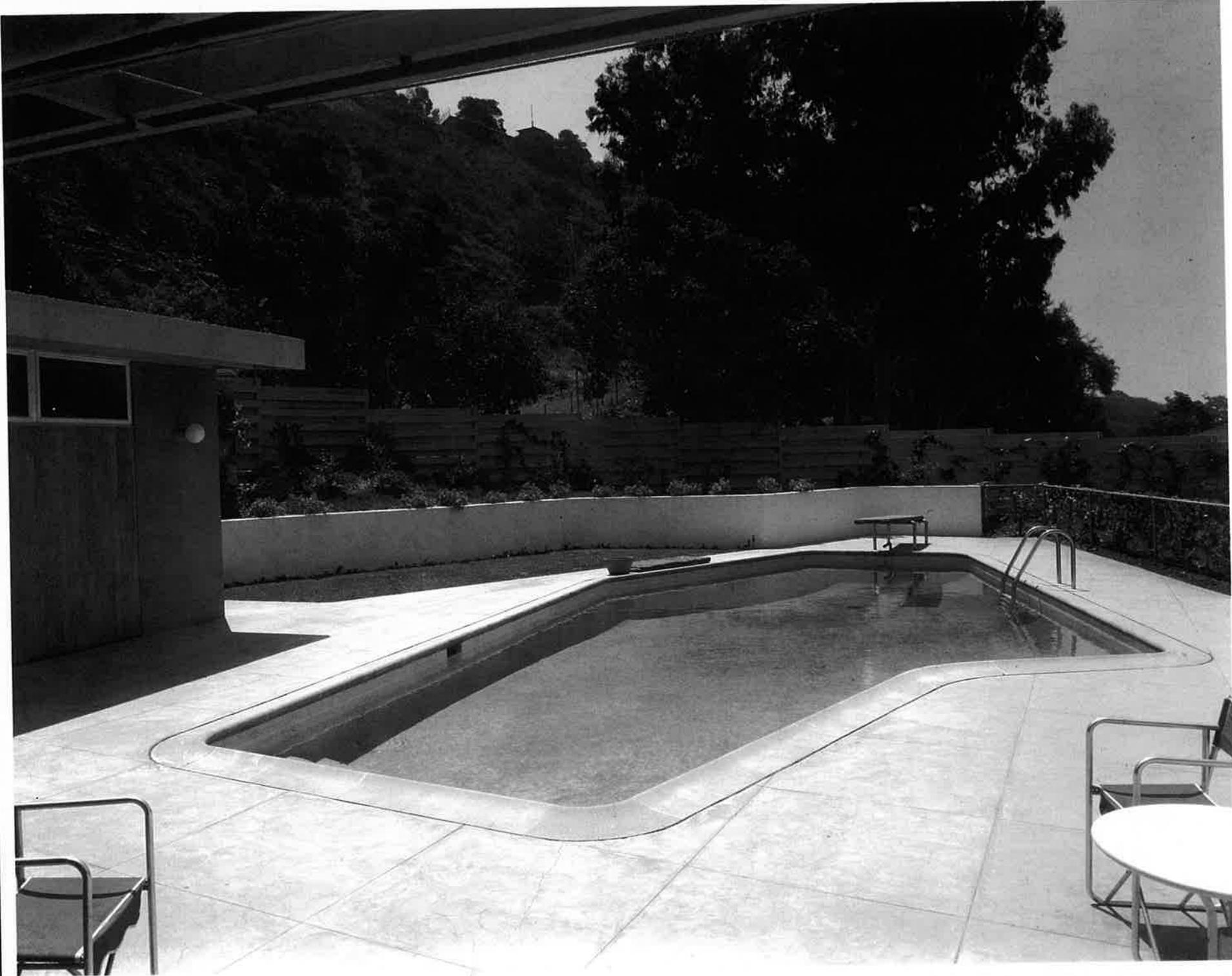






















1210











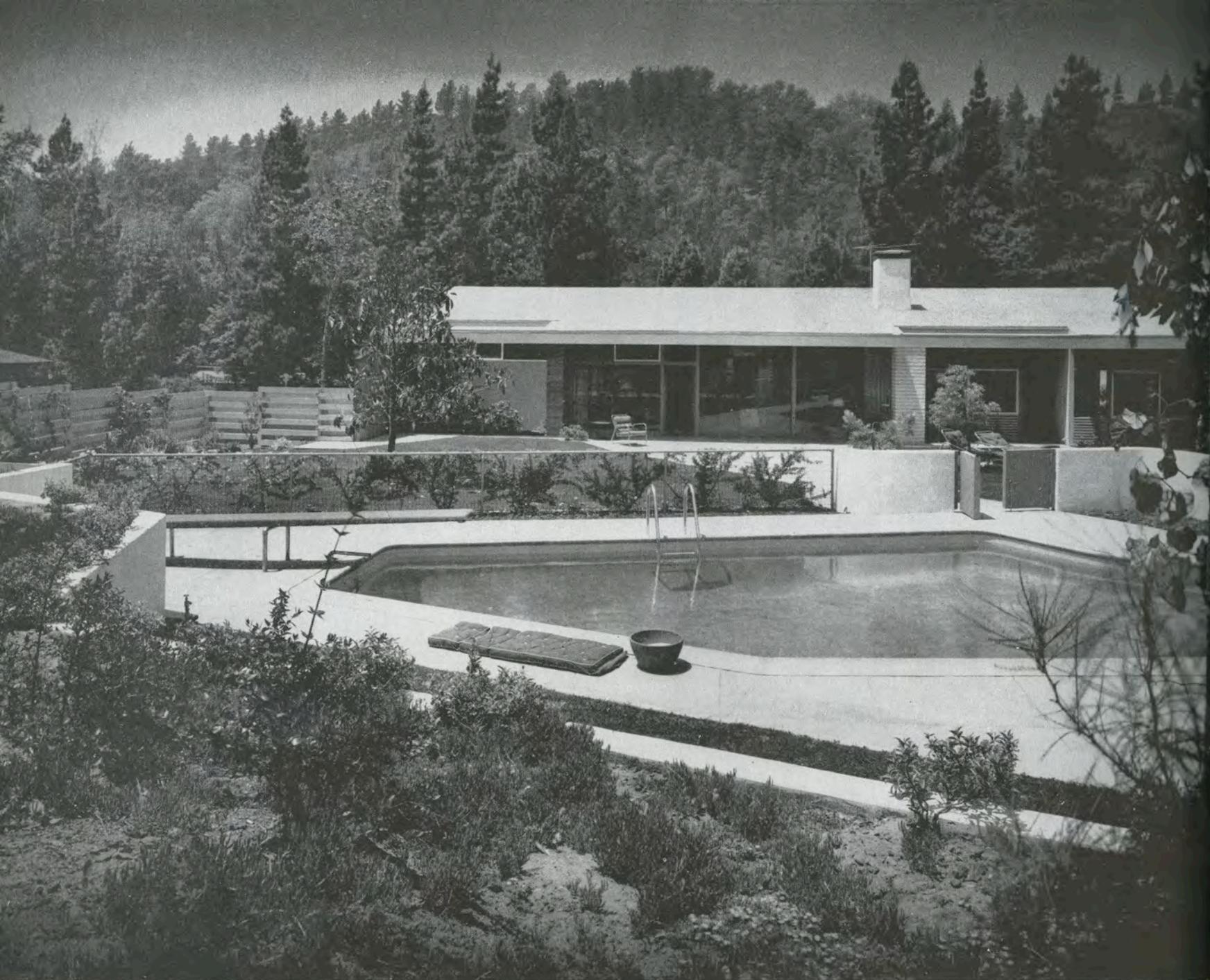
E. Publications:

Arts + Architecture, December 1951

“Baroque’s Lost Chords Recovered by Quintet.” *Los Angeles Times*, August 18, 1961.

California Book of Homes, Book 6, 1951

“In Beverly Hills.” *Los Angeles Times*, February 19, 1950.



In contrast to the strict solid enclosure of the building garden front, with the exception of the music room which sitting window, was kept wide open to stress the inter-indoor living. The same applies to the nursery and the garden which serve as an additional child's room.

CONSTRUCTION: Concrete foundation, concrete slab with brick on the exterior and putty coat plaster on the inside. Brick fireplace between living room and master bedroom. Framed crushed rock roof. Douglas fir siding as ceiling treatment in the utility areas and bedroom, where hung plaster ceiling. Exterior wall insulated with cellular aluminum foil. Wood and glass in all large openings, crystal glass in smaller openings.

