



CITY LANDMARK ASSESSMENT & EVALUATION REPORT

JANUARY 2020

PENDLETON/EVANS RESIDENCE

1033 Woodland Drive (1032 North Beverly Drive), Beverly Hills, CA

Prepared for:

City of Beverly Hills
Community Development Department
Planning Division
455 Rexford Drive, Beverly Hills, CA 90210

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Beverly Hills, CA 90210

APN: 4350-010-007

INTRODUCTION

This landmark assessment and evaluation report, completed by Ostashay & Associates Consulting (OAC) for the City of Beverly Hills, documents and evaluates the local significance and City of Beverly Hills landmark eligibility of the single-family residence located at 1033 Woodland Drive in the City of Beverly Hills. The property is sited on a through lot and is also referred to as 1032 North Beverly Drive.

Included in the report is a discussion of the survey methodology used, a summarized description of the subject property and its permit history, a brief contextual history of the property and immediate area, a review of the local landmark criteria considered in the evaluation process, a formal evaluation of the property for City of Beverly Hills landmark eligibility, and any applicable supporting materials.

FINDINGS

The Pendleton/Evans Residence, located at 1033 Woodland Drive (1032 North Beverly Drive), appears to satisfy the significance criteria for individual designation as a local landmark as required in Section 10-3-3212 of the City's Historic Preservation Ordinance (Beverly Hills Municipal Code Title 10, Chapter 3, Article 32). This property appears to satisfy all of the mandates of the City's Landmark Designation Criteria subsection A and three of the mandates under subsection B.

ASSESSMENT METHODOLOGY

The landmark assessment was conducted by Jan Ostashay, Principal, of OAC. In order to identify and evaluate the subject property as a potential City landmark, an intensive-level survey was conducted. The assessment also included a review of the National Register of Historic Places (National Register) and its annual updates, the California Register of Historical Resources (California Register), the California Historic Resources Inventory System (CHRIS) maintained by the State Office of Historic Preservation (OHP), and any relevant files maintained by the City of Beverly Hills in order to determine if any previous evaluations or survey assessments of the property had been performed.

For this current landmark assessment a site visit was performed and a review of archival architectural renderings and floor plans, building permits (as available), tax assessor records, and historic photographs was conducted to understand and document the property's historic

context, existing condition, and assess its historical integrity. The City of Beverly Hills landmark criteria were employed to evaluate the local significance of the structure and its eligibility for individual designation as a City of Beverly Hills Landmark. In summary, the following tasks were performed for the study:

- Searched records of the National Register, California Register, CHRIS list, and the City of Beverly Hills prior survey data files.
- Conducted a field inspection of the subject property and photographed the site.
- Conducted site-specific research on the subject property utilizing architectural plans and sketches, Sanborn Fire Insurance Maps, city directories, newspaper articles, professional journals and magazines, historical photographs, aerial photographs, and building permits (as available), among other available resources.
- Reviewed copies of original architectural plans and sketches for the residence on file with the Architecture and Design Collection, Design & Architecture Museum at the University of California, Santa Barbara (UCSB).
- Reviewed and analyzed ordinances, statutes, regulations, bulletins, and technical materials relating to federal, state, and local historic preservation, designation assessment procedures, and related programs.
- Evaluated the potential historic resource based upon local criteria established by the City of Beverly Hills and utilized the OHP survey methodology for conducting survey assessments.

PREVIOUS SURVEY EFFORTS AND EVALUATIONS

The Pendleton/Evans Residence at 1033 Woodland Drive (1032 North Beverly Drive) has not been previously identified, documented, or evaluated for historical significance under any of the City's prior historic resources survey work efforts. In addition, the property is not included in the State's CHRIS list and has not been formally placed on the National Register or California Register.

PROPERTY INFORMATION

Site and Setting. The subject property is located north of Sunset Boulevard and just south of Coldwater Canyon Park. The single-family dwelling is situated along the east side of North Beverly Drive and is adjacent a City water reservoir. Secondary access to the property is off Woodland Drive, which was once referred to as Coldwater Canon (Canyon) Alley according to the Sanborn Fire Insurance Map from 1951.

The hilly neighborhood in which the property is sited contains parcels of varying size, shape, and topography that are improved with single-family residences. These homes were designed in a variety of architectural styles dating from the 1920s up through the 1990s and later years. Many of the post-World War II era homes in the immediate area were built on parcels that had been sub-divided from large estates that were initially developed in the 1920s and 1930s.

The Pendleton/Evans Residence was built in 1941 (completed 1942) on a flat rectangular through lot that measures roughly 173 feet along North Beverly Drive (west); 469 feet along the southern parcel line; 130 feet along Woodland Drive (east); and 336 feet along the northern lot line. The legal description of the 1033 Woodland Drive property is Lot 3 of Tract No. 10963, in the City of Beverly Hills, County of Los Angeles, State of California.

The acreage coverage of the large parcel is approximately 1.44 acres. The site contains a one-story, single-family dwelling; a detached garage (converted to an office) with guest suite; open carport; in-ground swimming pool; and fenced-in tennis court. The property is enclosed by a brick wall and in some areas wood fences or concrete masonry block walls. The site is heavily landscaped with well-established eucalyptus trees, a mature sycamore tree, cypress trees, gardens, fountains, and potted plants, as well as other ornamental shrubs, hedges, trees, and climbing vine type plants. As being an “enclosed” compound the site is overtly private and not visible from the public rights-of-way off North Beverly Drive and Woodland Drive.

Architectural Description. Completed in 1941, this one-story, single-family residence was built for Mr. and Mrs. James Pendleton. Constructed at a cost of approximately \$20,000, the house was designed by notable architect-designer John Elgin Woolf in the Hollywood Regency style. In reviewing the Woolf archives at UCSB, it appears this particular property was the first residence designed by Woolf in the Hollywood Regency style within Beverly Hills. A detached garage with caretaker’s room was built just south of the dwelling at the same time as the main house (later extended and enlarged). An oval “egg” shape pool and Hollywood Regency pool pavilion designed by Woolf were also built on the property in 1941-1942 for the Pendletons. The grounds were landscaped with many eucalyptus trees planted along the parcel lines and interspersed throughout the grounds as well as. Ornamental shrubs and trees, rose and lilac gardens, vast grassy lawns, low-growing ground cover plantings, and meandering walkways were also introduced as part of the overall landscaping plan designed by landscape architect Tommy Tomson of Malibu. In addition to the retention and integration of the existing large sycamore tree at the south side of the lot the older existing trees along the west and east sides of the parcel were also kept and woven into the design plan. The landscaping not only provided privacy for the property owners but also complemented and enhanced the requested goal of Mr. and Mrs. Pendleton to provide a stylish, comfortable, and glamorous site for entertaining guests.

The second owner of the residence, motion picture producer and movie studio executive Robert Evans, remodeled portions of the property to suit his needs to entertain, work on-site, and reside in the eccentric abode. Once Evans moved in to the house in 1967 through roughly the early-1970s the grounds of the site were “enhanced” by the re-paving of the front motor court and driveway, the addition of a tennis court at the rear (east) of the lot, and the installation of a second driveway along the northern parcel line to directly access Woodland Drive to and from the front motor court. This became the main entry into the compound. At this time, minimal changes occurred to the house itself and pool with the exception of modernizing the kitchen and bathrooms. The Hollywood Regency style pool house that once stood just east of the swimming pool (it burned down in 2003) was also enlarged and converted to a projection room and theater under Evans’ ownership early on.

The wood-frame, smooth stucco sheathed main house is set back from North Beverly Drive behind a tall white painted brick privacy wall with large wooden gates centrally placed on the short driveway off the street. Painted brick pilasters that terminate the front wall and demarcate the opening into the property and formal motorcourt from the street were once topped by griffin-like statuary, but appear to have been removed at some unknown date. The concrete paved driveway with black Mexican pebble detailing leads into a flat sided oval shape motor court that is semi-enclosed by the existing white painted brick masonry wall and the front façade of the main house. A service driveway is set just south of the formal vehicular entrance and a secondary drive that extends to Woodland Drive is accessible from the motor court through an opening in the wall to the north. At the center of the motor court is an elongated oval shape brick paved island with fountain, statuary, and landscaping that was also “enhanced” by Evans.

The symmetrical main house has a rectangular plan with extended wings to the north and south as well as two smaller parallel wings that extend out from the rear (east) of the house. Within the main central bay of the house contains the entry vestibule, circular shape foyer, powder room, closet space, guest room, office/bar room (what was originally the flower room), and living room (aka drawing room). The south wing contains the kitchen, pantry, service utility space, bathroom, and what was a servant’s room. There is also access to the service basement space from within the kitchen area. The formal dining room extends off the rear elevation and is set adjacent to the south wing and drawing room. The north wing is buffered by a hallway and contains the master bedroom (in one of the extended parallel wings off the rear of the house), a sitting-dressing room, closet space, and his and her bathroom facilities.

Entry into the residence is centrally placed along the front façade and is approached via semi-circular shape concrete steps tucked under a semi-circular shape “floating” flat roof portico that is supported by four thin, elongated columns. Long curtains hang from an inner frame in the underneath of the canopy that provides additional privacy when closed. The double front entry doors with central pull handles are ornately paneled of wood with a glass transom set above to visually create a monumental opening. Flanking the entry on the rather subdued wall planes are elliptical shape recessed niches with statuary urns placed within and elongated wood-frame casement windows with panel baseplates, wood louvered shutters, and louvered transom headers.

The center portion of the house is crowned with a metal (copper patina) standing seam mansard roofs of varying height. As further Hollywood Regency accent pieces to the house, double molded trim bands of wood with dentil work wrap the cornice line of the extended main block of the front entry area. The extended north and south wings of the house are capped by flat roofs with minimal parapets as are the two small parallel wings off the backside of the dwelling. The double molded trim bands with dentil work also wrap the cornice of the north and south wings. Stuccoed chimneys are set within the interior walls at the ends of the north and south wings of the house.

Off the southern elevation of the main house and along the west side of the south wing the exterior walls are punctuated by a double wood panel door with flanking louvered wood shutters and semi-circular shape concrete stoop; oval shaped fixed-pane focal window,

elongated multi-pane wood-frame casements, and a ribbon of narrow multi-pane wood-frame casements all set within pronounced wood molded surrounds and sills. Fenestration along the south and east sides of the south wing include multi-pane casements with the same molded surrounds found elsewhere on the house. A narrow semi-enclosed service yard with access to the kitchen pantry is also off the east (rear) side of the south wing.

Off the northern elevation of the main house and along the west side of the north wing the exterior walls are punctuated by a pair of French doors with flanking louvered shutters and semi-circular concrete stoop that opens to a semi-private side yard. This door provides direct access to the guest room. The west side of the north wing is punctuated by a single elongated multi-pane wood-frame casement with molded surrounds. The north end of the north wing along the driveway is punctuated by only two oval shape fixed-pane focal windows. The east (rear) side of the north wing contains a series of multi-pane French doors with sidelights and elongated multi-pane casements framed with molded surrounds. These doors and windows open from the interior sitting/dressing area and bathroom off the master bedroom onto a private outdoor brick paved patio area with in-ground spa. The area is covered by extended awnings and semi-enclosed by a tall brick wall (similar to that found along the service yard at the south wing).

The east (rear) elevation of the main house features a curved central bay with three large recessed floor-to-ceiling fixed window frames that face out onto the terrace. The base of the central window contains a “floating” fireplace, a signature Woolf element that vents the flue to small columns on either side (in this case the wall frames). A pane of glass placed directly above the mantel and firebox (where the brick chimney would usually go) helps to give the illusion that the fireplace is “floating.” Also along this rear elevation are two tall wood paneled bi-fold doors with upper glazing that flank the central bank of fenestration. These doors provide direct access to the terrace deck from the living room area. As a Regency aspect of design, these doors are set in front of small vestibules that are then closed from within the interior space of the living by solid wood panel bi-fold doors. Adjacent these doors off both the small parallel wings fronting the terrace are panel wood doors with flanking louvered shutters that also provide direct access to the terrace from the formal dining room and master bedroom. The fenestration at the east end of each of these small parallel wings consists of a large curved multi-pane tripartite window (casement-fixed-casement) set within a projecting molded window surround.

The rear of the house opens out onto a paved terrace and in-ground oval “egg” shape swimming pool that has been re-lined with blue tiles. The fountain system that once lined the rim of the pool appears to have been removed. Two shallow above ground reflecting pools of flagstone anchor the outer perimeter of the terrace and a series of steps lead down out to the pool, paved pool deck area, backyard sitting areas, and tennis court. Brass patina tulip shape ornamental light fixtures are set in the ground along walkways or hang from trees to illuminate the richly landscaped backyard, driveway, and/or walkways. The east side of the parcel along Woodland Drive includes a tall masonry wall of used bricks with metal gates and brick pilasters topped with oversized lanterns, additional fencing, and landscaping of mature trees.