HOUSE BY VICTOR GRUEN, ARCHITECT,

R. L. BAUMFELD, ASSOCIATE

PROGRAM: A home for a young couple with one child with further family additions in mind.

SPECIAL REQUIREMENTS: Minimum slopes on all outdoor areas. A music room suitable for chamber music, as possible extension of the living room and not to open into the general outdoor area. Complete separation of sleeping quarters from the balance of the house.

SITE: A corner lot with gradual slope from east to west with nearest neighbor at the north side.

SOLUTION: Compact floor plan, eliminating, with exception of one, any windows opening towards the streets by introduction of enclosed garden areas, such as the play yard, the patio and the service yard, which are shielded by masonry and framed walls. There is a distinct division into sleeping, living and utility. The bedrooms open into the play yard and the garden, while the living area, partly opening to the garden, receives additional light and air from the patio. The utility portion of this house, which after discussion with the owner, combines kitchen and laundry in one unit for easier operation, is located facing the service yard and, for supervisory reasons, the approach to the house and the play yard. The relatively heavy traffic on the bordering roads made it desirable to provide private parking in the area of the 40' front set-back required by deed. To further insure privacy from neighbors and traffic, the entire rear portion of the lot was enclosed on its north boundary by a frame and stucco wall and, on the east and south boundaries, by a 6' high fence. For safety reasons, walls and a wire fence grown in by tight shrubbery are separating the swimming pool from the lawn area behind the house.





PHOTOGRAPHS BY JULIUS SHULMAN

young couple with one child with further family addi-

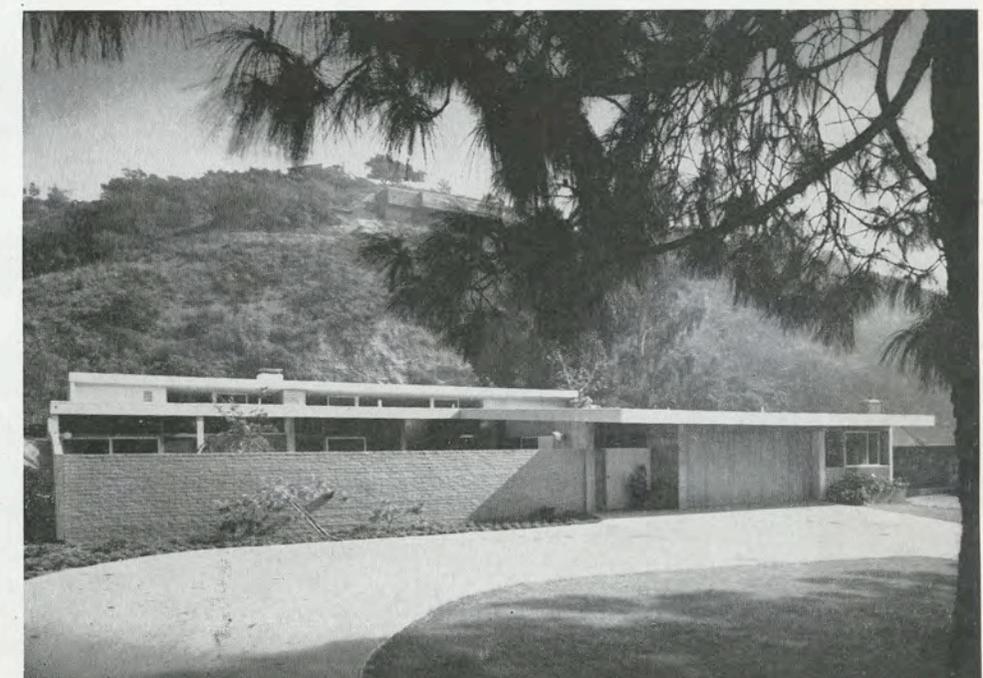
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swimming pool from the lawn area behind the house.

In contrast to the strict solid enclosure of the building on the street fronts, the garden front, with the exception of the music room which only received a high-sitting window, was kept wide open to stress the inter-relation of outdoor and indoor living. The same applies to the nursery and the guest room which, later will serve as an additional child's room.

CONSTRUCTION: Concrete foundation, concrete slab with integrated radiant heat, including patio. Walls in wood framing with alternating stucco and cypress siding on the exterior and putty coat plaster on the inside. Brick wall incorporating the fireplace between living room and master bedroom. Framed roof construction with crushed rock roof. Douglas fir siding as ceiling treatment in all rooms except in the utility areas and bedroom, where hung plaster ceiling is introduced. Roof and exterior wall insulated with cellular aluminum foil. Wood sash and doors. 1/4" plate glass in all large openings, crystal glass in smaller openings.





QUINTET has revived ancient baroque music more than 200 years old. They are, from left, Burnett Atkinson, flute; Nathan Ross,

violin; Carol Rosenstiel, harpsichord; Emmet Sargeant, cello, and Joseph Reilich, viola. Some of their concerts have been sell-outs.
Times photo

Baroque's Lost Chords Recovered by Quintet

They play such things as "Partite sopra l'Aria di Ruggiero" for harpsichord.

And at their last concert, it was standing room only to listen to these five Baroque Players—four men and a woman.

It's chamber music—warm, tender, rarely-heard works by such unfamiliar composers as Scarlatti, Krieger and Scheibe.

The baroque era ended 200 years ago but the five modern exponents of the music of that time received rave notices from the critics for their flawless technique.

All are professional musicians working in television and movie studios.

Three years ago they got together in their spare time to study the music of the baroque era.

Now they practice regularly in the Beverly Hills home of harpsichordist Carol Rosenstiel.

The other four musicians are Burnett Atkinson, flute; Nathan Ross, violin; Joseph Reilich, viola, and Emmet Sargeant, cello.

Last year they held their first concert series. Interest grew so fast the final concert was completely sold out.

At one of their more recent performances movie composer Fred Katz was so taken by the sound of their music he wrote a sonata in two movements specifically for them.