The detached garage structure located to the south of the main house was designed originally as a one-car structure with caretaker's quarters attached to the east (rear). This building with a rectangular plan was also designed in the Hollywood Regency by John Woolf with stucco exteriors, metal standing seam mansard roof over the garage portion only, and similar fenestration features as found on the main house. The garage space was converted to an office under Robert Evans' ownership and a large glass framed addition replaced the garage door and expanded the structure at the west (front) end.

Permit, Construction History. The recorded permit history for the subject property on file with the City of Beverly Hills includes the following significant improvements. Early permits list the property as 1008 North Beverly Drive. The address was later changed to 1032 North Beverly Drive as well as 1033 Woodland Drive in later years. The Los Angeles County Assessor records maintain the property's address listing as 1032 North Beverly Drive.

YEAR	DESCRIPTION OF WORK
1941	New residence (\$20,000)
1941	Garage and caretaker's rooms (\$1,200)
1941	Swimming pool (\$1,800)
1941	Playhouse (pool house) at edge of swimming pool (\$3,500)
1945	Garage, one car and gardener's tool room with toilet and laundry (\$3,000)
1947	Greenhouse (\$400)
1951	Add servant's room and bath to caretaker's quarters (\$3,000)
1967	Addition of projection room in outbuilding (pool house), remodel kitchen (\$36,000)
1967	Tennis court, fence, and light standards (\$2,500)
1978	Add private spa (\$3,000)
1967	Plans for remodeling front motorcourt area, side driveway, wall and gate along Woodland Drive
1967	Plans for remodeling interior of residence (kitchen, bathrooms, bar)
1970	Remodel guest house [aka caretaker's suite] (\$8,000)
c.1990s	Swimming pool re-tiled
2003	Pool house destroyed by fire and not replaced

The house and grounds remained unchanged from its date of completion in 1942 until 1967, under the ownership of Mr. and Mrs. Pendleton. Upon the ownership transfer of the Woodland property to Robert Evans, Evans and the folks at Paramount quickly took to enhancing the site by sending studio carpenters, painters, electricians, engineers, and plumbers to repair and augment the property and grounds. The pool house pavilion was expanded as a state-of-art projection facility in which Evans could watch "dailies" and/or movies. The main entrance on traffic-heavy Beverly Drive was closed off (the large front gates at the drive were closed) and a

new driveway was installed off Woodland Drive that ran the length of the grounds (east-west) before pulling into the circular motorcourt at the front of the house. It was roughly at this time that the address for the property began to be referred to as 1033 Woodland Drive.

As mentioned, the garage was converted to an office and the caretaker's room was expanded as a guest suite/cottage. This structure while it exhibits some of the original Hollywood Regency design aspects has been modified along its primary elevation. An open carport, for the parking of personal automobiles, was added to the secondary utility driveway off Beverly Drive near the original garage structure. The area at the far rear (east) of the parcel (behind the pool house) where Mrs. Pendleton had her formal gardens of roses and lilacs and grove of ornamental trees was redeveloped into a full-size north/south tennis court with tall metal fence enclosure and light posts for playing at night in 1967. A private spa area was also added off the backside of Evans' bedroom/bathroom area. At the center of the motorcourt a graceful fountain that spewed water onto a large metal sculpture of a rooster was added along with brick-lined landscaped hedges. Overall the renovation of the property, which included some "enhancements" to the interior, was estimated at roughly over \$500,000.¹

Despite the changes made to the property under Robert Evans ownership, the overall seven qualities of historical integrity for the main house, pool, and grounds (location, design, workmanship, materials, setting, feeling, and association) remain intact. In addition, the key character-defining features that identify the main house as Hollywood Regency and its association with master designer John Elgin Woolf, as well as with producer Robert Evans during his occupancy/ownership, also remain extant.

HISTORICAL CONTEXT

Beverly Hills. The early settlement and development of Beverly Hills began on what was called Rancho Rodeo de las Aguas. This land was originally claimed by Mexican settlers Maria Rita Valdez and her husband Vicente Valdez around 1822. Aptly named The Ranch of the Gathering of the Waters, the swamps or "cienegas" that characterize the natural landscape were created by rain run off flowing out of Coldwater and Benedict Canyons. Vegetable farming, sheep herding, bee keeping and the raising of walnut trees were the primary agricultural activities within the rancho lands during the latter half of the nineteenth century. Several attempts at subdividing and establishing communities on the ranch lands were attempted during the 1860s and 1880s, but ended in failure.²

In 1906, the Amalgamated Oil Company reorganized as the Rodeo Land and Water Company. Burton Green played a leading role in formulating the plans for a garden city, located between Whittier Drive on the west, Doheny Drive on the east, Wilshire Boulevard on the south, and the foothills above Sunset Boulevard to the north.³ The syndicate hired notable California park planner, Wilbur F. Cook, Jr., to plan the new community. Cook had worked with landscape architect Frederick Law Olmsted prior to moving to Oakland in 1905 to establish his own firm. Comprised of "Beverly" in the commercial triangle between Santa Monica and Wilshire

¹ Bart, Peter. *Infamous Players: A Tale of Movies, the Mob (and Sex)*, Weinstein Books, 2011, p. 39.

² *Beverly Hills Historic Resources Survey 1985-1986*, pg. 5.

³ *Ibid*, pp. 8-9.

boulevards and “Beverly Hills” north of Santa Monica Boulevard, the new community was one of the earliest planned communities in southern California.

In 1914, concern over the establishment of a secure water system and the desire to improve the local school system prompted the incorporation of the City of Beverly Hills. The original boundaries of the City were much the same as they are today, except for the area south of Wilshire Boulevard, annexed in 1915, and Trousdale Estates, annexed in 1955. Most of the City was open land at the time of incorporation with development scattered around Canon Drive, Beverly Drive, Crescent Drive, and the downtown triangle.⁴

The architecture of Beverly Hills in the years following the City’s founding was dominated by the Craftsman, Mission Revival, and Period Revival styles like Tudor Revival, Georgian, and Beaux-Arts Classicism. With Beverly Hills establishing itself as a haven for movie stars in the 1920s, the architectural character of the city began to realize a varying degree of extravagance in the design of its housing stock. Throughout the late 1920s and 1930s sophisticated period revival styles dominated the domestic architecture of the City, including Colonial Revival, Spanish Colonial Revival, French Normandy, Tudor Revival, and the like. By the mid to late 1930s Beverly Hills became one of the areas in southern California most closely connected with the development of the Hollywood Regency style. Born of the meeting of Moderne sleekness with the elegance of early nineteenth century architectural forms, it used simple, primary forms and blank wall surfaces to project exclusivity and sophistication.⁵ Beverly Hills’ domestic architecture in the post-World War II era saw the incorporation of Revival references in its new housing stock, and also the introduction of contemporary, luxury designs reflective of the Mid-century Modern idiom.

Architects like Robert D. Farquhar, Gordon Kaufmann, Wallace Neff, Ralph C. Flewelling, Paul R. Williams, Gerard R. Colcord, Roy Sheldon Price, Elmer Grey among others left their mark on Beverly Hills’ residential, commercial, and institutional built environment and their single-family residential designs embodied the styles most closely associated with Beverly Hills as a place of luxury and sophistication. The personal residences of real estate magnates, oilmen, and Hollywood producers mingled with those of movie, radio, and television stars drawing tourists as well as would-be residents to the rapidly growing, largely affluent community of Beverly Hills.

By the end of World War II, much of Beverly Hills was fully developed but was still growing in density, resulting in the subdivision of some large estates and the demolition of older building stock for new residential and commercial development. The city’s commercial district gained a number of professional occupants and Beverly Hills became less of a bedroom community to Los Angeles and more of a destination in and of itself.

Single-family residential development continued to feature Period Revival styles, although the 1950s saw the beginning of the Modern movement in the city. In 1955, the Trousdale Estates neighborhood, just north of the subject property, was created from the subdivision of the former Doheny family ranch land. The most common styles of architecture associated with the

⁴ *Ibid*, pg. 11.

⁵ *Ibid*. pg. 17.

new homes being constructed included Mid-century Modern, Contemporary Ranch, and Hollywood Regency. Many of the newer homes were designed by notable master architects such as Cliff May; Buff, Straub and Hensman; Lundberg, Armet & Davis; Welton Beckett; Paul Laszlo; James Dolena; John Elgin Woolf; Paul R. Williams; and Harold Levitt.

Modernism was also the prevailing style of multi-family residential properties as well as commercial office buildings. The stucco box apartment house vernacular of the 1950s and 1960s, characterized by its flat surfaces, aluminum framed windows, flat stone covered roofs, integrated parking, and decorated by abstract trim, was as prominent in new construction in Beverly Hills as it was elsewhere in Southern California. By the 1960s, apartment buildings had grown larger, occupying parcels assembled from several lots and constructed over underground parking. Notable multi-family and commercial examples of Mid-century Modernism began to dot the areas south of Santa Monica Boulevard, along Wilshire Boulevard, and in the vicinity of Olympic Boulevard and neighboring streets.

1033 Woodland Drive. The home site was purchased by James and Mary Frances Pendleton of New York City in September 1941 from Alan and Dorothy Parker Campbell. Bought at a price of \$14,000 the transaction was handled through the office of the Cecil George Company of Beverly Hills.⁶ At the time of purchase the lot was undeveloped and contained a large sycamore tree along the southern parcel line and other older trees that lined both the west and east ends of the lot. A dirt path meandered through the lot from the southwest corner to the northeast corner across the parcel. The property had an address of 1008 North Beverly Drive at the time the property was sold and the building permits were issued. It was later changed to 1032 North Beverly Drive and was referred as such for many decades.

Permits were issued dated October 2, 1941 for the construction of a dwelling, garage, pool, and pool house with John Woolf and Robert Seiter listed as the designer and builder (but for the pool). The original tracing paper drawings of the house that still exist and are on file at UCSB also list John Woolf and Robert Seiter with Seiter's residential address of 2924 Montcalm Avenue in Hollywood as the office listing.⁷ Interestingly, Seiter's Montcalm Avenue residence was designed by Woolf in 1938-1942. Little information is available on Robert Seiter (1905-1986); however, archival research notes he was a "film cutter" (editor) for the motion picture industry and part-time actor. He is known primarily for his editing work on television productions such as the *Medic* (1954-1955), *Mike Hammer* (1958), *M Squad* (1958-1959), and the *Bob Hope Presents the Chrysler Theatre* show (1963), among other television series and films. Most of his acting experiences were in films as an uncredited character actor during the 1930s and 1940s. This may have been how he met John Elgin Woolf, who had moved to Hollywood in 1937 looking for work as an actor in the film *Gone with the Wind* (which he did not get).

⁶ "New Yorkers to Build Here," *Los Angeles Times*, September 28, 1941, p. E1.

⁷ As part of the "John Elgin Woolf Papers, circa 1941-circa 1980," archives housed at the Architecture and Design Collection, Art, Design & Architecture Museum, University of California Santa Barbara, original architectural drawings, article clippings, and photographs (including negatives) of the James and Mary Pendleton House in Beverly Hills have been archived and are available for review. Such drawings and photographs on file include site plans; drawings of the house, garage, and pool pavilion; and photographs of the house and grounds.

One of the first commissions for Woolf was from New York based interior decorator James B. Pendleton and his wife Mary Frances, whose nickname was “Dodo.” James (Jimmy) Archie Blakeley, who changed his last name to Pendleton in the 1920s, was born in Pendleton, Oregon on November 21, 1904. He trained as a dancer and had a short-lived stage career before starting a successful interior design and antique business in the early 1930s, first in New York and later in Los Angeles when he and his wife Dodo moved there in the early 1940s. The antique business, as noted in a 1938 *Vogue* magazine advertisement, specialized in high-end Regency and Baroque pieces. Dodo was born Mary Frances Thatcher in Aurora, Illinois on November 12, 1896. James and Mary married in September 1932 in Manhattan, New York.

According to an article published in *Vanity Fair* in 2010, the Pendletons chose Woolf very early in his career. The Pendleton house was one of the first “from the ground up” Hollywood Regency style projects for Woolf, and the first of such work for Woolf in Beverly Hills. Most of his early design efforts from 1938 to the early 1940s consisted mostly of alteration work that modified existing residences into Hollywood Regency remodels. The Pendletons had just purchased a large parcel of land north of Sunset Boulevard and south of Coldwater Canyon Park along North Beverly Drive and were eager to have it developed as their home. They were very specific in their design specifications, which required Woolf to design a house for entertaining with a pool and pool house, set among a grove of eucalyptus trees and gardens of lilacs and roses. The house had to be one level as Mary Frances had a deformed hip and couldn’t climb stairs. Woolf was given only 10 days to produce finished plans and a year to get the property built.⁸

The house was designed for privacy and entertaining and was lushly landscaped by landscape architect Tommy Tomson. The house fully reflected the Hollywood Regency style inside and out with signature Woolf features that were tastefully elegant and exaggerated, such as oversized doorways and windows, elongated entry ways with columns and canvas curtains, trelliswork, metal standing seam mansard roof, lamps and urns, statuary, recessed niches, and a floating fireplace. Woolf’s mastery of classical detailing as well as the discipline underlying his spatial design were aptly incorporated as “exterior decoration.” The jewel box-like poolside pavilion in the backyard was first introduced at the Pendleton property and went on to become a signature element in Woolf’s design portfolio.