Plan H-4 Beverly Hills

VICTOR GRUEN
Architect

MORLEY BUILDING CO.
Builders



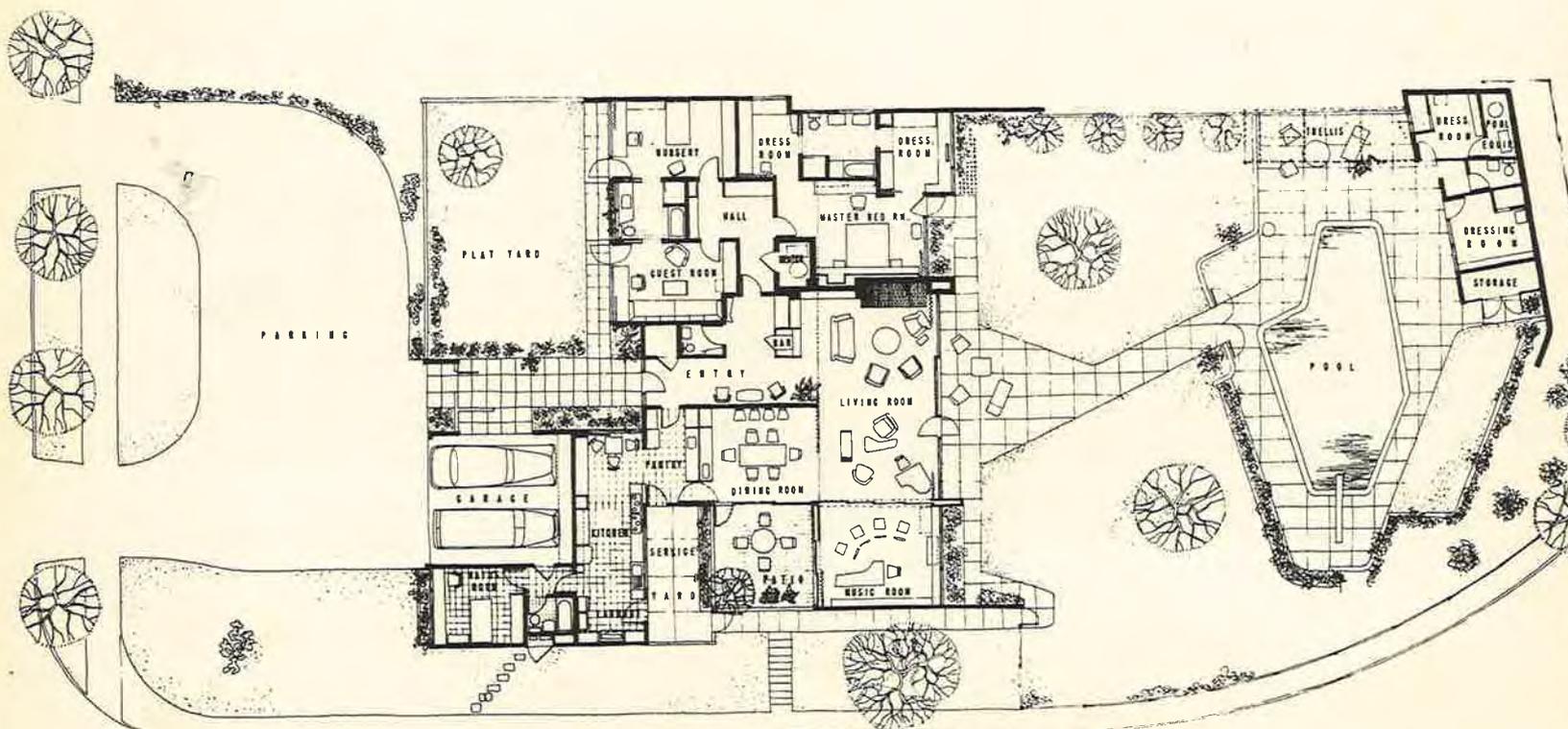
CLEAN CONTEMPORARY LINES

THE PROGRAM in this case was to design a home for a young couple with one child, keeping further family additions in mind. There was to be a music room as a possible extension of the living room, but not to open onto the general outdoor living area. Also complete separation of the sleeping quarters from the living area was desired.

The resulting compact floor plan eliminated, with the exception of one, any windows opening towards the streets by introduction of

enclosed garden areas. (The house is on a corner lot at one of the major canyon roads connecting Beverly Hills with the San Fernando Valley.) A distinct division into sleeping, living and utility sections was achieved, with each having its own garden or yard. The dining patio is an especially inviting area.

Here is an outstanding example of a coordinated program of interior design. All furnishings reflect the mood of the house, and show not only excellent taste, but a degree of warm comfort which often is found lacking in some contemporary design.





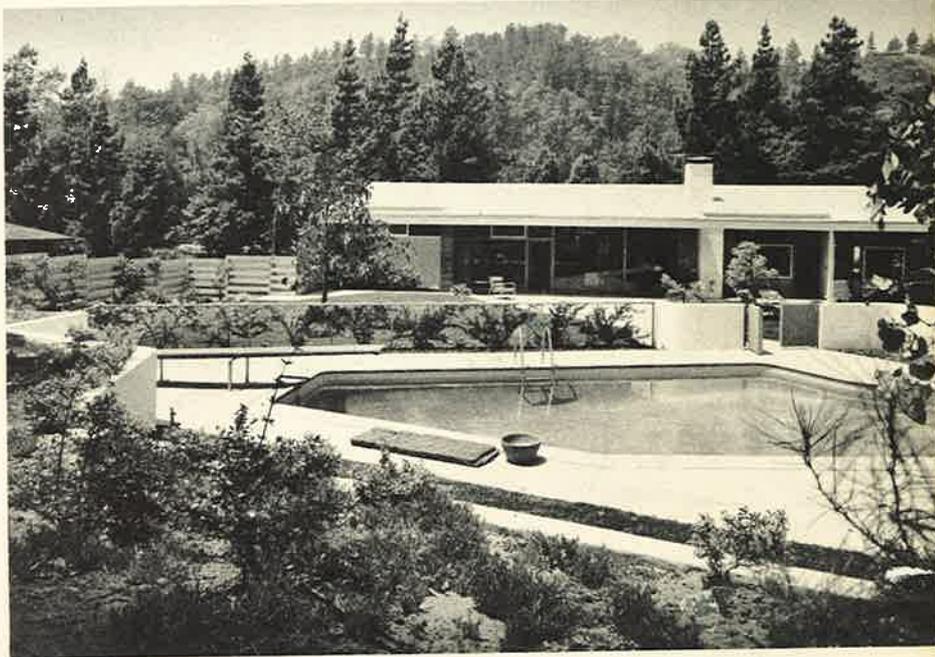
IN BEVERLY HILLS

Photography by Julius Schulman

Right: The swimming pool is protected from the general yard area by walls and a wire fence grown in with shrubbery for safety reasons.

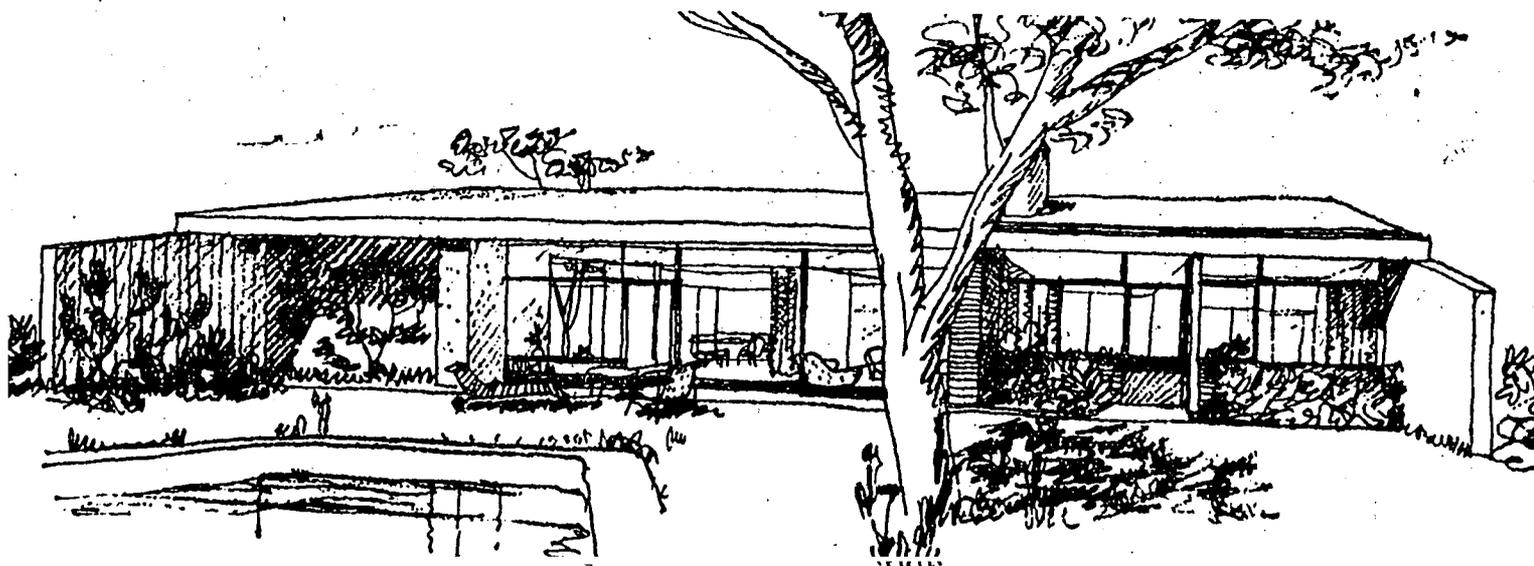
CONSTRUCTION OUTLINE

- EXTERIOR WALLS—Stucco, cypress siding.
- INTERIOR WALLS—Living room, brick and cypress siding; dining room, paper, Katzenburg & Warren; bathroom, tile, Pacific Tile & Porcelain.
- FLOORS—Living room, dining room, and bedrooms, carpet. Bathroom, tile, Pacific Tile & Porcelain.
- PLUMBING FIXTURES—Bathroom, Crane Co. Kitchen, dishwasher-sink, Hotpoint.
- HEATING—Radiant and hot water in floor.
- COUNTER TOPS—Plastic, Micarta.
- ELECTRICAL—Switches and panels, "Square D," Bryant. Lighting, Century and Pryne. Kitchen exhaust fan, "Blo-Fan," Pryne.
- KITCHEN AND LAUNDRY EQUIPMENT—Range, Thermador built-in. Refrigerator, Crosley. Washer and dryer, Westinghouse.