The Pendletons soon moved in once the house, garage, pool house, and grounds were formally finished in 1942. Upon completion, the property was featured in the November 1942 edition of *Vogue* magazine.⁹ Many elegant parties where celebrities, artists, and people “in-the-know” gathered for cocktails, dancing, and supper around the pool where noted regularly in the local papers. At one point, *Los Angeles Times* columnist Lucille Leimert noted the Pendleton’s gray villa was the most chic small house in the area.¹⁰ Later, noted photographer Slim Aarons photographed it in 1960. One of his pictures, taken from the back patio of the house looking toward the pool house, shows a white-jacketed butler serving the Pendletons and their guests tea in front of the oval shape pool that is spewing water like a fountain. At the time, the

⁸ Tyenauer, Matt. “Glamour Begins at Home,” *Vanity Fair*, June 12, 2010.

⁹ Photographs from that publication are included in the included attachments of this report.

¹⁰ Leimert, Lucille. “Confidentially,” *Los Angeles Times*, June 5, 1947.

photograph went on to become a widely recognized image that captured the sense of Hollywood luxury and the glamorous and elegant lifestyle that defined Beverly Hills. Additional photographs of the property were taken by pictorial photographer Fred R. Dapprich (1880-1965), who specialized in architectural, advertising, and portrait photography in Southern California. Dapprich's photographs are on file at the Getty Museum and relevant photos are in the Woolf archives at UCSB.

On January 26, 1963, Mary Frances "Dodo" passed away at home at the age of 66. Soon thereafter Jimmy Pendleton retired from the antique and interior design business. He remained at the house for several more years. In 1967, Robert Evans, a high-profile motion picture producer and Senior Vice President of Paramount Pictures, was interested in "living" at the Pendleton property. He had been to the property ten years earlier with movie actress Norma Shearer whom he initially met at the Beverly Hills Hotel when he was first starting out as a motion picture actor. Though the house was not for sale at the time, Evans had his real estate agent contact James Pendleton to arrange for a visit. Upon discussing the property Evans asked Pendleton if it was for sale. In reply, James Pendleton replied "Why not?"¹¹ A loan from Paramount Pictures helped Evans acquire the property for \$290,000. Pendleton moved to Palm Springs and later passed way in 1995. Evans was the second owner of the Woodland residence and resided there at the property until his passing in 2019.

Robert Evans, property owner. Robert Evans was born Robert J. Shapera born (June 29, 1930) in New York City, the son of Archie Shapera, a dentist in Harlem, and Florence (Krasne), a housewife who came from a wealthy family.¹² He was an American film producer and former studio executive. He is best known for his work on the films that include *Rosemary's Baby* (1968), *Love Story* (1970), *The Godfather* (1972), and *Chinatown* (1974). Evans began his career as a salesman at the sportswear firm Evan-Picone, co-founded by his brother Charles (1926-2007). In 1956, while on a business trip he was spotted by the pool of the Beverly Hills Hotel by actress Norma Shearer, who thought he would be right to play the role of her late husband Irving Thalberg, the legendary MGM film executive, in the motion picture *Man of a Thousand Faces*. Darryl F. Zanuck, then chief of 20th Century Fox, cast him as a bullfighter in the 1957 version of Ernest Hemingway's *The Sun Also Rises*. During the filming of the movie the other actors and Ernest Hemingway pleaded with Zanuck to replace Evans, but Zanuck sent a telegram saying "The kid stays in the picture," which provided the title for his eventual autobiography. In 1959, he appeared in 20th Century Fox's production of *The Best of Everything* with Hope Lange, Diane Baker, and Joan Crawford.

His time as an actor was brief and Evans decided he'd rather produce films than star in them. Using his accumulated wealth from the women's clothing business and his connections he had made as an actor in the "industry" his determination to become a film producer became reality. He befriended Charles Bluhdorn of Gulf & Western, which owned Paramount Pictures early on. In 1966, Bluhdorn named Robert Evans vice president in charge of production at Paramount as part of the youth wave in Hollywood (Evans was just 36 years old). A few years later, he was named executive vice president of worldwide production. At the time of this transition

¹¹ Evans, Robert. *The Kid Stays in the Picture*. New York: Hyperion, 1994, p. 119.

¹² "Robert Evans Biography ([http: www.filmreference.com/film/94/Robert-Evans.html](http://www.filmreference.com/film/94/Robert-Evans.html)).

Paramount was financially ailing. With Evans at the helm the studio surged from ninth to first in profitability by producing a string of commercially successful and critically acclaimed films.

It was just after becoming vice president of production at Paramount Pictures that Evans purchased the Woodland Drive property and moved in to make it his home and extended office away from the studio. Once settled in, Paramount Pictures and Evans had the Woodland property remodeled and enhanced at a level sufficient for a high-end motion picture producer.

During his tenure at Paramount the studio produced notable films such as *Barefoot in the Park*, *The Odd Couple*, *Rosemary's Baby*, *The Italian Job*, *True Grit*, *Love Story*, *Harold and Maude*, *The Godfather*, *The Godfather Part II*, *Serpico*, *On A Clear Day You Can See Forever*, *Save the Tiger*, *The Conversation*, *Chinatown*, *The Great Gatsby*, and many others. As the studio was doing financially well it seemed that all the executives at Paramount made money off the production efforts of Robert Evans, but Robert Evans. Dissatisfied with his financial compensation and desiring to produce films under his own shingle, Evans eventually transitioned to independent producing in the early 1970s establishing his own production house business. From the mid-1970s to roughly 1980, working as an independent producer, he continued his streak of successful films with film credits such as *Marathon Man* (1976), *Black Sunday* (1977), *Popeye* (1980), and *Urban Cowboy* (1980).

In 1983 Evans was called to testify in the murder trial of “The Cotton Club” investor Roy Radin. Though he was not involved Evans pleaded the fifth based on his lawyer’s advice, which sullied his name, reputation, and his production business. After that time, his film output became both more infrequent and less critically acclaimed. He produced only two films over the next twelve years: *The Cotton Club* (1984) and *The Two Jakes* (1990). Greatly in debt and severely depressed he had himself committed to the mental-health ward at Scripps Memorial Hospital a few miles north of San Diego and he sold the Woodland property to a wealthy French businessman in 1989. He didn’t stay long at the mental-health facility and was back at Woodland as a tenant renting the property with the limited funds he had available. Roughly a year later, Evans was able to buy back the property at cost with the help of his friend Jack Nicholson and another friend’s fiancé Jean-Claude Friederich who happened to know the French businessman. Evans now had a regular cash flow as he was asked to return to Paramount Pictures upon the request of Stanley Jaffe, an old friend, who had been named chief operating officer of Paramount Communications at that time. From 1993 to 2003 he produced with Paramount the films *Sliver* (1993), *Jade* (1995), *The Phantom* (1996), *The Saint* (1997), and *How to Lose a Guy in 10 Days* (2003).

Robert Evans treasured the 1033 Woodland Drive property and he lovingly referred to it as “Woodland.” He lived there and conducted business there for just over fifty years. There were a few times when Evans had to use his beloved residence as collateral to secure financing for some of the films he had produced, but the property ultimately remained with Evans. There were more “industry” deals made at Woodland than at Paramount. The deal for the making of the motion picture *The Godfather* was made there as was the deal for *Chinatown* among other motion picture transactions and agreements. Orson Welles loved to visit the property, and French actor Alain Delon stayed in the guest house for six months as did actor Richard Gere for five months during the making of the film *Cotton Club*. Film director Roman Polanski lived there

after his wife, Sharon Tate, was murdered. Actor Laurence Olivier stayed there for six months when he was making the movie *Marathon Man*. Jack Nicholson often came to visit as he was good friends with Robert Evans. As for action on the tennis court, champions like Pancho Gonzales, Jimmy Connors, John McEnroe, and even Bobby Riggs often came to play the celebrity players such as Dustin Hoffman, Ted Kennedy, Johnny Carson, and Merv Griffin. Other players on the court included Charlton Heston, Richard Zanuck, William Niles, Barbra Streisand and Kirk Kerkorian. Many motion picture arrangements or “deals” were also negotiated while playing tennis on Evans’ court.

Evans earned a Best Picture Oscar nomination for producing 1974’s *Chinatown*, starring Jack Nicholson, Faye Dunaway, and John Huston. In 1999, the United States Library of Congress selected 75 films of the 20th century to be vaulted for preservation in perpetuity. In June of that year, Robert Evans had the distinct honor of having two of his films selected: *Chinatown*, as its producer, and *The Godfather*, as its creator. In 2003, the film *Chinatown* was inducted into the Picture Guild of America’s Hall of Fame, Motion Pictures and Evans accepted the PGA’s Lifetime Achievement Award in 2003. In the fall of 2003, the adult animated sitcom series *Kid Notorious* that aired on Comedy Central was produced by Evans who also starred in it as himself. Many of the episodes took place at the Woodland property and also featured Gun’s N’ Roses guitarist Slash as himself. Other characters portrayed in the show were Evans’ housekeeper Tollie Mae and his butler Alan “English” Selka. In 2004 Evans hosted a Sirius Satellite Radio show, *In Bed with Robert Evans*. In 2009, there was talk of Evans producing another film as well as an HBO miniseries, but neither project came to fruition. In July 2019, Paramount did not renew its contract with Robert Evans Productions, which had been in place since 1974. Evans had a staff of three and had been working from his Woodland residence because of poor health.¹³

Robert Evans married seven times. He first married Sharon Hugueny in 1961 and they divorced a year later. After his first divorce, he married Camilla Sparv (1964-1967), Ali MacGraw (1969-1973), Phyllis George (1977-1978), Catherine Oxenberg (1998, the marriage was annulled after nine days), Leslie Ann Woodward (2002-2004), and Victoria White (2005-2006). He married his seventh wife, Victoria White O’Gara while in Mexico in August 2005 and shortly after his 75th birthday she filed for divorce on June 16, 2006.¹⁴ Evans has one son, Josh Evans, from his marriage to Ali MacGraw.

With the passing of Robert Evans at the age of 89 years on October 26, 2019, the property was put on the market by the trustee of his estate. According to a recent *Wall Street Journal* article, the residence was recently sold for \$16 million to David M. Zaslav, president and chief executive officer of Discovery, Inc.¹⁵ Zaslav sets the strategy and oversees all operations for Discovery’s global suite of brands across pay-TV, free-to-air, direct-to-consumer and other

¹³ D’Alessandro, Anthony (July 30, 2019). “Robert Evans Departing Paramount Lot After 52 Years,” (<https://deadline.com/2019/07/robert-evans-departing-paramount-lot-after-25-years-1202657397/>). Deadline.

¹⁴ “Divorce No. 7 for Producer Robert Evans” (<http://www.people.com/people/article/0,,1205936,00.html>). PEOPLE.com.

¹⁵ Clarke, Katherine. “Beverly Hills Home Where Robert Evans Screened His Movies Sells for \$16 Million,” *Wall Street Journal*, January 7, 2020.

digital platforms. He was inducted into the Cable Hall of Fame in 2017 and into the Cable TV Pioneers Class of 2018.

John Elgin Woolf, architect. Born in Atlanta, Georgia in 1908, John “Jack” Elgin Woolf moved to Hollywood in 1937 after studying architecture at Georgia Institute of Technology. Prior to his move he apprenticed with a number of noted Georgia architects including William Julius John Chase and Joseph Walter Cooper, Jr. Woolf moved westward in hopes of landing a role in the film *Gone with the Wind*, but when he met George Cukor, the film’s director, it marked the beginning of a different career other than an actor in films.¹⁶

Heralded as “architects to the stars,” Woolf gave film royalty a new luxury style.¹⁷ Woolf has been credited with being the father of the Hollywood Regency style. Working outside the Modernist idiom, Woolf was ignored by professional and academic journals throughout his long career, but was never short of clients. He extrapolated and stylized Regency, Georgian, and Second Empire styles, which found an avid audience with the Hollywood elite as well as the world of fashion. His star studded roster of clients included such luminaries as Cary Grant, Bob Hope, John Wayne, George Cukor, and Myrna Loy. Woolf’s penchant for elongated architectural details, such as French doors and double columns, helped to convey a brittle elegance that was completely twentieth century.

The firm of John Elgin Woolf (1908-1980) and his partner, the interior designer Robert Koch Woolf (1923-2004), specialized in the creation of elaborate residences in the around Beverly Hills and the Bel Air neighborhood of Los Angeles for a wide variety of wealthy clients between 1938 and 1983. During his career, Woolf completed nearly three hundred projects ranging from interior alterations and exterior remodels to full-scale residences and apartment buildings. Though not a licensed architect, Woolf was nevertheless a highly successful figure among a group of talented Los Angeles designers that included Roland Coate, Sr.; James Dolena, Wallace Neff, and Paul R. Williams.¹⁸ Like Woolf, they sought to update period revival details from French, English, Italian, and Spanish designs to accommodate contemporary lifestyle needs in the two decades following World War II.¹⁹

In his almost exclusively domestic practice, Woolf emphasized the elements that were important to his clients: the entrance, the mansard roof, symmetry, and privacy. He used eccentric, classical elements with re-proportioned windows; chest-high oval niches with a keystone at the bottom; and rows of slender, Regency style colonnettes, as well as other capricious details in his designs. His entrances assumed special importance and due to the contemporary desires for increased privacy they became the only real articulation on a street façade. His tall, forbidding double door entry with simple continuous framing outline, referred to as the Woolf Pullman door, was widely copied and adapted in the Los Angeles area. Other signature Woolf aspects included his elegant jewel box-like poolside pavilions, floating fireplaces, oversized doorways, and his overall spatial design of a property.

¹⁶ John Elgin Woolf: Master of Hollywood Regency website, (<https://www.johnelginwoolf.com>).

¹⁷ *Ibid.*

¹⁸ Bennett, Mark. *The Art of Luxury; Mark Bennett Presents Hollywood Homes by John Elgin Woolf*, University Art Museum, University of California Santa Barbara, an exhibit January 14 – March 2, 2003.

¹⁹ *Ibid.*

The following list of John Elgin Woolf work reflects known executed residential designs in the City of Beverly Hills compiled from the surviving project files and drawings in the John and Robert K. Woolf archives located at the Architecture and Design Collection, University of California Santa Barbara. The addresses of the properties have been included, when noted in the archives. The condition or integrity of each property has not yet been assessed.

JOHN ELGIN WOOLF DESIGN PORTFOLIO IN BEVERLY HILLS		
Year	Client	Project
1941-42	Pendleton, James B.	Residence: 1008(1032) N. Beverly Dr. (aka 1033 Woodland Drive)
1944-45	Dahlberg, Bror and Glida	Residence: 909 N. Alpine Dr.
1945-46	Hellas, Adrienne	Residence: Angelo Dr.
1950-55	Vance, James A.	Residence: 805 N. Hillcrest Dr.
1951-52	Cukor, George	Residence: 1306 N. Doheny Dr.
1951-52	Cukor, George	Residence: 9191 St. Ives Dr.
1951-52	Cukor, George	Residence: 9190 Cordell Dr.
1952-53	Seiter, William	Residence: 914 Hartford Way
1953-56	Prophet, Fred	Residence: 917 Benedict Canyon Rd.
1953-56	Prophet, Fred	Residence: 1011 N. Crescent Dr.
1954-57	Ross, Frank	Residence: 1139 Tower Rd.
1956-57	Goetz, Hayes	Residence: N. Alpine Dr.
1957-63	Trousdale, Paul	Residence: 1008 N. Hillcrest Rd.
1957-63	Trousdale, Paul	Residence: 1016 Hillcrest Rd.
1959-60	Bell, Alphonzo E.	Residence: 1207 Lexington Rd.
1959-62	Parker, Eleanor	Residence: 965 N. Alpine Dr.
1960-61	Kempner, Alex and Mary	Residence: 702 N. Palm Dr.
1961-64	Pellar, Fred and Rosalle	Residence: 807 N. Camden Dr.
1961-73	Pattengill, Keith	Residence: 1020 Laurel Way
1967-69	Hommes, Ray	Residence: 906 N. Crescent Dr.
1971	Shoemaker, William	Residence: 418 Robert Lane
1972	Sterling, Donald	Residence: 808 N. Beverly Dr.
Alteration Projects:		
1941	Chisholm, Hugh	Residence Alteration: 520 N. Beverly Dr.
1941	Colman, Ronald	Residence Alteration: 1003 Summit Dr.
1941	Connolly, Nedda H.	Residence Alteration: 601 N. Camden Dr.
1941	Farrow, Mrs. John	Residence Alteration: 612 N. Rodeo Dr.
1941	Gershwin, Ira and Leonore	Residence Alteration: 1021 N. Roxbury Dr.
1941	Hartman, Don and Helen	Residence Alteration: 710 N. Rexford Dr.
1941	Hornblow, Arthur	Residence Alteration: Cherokee Lane
1941	Selznick, David O.	Residence Alteration: 1050 Summit Dr.
1941-43	Cukor, George	Residence Alteration: 9166 Cordell Dr.
1944	Potts, Jack and Effie	Residence Alteration: 1100 Benedict Canyon Rd.

1944-46	Mendl, Sir Charles and Lady	Residence Alteration: 1018 Benedict Canyon
1945-46	Potts, Jack and Effie	Residence Alteration: 1110 Benedict Canyon Rd.
1945-48	Cukor, George	Residence Alteration: 9166 Cordell Dr.
1947	Foster, Norman	Residence Alteration: 624 Foothill Rd.
1947-49	McCarthy, John and Mary	Residence Alteration: 933 N. Rexford Dr.
1950	Pendleton, James B.	Residence Alteration: 1008 N. Beverly Dr.
1953-54	Montalban, Ricardo	Residence Alteration: 1712 Ambassador Dr.
1953-56	Oliver, Gordon	Residence Alteration: 707 N. Crescent Dr.
1953-56	Prophet, Fred	Residence Alteration: 9419 Sunset Blvd.
1953-59	Kliner, Harry	Residence Alteration: 632 N. Crescent Dr.
1953-78	Howard, Jean	Residence Alteration: 2000 Cold Water Canyon Dr.
1955	Markley, Mrs. T.G.	Residence Alteration: 604 N. Beverly Dr.
1955-56	Brady, Quinn	Residence Alteration: 524 N. Canon Dr.
1955-56	Hunt, Peggy	Residence Alteration: 604 N. Crescent Dr.
1955-57	Warren, Harry S.	Residence Alteration: 9425 Sunset Blvd.
1955-58	Harrison, Dorothy	Residence Alteration: 1414 Summit Ridge Dr.
1956	Gershwin, Ira and Leonore	Residence Alteration: 1021 N. Roxbury Dr.
1956	Mercola, Thomas D.	Residence Alteration: 725 Bedford Dr.
1956	Smith, Dr. Wm Weber	Residence Alteration: 911 N. Bedford Dr.
1957	Kliner, Harry	Residence Alteration: 258 S. Spaulding Dr.
1957	Weiss, Harry E.	Residence Alteration: 1235 Tower Rd.
1957-58	Ellis, Mrs. John	Residence Alteration: 9696 Heather Rd.
1958	Cukor, George	Residence Alteration: 9166 Cordell Dr.
1958	Franks, Monty	Residence Alteration: 1010 Summit Dr.
1959-60	Engstead, John	Residence Alteration: 512 N. Canyon (Cannon) Dr.
1959-60	James, Walter and Mildred	Residence Alteration: 824 Whitter Dr.
1959-60	Menefee, W. Thomas	Residence Alteration: 615 N. Camden Dr.
1959-62	Hunt, Wendell	Residence Alteration: 802 N. Roxbury Dr.
1959-70	Nast, A.D. Jr.	Residence Alteration: 1128 Miradero Rd.
1960	McCarthy, John F.	Residence Alteration: 725 N. Camden Dr.
1960-61	Dodge, Dr. Henry	Residence Alteration: 625 Mountain Dr.
1961	Hunt, Wendell	Residence Alteration: 802 N. Roxbury Dr.
1962-63	Frawley, Patrick	Residence Alteration: 1001 N. Roxbury Dr.
1963	Lord, C.W.	Residence Alteration: 711 N. Elm Dr.
1967-69	Woolf, John E.	Residence Alteration: 965 N. Alpine Dr.
1968-71	Lewis, Loretta Young	Residence Alteration: 1705 Ambassador Ave.
1971	Moshell, Robert	Residence Alteration: 721 N. Bedford Dr.
1971-72	Greendale, Moe	Residence Alteration: 708 N. Camden Dr.
1972	Donnar, Kennet	Residence Alteration: 1156 Tower Rd.
1972	Goldman, Samuel	Residence Alteration: 817 N. Bedford Dr.
1972-74	Keith, Harold	Residence Alteration: 1014 Laurel Lane
1973	Kern, Norman	Residence Alteration: 520 N. Beverly Dr.

1975	Woolf, John E. and Robert	Residence Alteration: 704 N. Arden Dr.
1975-78	Jones, Dennis	Residence Alteration: 7912 Heather Rd.
1976	Lockett, Don	Residence Alteration: 1031 Summit Rd.
1976	Neal, J. Robert	Residence Alteration: 1129 Summit Rd.
1977	Greenberg, Hank	Residence Addition: 1129 Miradero Rd.
1977-82	Bernstein, Peggy	Residence Alteration: 1020 Laurel Way
1978-80	Spound, Albert and Evelyn	Residence Alteration: 1036 Cove Way
1979-80	Franklin, Benjamin	Residence Alteration: 922 N. Alpine Dr.

Hollywood Regency style. The Hollywood Regency style was based upon neoclassical influences that had reappeared in architecture and furniture designs during the regency and reign of England's George IV (1811-1830). A century later, the Regency style was discovered by Hollywood studio set decorators who, as taste makers, influenced architects, interior designers, and makers of fine furnishings starting in the 1930s. The style harkens back to the Golden Age of Hollywood, when movie stars exuded glamour and sophistication, and is reminiscent of the sleek set designs of the studio era. As defined by Hollywood, the Regency style represented the urge to be modern while retaining the traditionalism that the film community, and the general public, was reluctant to abandon. A mélange of historical styles was imaginatively thrown together, resulting in what has been dubbed "Hollywood" Regency. As applied to architecture, the Hollywood Regency style featured delicately proportioned classical elements such as columns, pilasters, pediments, moldings, quoins, and balconettes. Symmetrical facades were common as were French-inspired mansard roofs. The mansard roof eventually became an iconic Beverly Hills status symbol to those preferring the Regency style. Personalities known for defining the style include those such as John Elgin Woolf, George Vernon Russell, Douglas Honnold, Paul R. Williams, and James Dolena.

Tommy Tomson, landscape architect. The landscaping at the Pendleton/Evans Residence was designed by Tommy Tomson in 1941. Tomson was born on December 12, 1900 to William (1856-1941) and Emma (1873-1931) Tomson in Perry, Ohio. William, a dentist, and his wife named their second son Golden Sands Tomson. By 1920, Golden Sands Tomson had changed his name to Charles G. Tomson and was working as a railroad civil engineer in Zanesville, Ohio and later as a landscape engineer in Detroit, Michigan. By the mid-1920s he had changed his name again to Tommy Tomson and had moved out to Los Angeles where he continued working as a landscape engineer. It was at this time that he met and married his Dorris Rowena Henderson (1903-1983) who in November 1926 gave birth to their daughter Kathryn. Their second daughter Dolores was born in 1937.

Tomson was a self-taught landscape architect who throughout the 1930s and 1940s designed landscapes for such Hollywood stars as Joan Bennett, Robert Montgomery, Joan Crawford, Tyrone Power, Charles Boyer, and Henry Fonda. By 1934, he had received a commission to landscape the grounds and design the infield at Santa Anita Race Track in Arcadia, California, which opened that year. Other projects associated with Tomson included the vast landscaping of Park La Brea Apartments and the Los Angeles Union Passenger Terminal, as well as work at the Beverly Hills Hotel. In 1946, with his brothers-in-law, Cliff and Randall Henderson, Tomson helped found the city of Palm Desert, creating the overall site plan, street layout, landscapes for

the Shadow Mountain Club, and for many private residences.²⁰ Tomson passed away in 1986 at the age of 85 years.

HISTORICAL SIGNIFICANCE ASSESSMENT FRAMEWORK

Evaluation Criteria. In analyzing the historical significance of the subject property, criteria for designation under the City's local landmark program was considered. Additionally, consideration of historical integrity and the State Office of Historic Preservation (OHP) survey methodology was used to survey and assess the relative significance of the property.

City of Beverly Hills Landmark Criteria. 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. An eligible property may be nominated and designated as a landmark if it satisfies the following requirements:

- A. A landmark must satisfy all of the following requirements:
 - 1. It is at least 45 years (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 integrity²¹ 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 work²² by a master architect;²³

²⁰ The Cultural Landscape Foundation, (<https://tclf.org/pioneer/tommy-tomson>).