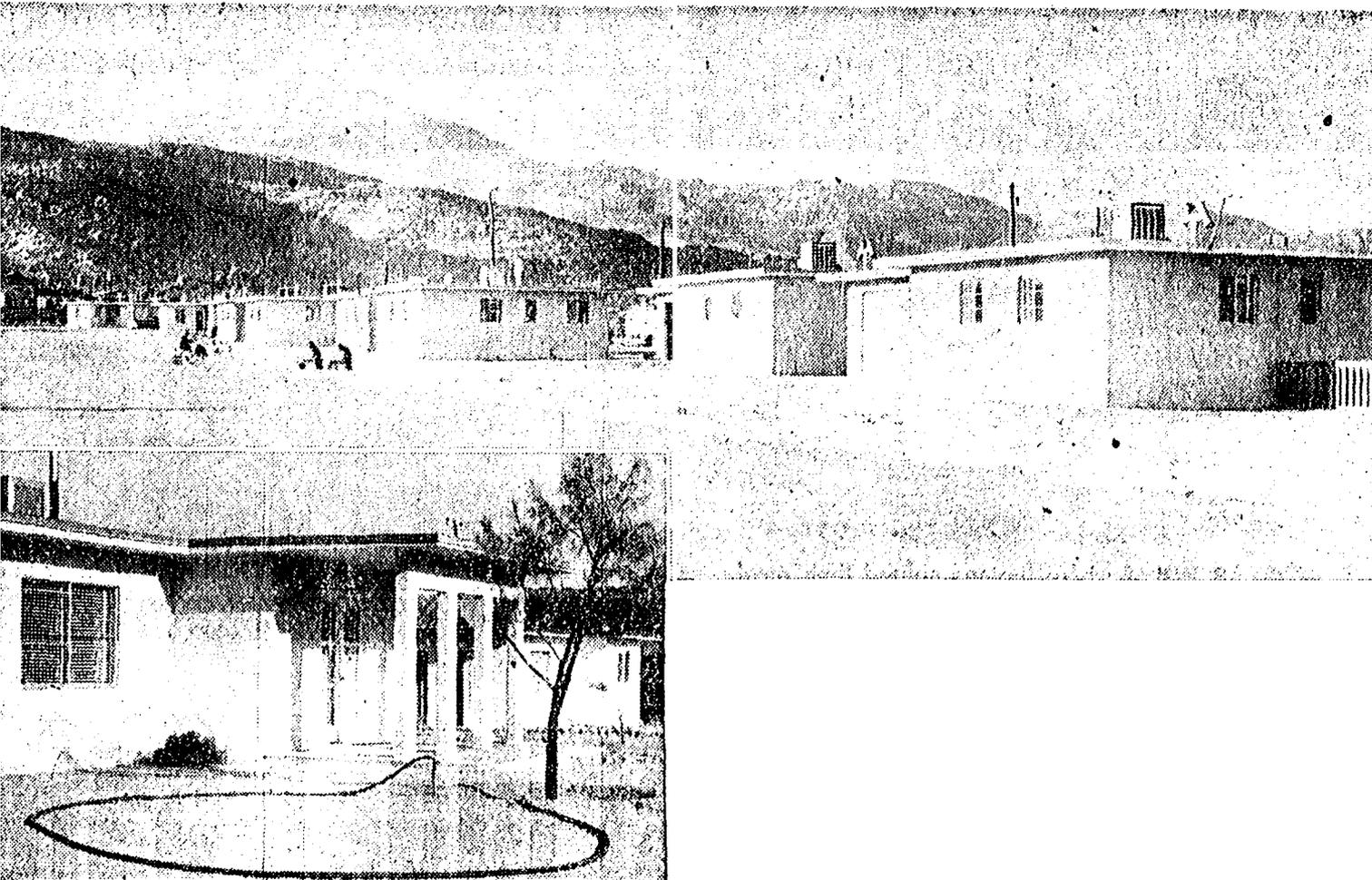
Article 23 -- No Title

Los Angeles Times (1923-Current File); Feb 19, 1950;
ProQuest Historical Newspapers: Los Angeles Times
pg. F5



IN BEVERLY HILLS—The drawing above gives a view from pool toward the back of the contemporary California-style residence being constructed at 1210 Coldwater

Canyon for Mr. and Mrs. Robert F. Rosenstiel. Redwood and stucco will form the exterior. Victor Gruen, architect, of the firm of Gruen & Krummeck, prepared the plans.



DESERT COMMUNITY—Shown at top are some of the homes in Pioneer Point, residential community developed to help meet housing needs of employees at nearby Trona, noted chemical producing center. The inset picture discloses the style of one of the dwellings.

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