²¹ In BHMC 10-3-3202, the Ordinance defines "substantial integrity" as "integrity that is considerable in importance, value, degree, amount, or extent, and that continues to exist, or would have continued to exist, but for work done without appropriate permits after the enactment of this article."

²² In BHMC 10-3-3202, the Ordinance defines "exceptional work" as "a remarkably superior example of architectural work that has been recognized as such by members of the architectural community. At a minimum, the work's exceptional quality shall have been documented by at least one of the following: a) it was the subject of a major architectural award; b) it was substantially discussed (i.e. not just mentioned) and photographically depicted in at least two (2) publications (e.g. a book, treatise, trade magazine article, film, or set of photographs made available to the public by an institutional archive) authored by acknowledged experts in the field of architecture. A monograph or publication made available to the public solely in electronic form and without any

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;²⁴
4. It is an exceptional property that was owned and occupied by a person of great local prominence;²⁵
5. It is an iconic property;²⁶ or
6. The landmark designation procedure is initiated, or expressly agreed to, by the owner(s) of the property.

Historical Integrity. According to the National Park Service, "Integrity is the ability of a property to convey its significance." In addition to meeting the criteria of significance, a property must have integrity. Integrity is the authenticity of a property's physical identity clearly indicated by the retention of characteristics that existed during the property's period of significance. Properties eligible for local landmark designation must meet at least two of the local landmark designation criteria and retain enough of their historic character or appearance to be recognizable as historical resources and to convey the reasons for their historical significance.

Both the National Register of Historic Places and the California Register of Historical Resources recognize the seven aspects of qualities that, in various combinations, define integrity. To retain historic integrity a property should possess several, and usually most, of these seven aspects. Thus, the retention of the specific aspects of integrity is paramount for a property to convey its significance. The seven qualities that define integrity are location, design, setting, materials, workmanship, feeling and association. The seven qualities or aspects of historical integrity are defined as follows:

- Location is the place where the historic property was constructed or the place where the historic event occurred.

reasonable expectation of compensation to the author, or substantially authored by the architect of the work, shall not count toward this minimum."

²³ In BHMC 10-3-3202, the Ordinance defines "master architect" as "an architect of widely recognized greatness in the field of architecture whose individual genius influenced his or her age."

²⁴ In BHMC 10-3-3202, the Ordinance defines "person of great importance" as a person whose activities had a substantial impact on the history of the nation, which impact can be demonstrated through scholarly research and judgment. At a minimum, a person of great importance is someone whose name and exploits were widely known across America during his/her lifetime, and whose widespread fame continues through to the present day. A person shall not be considered to be of great importance by virtue of his/her position or title, race, gender, ethnicity, or religion.

²⁵ In BHMC 10-3-3202, the Ordinance defines "person of great local prominence" as a person whose activities had such a substantial impact on the history of the city of Beverly Hills that a public street or public park was named after him or her.

²⁶ In BHMC 10-3-3202, the Ordinance defines "iconic property" as "a property that has been visited and photographed so often by residents and visitors to the city that it has become inextricably associated with Beverly Hills in the popular culture and forms part of the city's identity to the world at large."

- Design is the combination of elements that create the form, plan, space, structure, and style of a property.
- Setting is the physical environment of a historic property.
- 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.
- Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
- Feeling is a property's expression of the aesthetic or historic sense of a particular period of time.
- Association is the direct link between an important historic event or person and a historic property.

Building on the definition of integrity used by the National Register of Historic Places, the City's Municipal Code under 10-3-3202, defines integrity as "the ability of a property to convey its historical significance through its location, design, materials, workmanship, feeling, relevant association, and character-defining features."

EVALUATION OF LOCAL HISTORICAL SIGNIFICANCE

Application of City Landmark (Significance) Criteria. Based on the current research and the current assessment of the property located at 1033 Woodland Drive (1032 North Beverly Drive), it appears to satisfy the necessary City of Beverly Hills landmark criteria for designation as a City Landmark. The property was evaluated according to statutory criteria, as follows:

A. A landmark must satisfy all of the following requirements (BHMC 10-3-3212(A)):

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

The subject property has a completion date of 1942, and, therefore, 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 Pendleton/Evans Residence embodies the distinctive characteristics of the Hollywood Regency style in its plan, design, stylistic features, and materials. The Woodland property overtly emphasizes those elements that define Woolf and his association with the Hollywood Regency idiom, including the mansard roof, symmetry, elegance, and classic design principles. Other signature Woolf aspects include the use of oversized doors and windows, floating fireplace, monumental entry, his jewel box-like pool house pavilion (no longer extant), and general spatial relationships with the built improvements on the site and its landscaping.

Overall, the subject property is an excellent example of its type, design, and style. The composition of the dwelling fully articulates Woolf's design principles of Hollywood Regency architecture and fully expresses his aesthetic and artistic ideals of the period and style so masterfully for his client, the Mr. and Mrs. Pendleton. The main house has a pleasing balance of horizontal massing, multi-block dynamics, and successful application and interpretation of a high-brow Hollywood Regency style small villa is attained both visually and physically because of its design and composition. Hence, the subject property appears to satisfy this criterion.

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

The Pendleton/Evans Residence has two periods of significance, 1942 and 1967-2019. The 1942 period of significance is when the single-family house, garage with caretaker's room (guest cottage), motor court, swimming pool, pool house (no longer extant), and landscaping of the grounds were completed. The second period of significance spans the time when prominent motion picture producer Robert Evans owned and occupied the property. Over the years, very little change has occurred to the main house, and those alterations made to the pool, garage with guest room, and landscaped grounds, as well as the addition of the tennis court and additional driveway off Woodland Drive were made during Robert Evans' ownership/occupancy. In terms of historical integrity, the exterior of the main house, pool, motor court, and grounds still retain those key physical characteristics of design, materials, workmanship, setting, feeling, and association that define its architectural style and conveys its association with architect John Elgin Woolf, as well as with movie studio executive Robert Evans during his years of ownership/occupancy. Therefore, the property appears to satisfy this criterion.

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.

Because of its distinctive Hollywood Regency architecture as designed by master architect/designer John Elgin Woolf and its direct association with Robert Evans, a personage of great importance, the property is considered to have continued historic value to the community. Therefore, the property appears to satisfy this criterion.

B. In addition to the requirements set forth in Paragraph A above, a landmark must satisfy at least one of the following requirements (BHMC 10-3-3212(B)):

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

The subject property is not listed on the National Register of Historic Places. Therefore, the property does not satisfy this criterion.

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

The Woodland Drive property was designed by John Elgin Woolf, a recognized architect/designer associated with the Hollywood Regency architectural style. Woolf is included in the City's List of Master Architects. The subject property is an example of Woolf's varied portfolio of architectural work, which spans many years. It also holds the distinction of the first Hollywood Regency style residence designed in Beverly Hills by John Elgin Woolf. The property has been widely documented and photographed in numerous periodicals, including *Vogue*, *LIFE*, *Architectural Digest*, *Town & Country*, *The New York Times Style* magazine, *Vanity Fair*, and others. In addition, the property was photographically documented by noted photographers Slim Aarons and Fred R. Dapprich. The property has also been a central feature of art and architectural exhibits including those held at the University of California Santa Barbara Art Museum in 2003 curated by Los Angeles artist Mark Bennett and in 2015 at the Palos Verdes Art Center in partnership with the Art, Design, and Architecture Museum, UC Santa Barbara curated by Steven Price, author of *Trousdale Estate: Midcentury to Modern in Beverly Hills*. In consideration of the property's eligibility under this particular criterion it appears to be warranted. Therefore, the property appears to satisfy this criterion.

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.*

The second owner of the subject property, Robert Evans, was a maverick producer of Hollywood classic films. He was an American film producer and former studio executive at Paramount Pictures and is best known for his work on the films that include *Rosemary's Baby*, *Love Story*, *The Godfather*, and *Chinatown*, among other acclaimed motion pictures. Robert Evans earned a Best Picture Oscar nomination for producing the 1974 film *Chinatown* starring Jack Nicholson, Faye Dunaway, and John Huston. Two of his films were vaulted for preservation in perpetuity at the Library of Congress: *Chinatown* and *The Godfather* in 1999. The film *Chinatown* was also inducted into the Picture Guild of America's Hall of Fame in 2003, and Evans accepted the PGA's Lifetime Achievement Award at that time. He therefore satisfies the definition of "person of great importance" as defined in the City's Historic Preservation Ordinance. Because of the property's direct association with a person of great importance, it appears to satisfy this criterion.

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

Though the subject property was owned and occupied by a person of great

importance, Robert Evans, there is no evidence to indicate this person's activities had a substantial impact on the local community. As defined in the City's Historic Preservation Ordinance, the Pendletons and Robert Evans do not satisfy this criterion as they have not had a public street or public park in the city named after them.

5. *It is an iconic property.*

Though the property is set back from the street behind a tall masonry wall and is not necessarily visible from the public right-of-way the property has been photographed, filmed, and distinctly featured in numerous publications, films, and television shows. A photograph from 1960 by noted photographer Slim Aarons of Mr. and Mrs. Pendleton in their backyard formally entertaining captured the quintessential Beverly Hills lifestyle of the time. That same photograph was used on the cover of the book *In the Spirit of Beverly Hills* by Nancie Clare. That "iconic" photograph helped to define the city as tastefully elegant and glamorous.

Under Robert Evans ownership, the property was also substantially featured and referenced in numerous publications. It was discussed at length in Evans bio-opt book *"The Kid Stays in the Picture"* and documentary film of the same name. In 2003, Evans and the Woodland property were animated and featured as the key characters in the Comedy Central network series called "Kid Notorious." As such, the site has become inextricably associated with Beverly Hills in popular culture and further helped to form part of the city's identity to the world at large.

Therefore, the property appears to satisfy this criterion.

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

The landmark designation procedure was not expressly agreed to by the owner(s) of the property. Therefore, the property does not satisfy this criterion.

Character-defining Features. Every historic property is unique, with its own identity and its own distinguishing character. A property's form and detailing are important in defining its visual historic character and significance. It is a property's tangible features or elements that embody its significance for association with specific historical events, important personages, or distinctive architecture and it is those tangible elements; therefore, that should be retained and preserved.

Character refers to all those visual aspects and physical features that comprise the appearance of every historic property. According to *National Park Service Brief 17, Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*, character-defining features include the overall shape of a property (building, structure, etc.), its material, craftsmanship, decorative details, interior spaces and features (as applicable), as well

as the various aspects of its site and immediate environment (form, configuration and orientation).

The *Secretary of the Interior's Standards for the Treatment of Historic Properties* defines historic character by the form and detailing of materials, such as masonry, wood, stucco, plaster, terra cotta, metal, etc.; specific features, such as roofs, porches, windows and window elements, moldings, staircases, chimneys, driveways, garages, landscape and hardscape elements, etc.; as well as spatial relationships between buildings, structures, and features; room configurations; and archaic structural and mechanical systems. Identifying those features or elements that give a historic property visual character and which should be taken into account and preserved to the maximum extent possible is important in order for the property to maintain its historical significance.

The character-defining features associated with the Pendleton/Evans residence are those exterior features on the property that reflect and define its Hollywood Regency architectural style, and its strong association with film producer Robert Evans. Such features include, but are not limited to the following:

- One-story volume, symmetrical massing and plan, scale and proportion, location, and siting of the main house, paved motor court, and swimming pool on the parcel.
- Symmetrical one-story front façade with prominent central entry bay and slightly setback symmetrical flanking side wings (primary elevation).
- Central block of rear (east) elevation including extended symmetrical parallel wings and terrace deck.
- Tall brick privacy wall along North Beverly Drive with central paved driveway and wood gates.
- Paved enclosed flat sided oval shape motor court off North Beverly Drive, including roster fountain: size, shape, location, and function.
- Metal (copper patina) standing seam mansard roof capping main house.
- Smooth stucco exterior walls with double molded trim bands of wood with dentil work at cornice line of main house.
- Elliptical shape recessed niches with statuary urns flanking entry at front (west elevation) of house (material, placement, style, trim details, features, texture, finishes, location, design, etc.).
- Smooth stuccoed chimneys at north and south wings of main house.
- Front entry assembly of main house (location, placement, materials, type, size and shape, style, texture, finish, hardware, etc.): centrally placed on front (west) façade of main house; semi-circular shape concrete steps; semi-circular shape “floating” flat roof portico supported by four thin elongated columns; privacy curtains set within the canopy; double front entry doors of wood panel with central pull handles and glass transom.

- Fenestration pattern and placement of windows/door openings along front (west) facade of main house facing motor court, west elevations of north and south wings, and rear (east) elevation of main house facing the terrace deck and pool as well as the extended parallel wings off.
- Fenestration type and features (materials, type, size and shape, style, texture, finish, hardware, etc.): elongated wood-frame casement windows with panel baseplates, wood louvered shutters, and louvered transom headers; oval shape fixed-pane focal windows; elongated multi-pane wood-frame casements; ribbon of narrow multi-pane wood-frame casements; large curved multi-pane tripartite window (casement-fixed-casement) at east end of the small parallel wings that extend from the east elevation of main house; pronounced wood molded surrounds and sills that frame all fenestration noted.
- Doors (exterior) type and features (materials, type, size and shape, style, texture, finish, hardware, etc.) along primary elevations: double wood panel doors with flanking louvered wood shutters, some with louvered transoms; French doors with flanking louvered wood shutters; wood panel bi-fold doors with upper glazing; as applicable, semi-circular shape concrete stoops at noted entry doors.
- Curved central bay with three large recessed floor-to-ceiling fixed window frames at east (rear) elevation of main house terraced deck.
- Floating fireplace assembly forming the central window opening of rear (east) elevation of house at terraced deck.
- Rear stone terrace deck with two shallow above-ground reflecting pools also of stacked stone
- In-ground oval “egg” shape swimming pool in back yard of main house.
- Mature sycamore tree near south lot line in backyard and stands of eucalyptus trees along north, south, and east property lines.

CONCLUSION

The Pendleton/Evans Residence located at 1033 Woodland Drive (1032 North Beverly Drive) appears to satisfy the City’s criteria for designation as a local landmark as required in Section 10-3-3212 of the Beverly Hills Historic Preservation Ordinance (BHMC Title 10 Chapter 3 Article 32). The property appears to satisfy all of the mandates of subsection A and three of the mandates under subsection B of the City’s Landmark Designation Criteria.

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APPENDIX

Location Map

Assessor Parcel Map

Sanborn Fire Insurance Map

Ephemeral Material

Photographs (current)

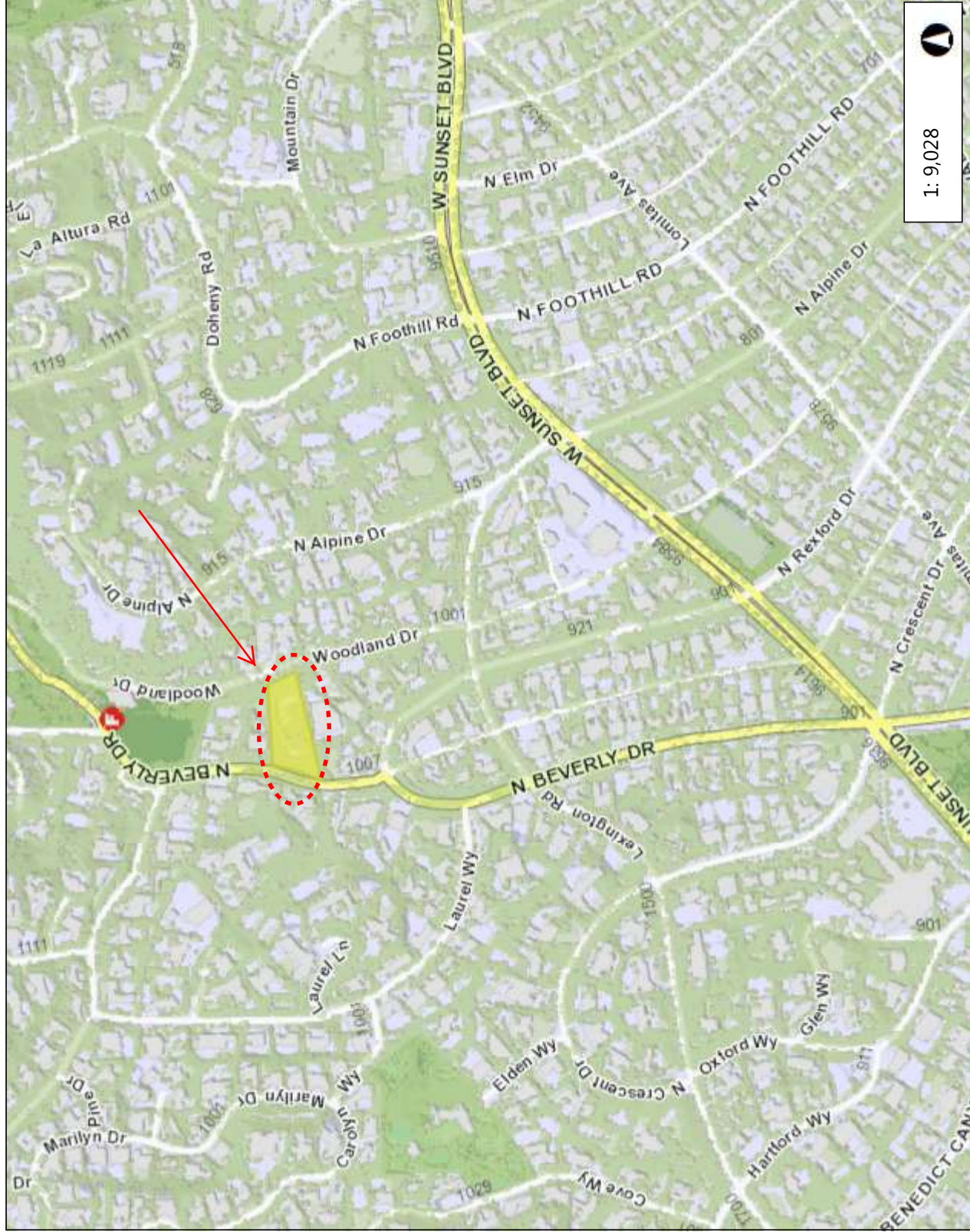
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Location Map

Legend

Notes

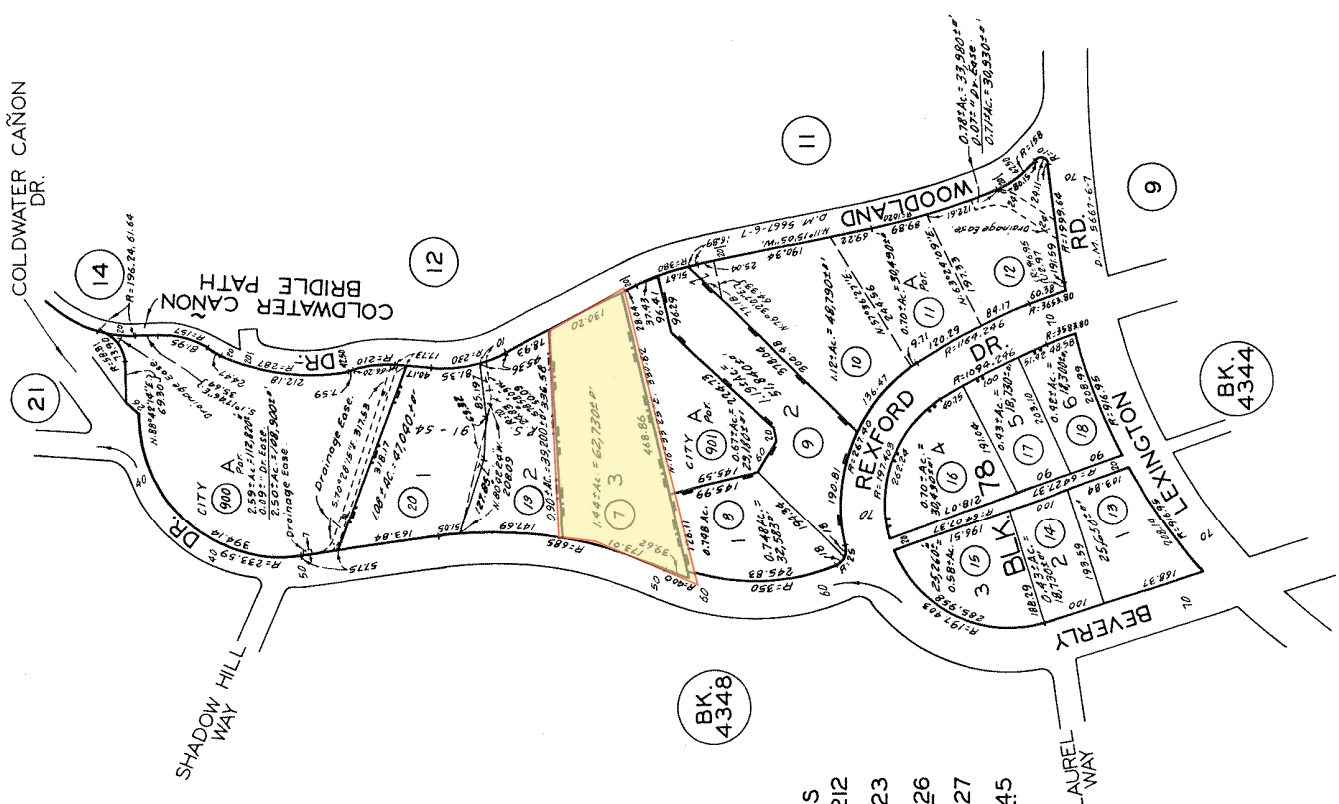
1033 Woodlawn Drive
(1032 North Beverly Drive)
Beverly Hills, CA



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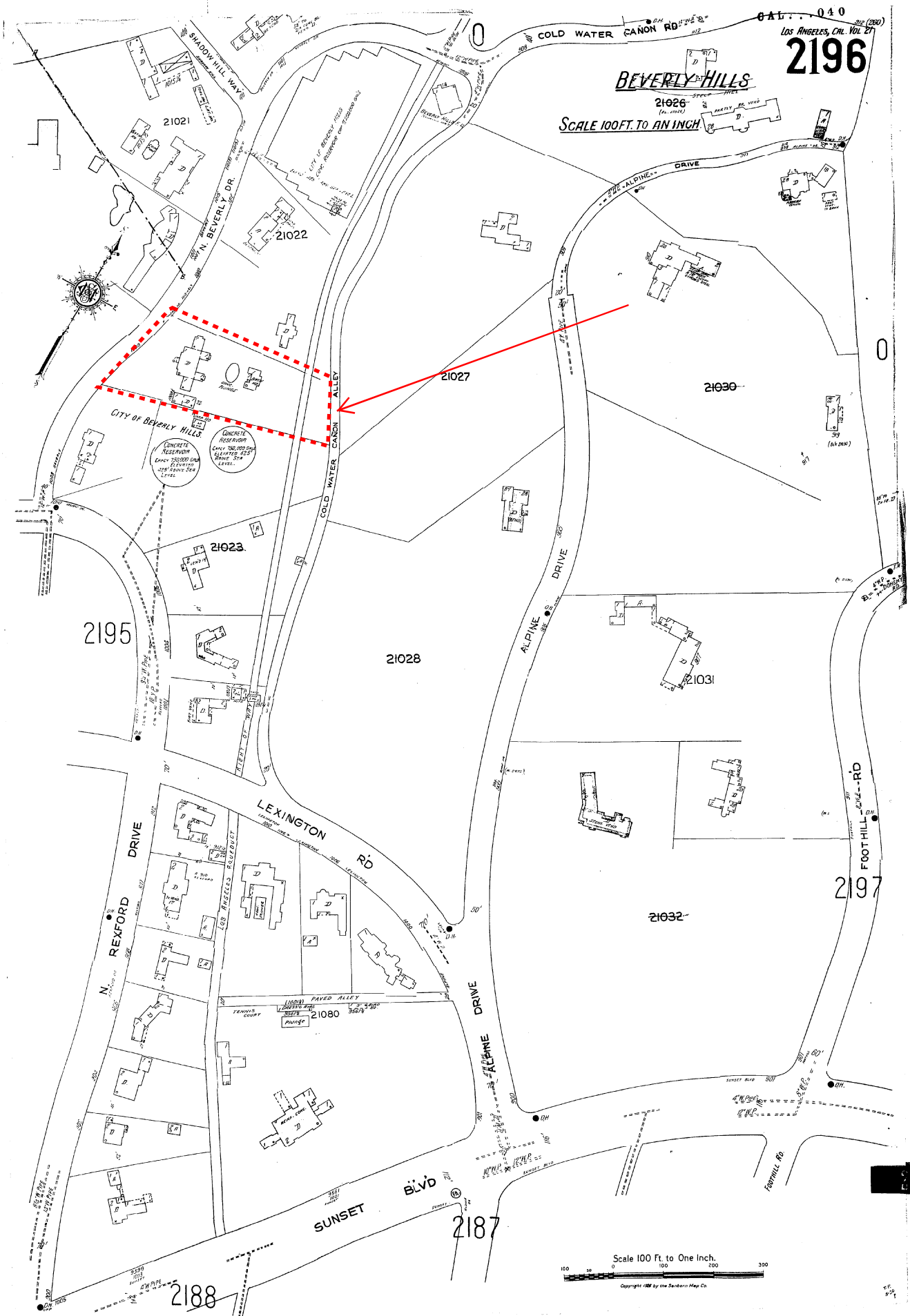
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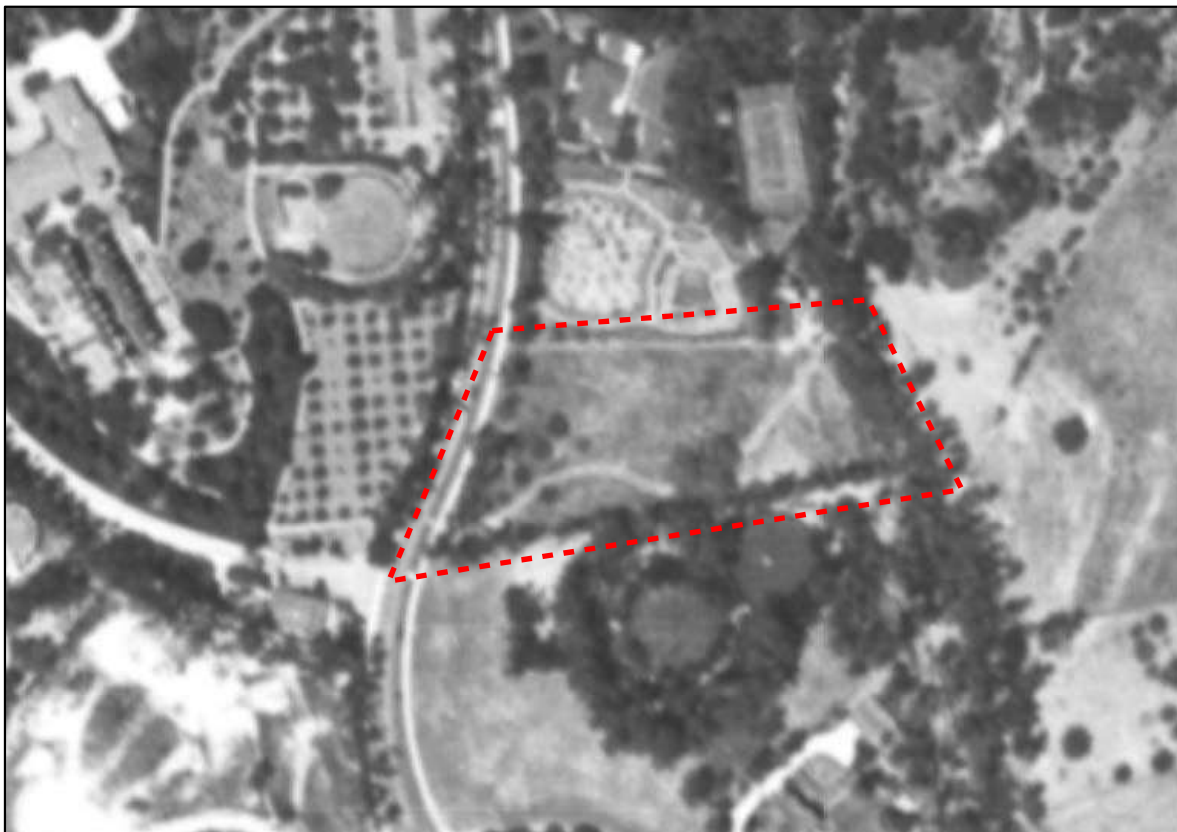
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 TRACT_NO. 12913 - M.B. 262-26-27
 TRACT_NO. 20030 .. M.B. 546-45

2410

SANBORN FIRE INSURANCE MAP, Beverly Hills



AERIAL VIEWS – 1033 WOODLAND DRIVE (1032 N. BEVERLY DRIVE)



Aerial view of site, 1938



Aerial view of site, 1960

AERIAL VIEWS – 1033 WOODLAND DRIVE (1032 N. BEVERLY DRIVE)



Aerial view site, 1971



Aerial view of site, 2014

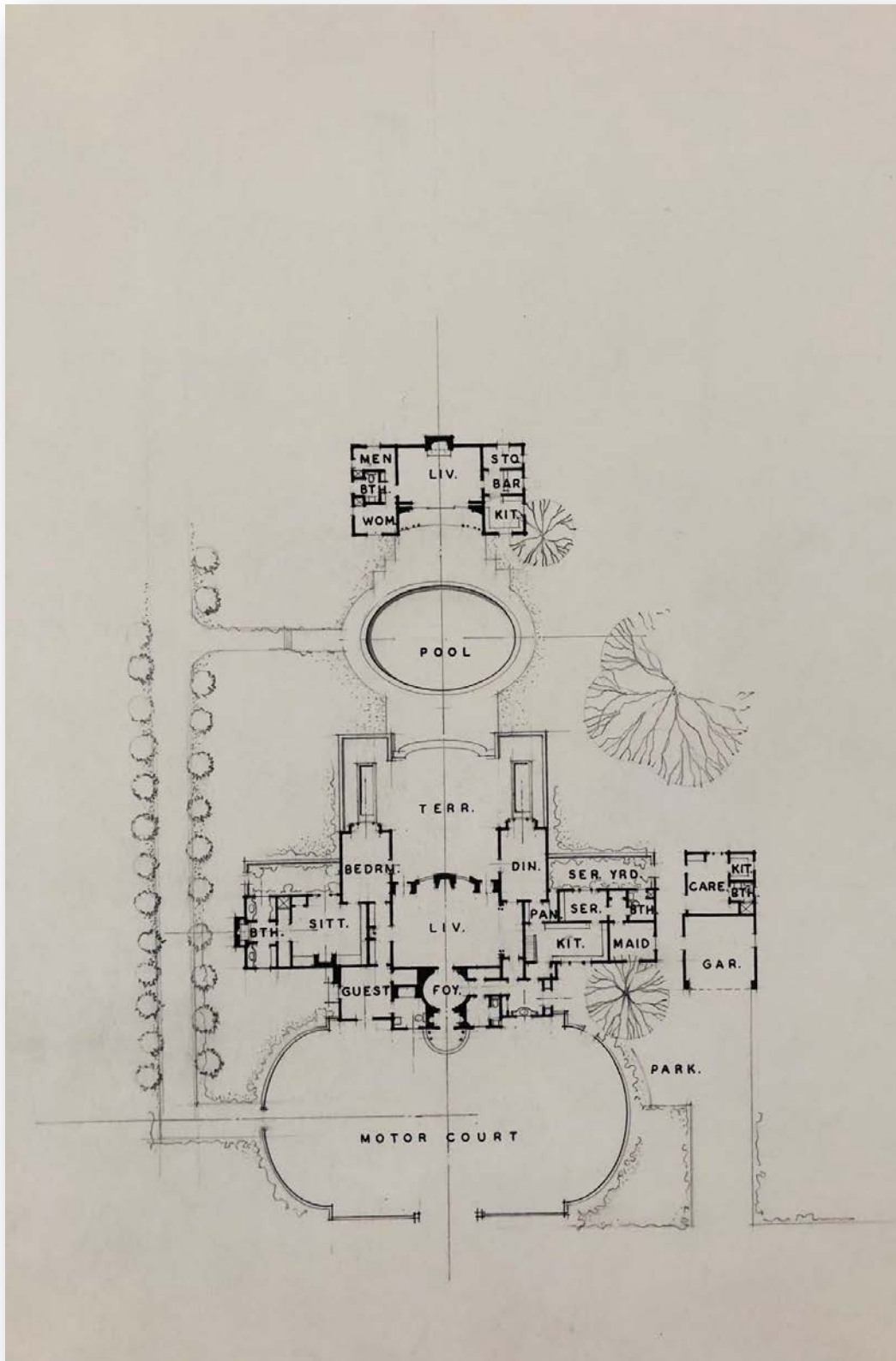
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1033 WOODLAND DRIVE (1032 N. BEVERLY DRIVE)

ORIGINAL SITE PLANS BY JOHN ELGIN WOOLF, 1941

COURTESY ARCHITECTURE AND DESIGN COLLECTION, ART, DESIGN & ARCHITECTURE MUSEUM, UCSB

JOHN ELGIN WOOLF PAPERS, c. 1941-c. 1980

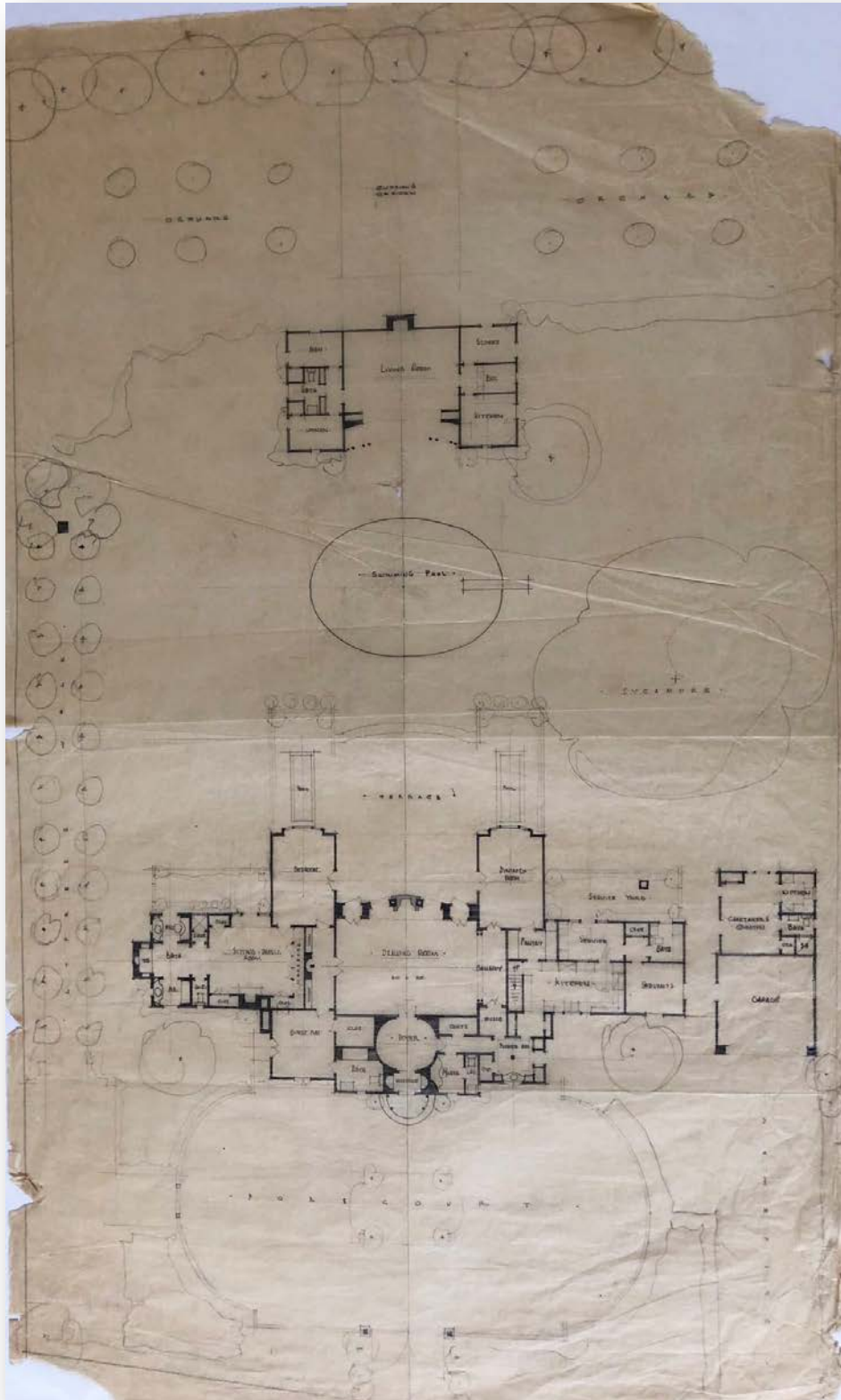


1033 WOODLAND DRIVE (1032 N. BEVERLY DRIVE)

ORIGINAL SITE PLANS BY JOHN ELGIN WOOLF, 1941

COURTESY ARCHITECTURE AND DESIGN COLLECTION, ART, DESIGN & ARCHITECTURE MUSEUM, UCSB

JOHN ELGIN WOOLF PAPERS, c. 1941-c. 1980



1033 WOODLAND DRIVE (1032 N. BEVERLY DRIVE)

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JOHN ELGIN WOOLF PAPERS, c. 1941-c. 1980



View from front driveway of motor court and front façade, c. 1942



View of front (west) façade and entry portico of main house, c. 1942

1033 WOODLAND DRIVE (1032 N. BEVERLY DRIVE)

COURTESY ARCHITECTURE AND DESIGN COLLECTION, ART, DESIGN & ARCHITECTURE MUSEUM, UCSB
JOHN ELGIN WOOLF PAPERS, c. 1941-c. 1980



Mrs. Pendleton at front entry portico, c. 1942



Rear (east) elevation of main house, looking northwest, c. 1942

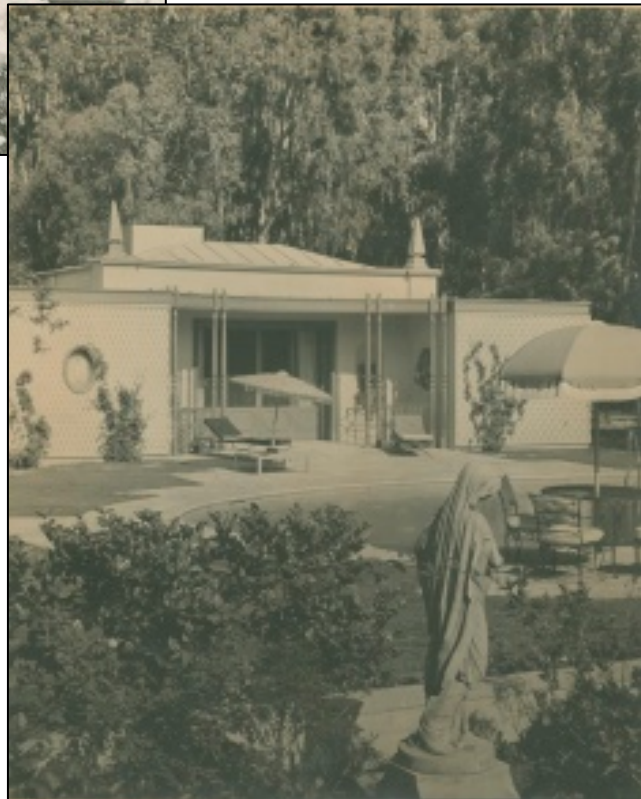
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COURTESY ARCHITECTURE AND DESIGN COLLECTION, ART, DESIGN & ARCHITECTURE MUSEUM, UCSB
JOHN ELGIN WOOLF PAPERS, c. 1941-c. 1980



Mrs. Pendleton at reflecting pool east end of dining room wing off rear elevation of main house, c. 1942

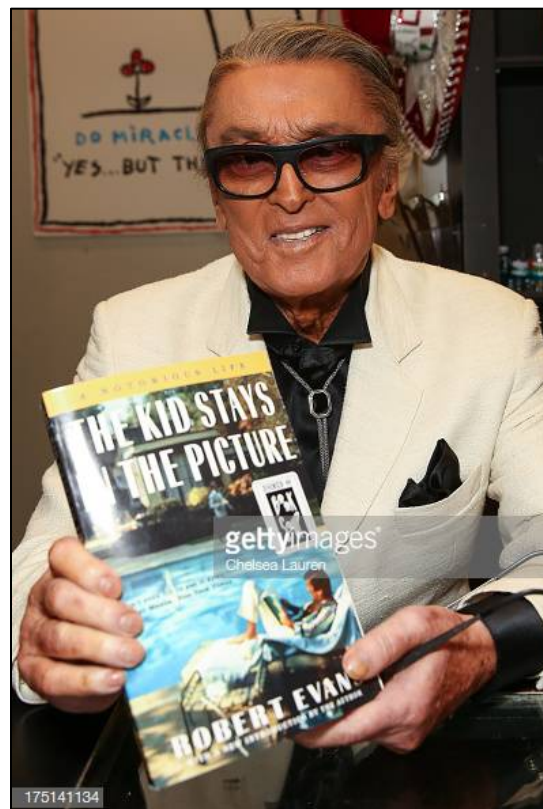
Pool house pavilion at backyard, c. 1942
(no longer extant)



1033 WOODLAND DRIVE (1032 N. BEVERLY DRIVE)



The “iconic” photograph of Mr. and Mrs. Pendleton entertaining in their backyard by photographer Slim Aarons, 1960

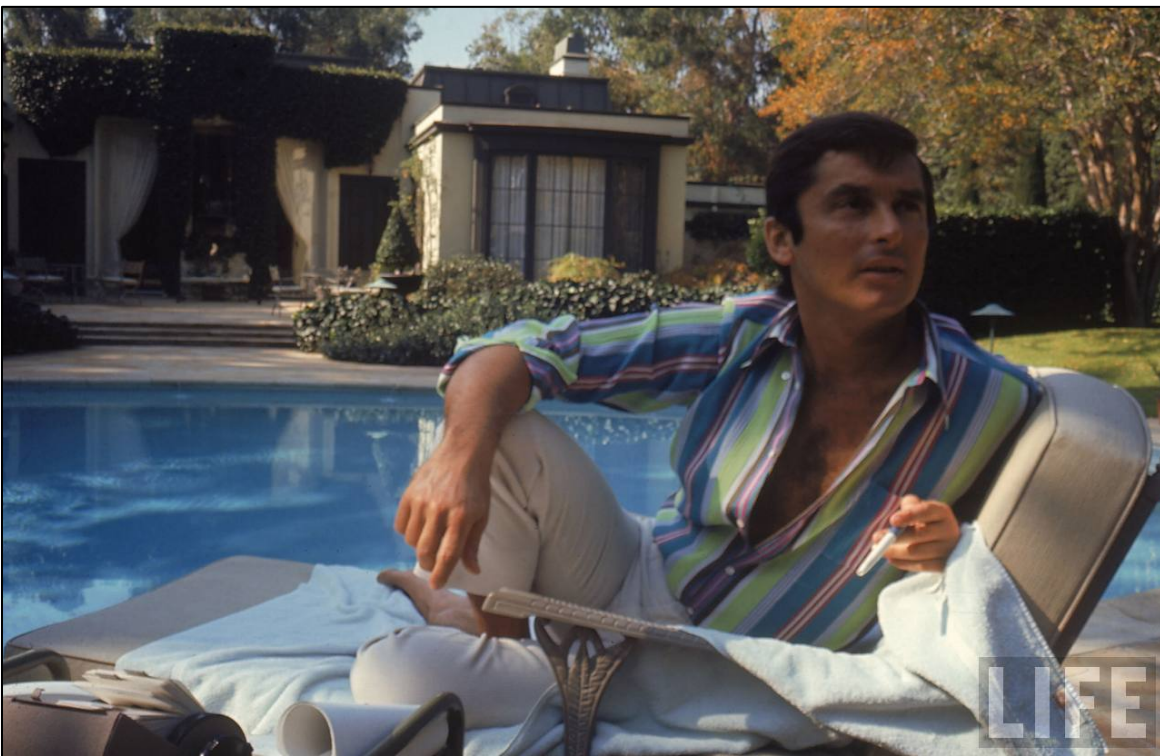


Robert Evans promoting his auto-biography “The Kid Stays in the Picture,” c. 2013

1033 WOODLAND DRIVE (1032 N. BEVERLY DRIVE)



Property owner Robert Evans at front motor of house



Robert Evans pool side at rear of main house

1033 WOODLAND DRIVE (1032 N. BEVERLY DRIVE)



Property owner Robert Evans with guests in drawing room (living room) with floating fireplace in background



Robert Evans pool side at rear of main house

1033 WOODLAND DRIVE (1032 N. BEVERLY DRIVE)

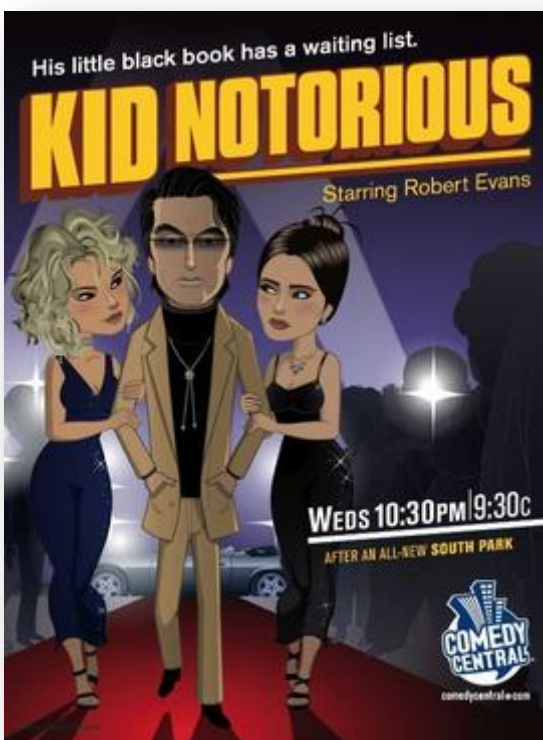


Vanity Fair article on Robert Evans, September 1994



Oscars: Thirty-four legendary motion picture producers gather at Robert Evans' Woodland residence, February 2014

KID NOTORIOUS (TV SERIES 2003)



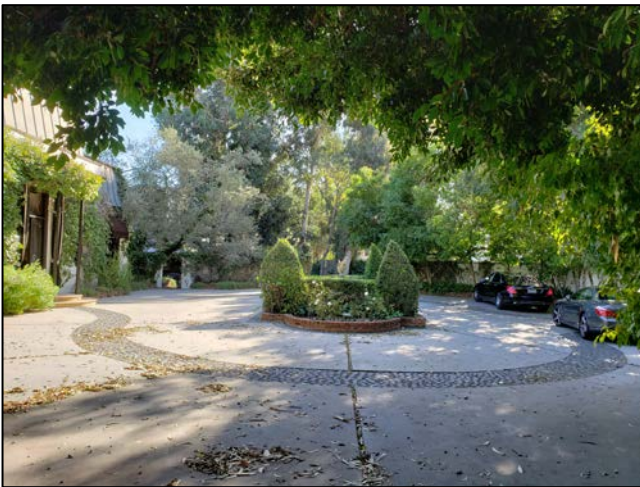
1033 Woodland Drive (1032 North Beverly Drive), Beverly Hills, CA



Original entry driveway from North Beverly Drive, looking east



Service driveway off Beverly Drive (south of main entry driveway)



Front motor court view, looking south



Front (west) façade and motor court, looking northeast



Front (west) façade and motor court, looking southeast



Central entry portico assembly on front facade

1033 Woodland Drive (1032 North Beverly Drive), Beverly Hills, CA



Front (west) elevation of south wing, looking northeast



Oblique view of south (side)/east (rear) elevations of south wing



Rear (east) elevation of south wing, looking north



Front (west) elevation of north wing, looking east



North (side) end of north wing, looking southeast



Rear (east) elevation of north wing w/private patio area, south

1033 Woodland Drive (1032 North Beverly Drive), Beverly Hills, CA



Rear (east) elevation of main house and terrace, looking west



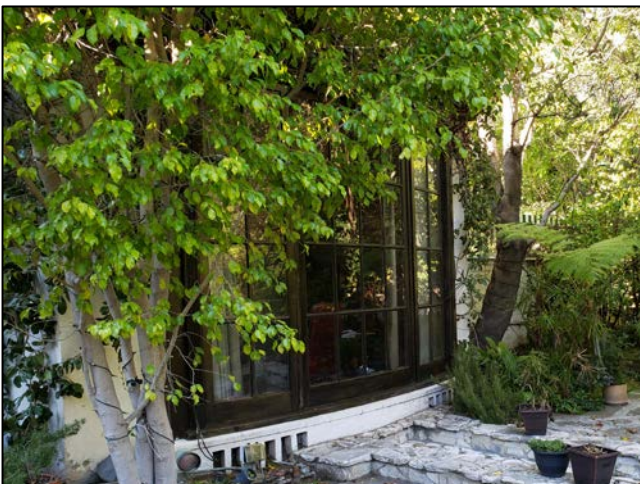
View from terrace of backyard and pool, looking east



Junction of rear elevation and south side of master bedroom wing



Junction of rear elevation and north side of dining room wing



East end of master bedroom wing off rear elevation



East end of dining room wing off rear elevation

1033 Woodland Drive (1032 North Beverly Drive), Beverly Hills, CA



Reflecting pool at south side of terrace deck, looking south



Reflecting pool at north side of terrace deck, looking north



Back of house view with landscape and pool, looking northwest



Landscape features including mature sycamore tree at backyard



Backyard view west: house, pool, mature sycamore tree (left)



Tennis court and stand of eucalyptus trees at rear of parcel

1033 Woodland Drive (1032 North Beverly Drive), Beverly Hills, CA



Woodland Drive driveway along northern parcel line, view east



Woodland Drive driveway along northern parcel line, view west



Entry approach and gate off Woodland Drive at east end of lot



Privacy wall along Woodland Drive with eucalyptus trees behind



Front (west) elevation of detached garage, looking east



Guest suite (caretaker's rooms) attached to rear of garage, north elevation looking southwest

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