



## **Attachment 3**

Resolution Designating Harry Cohn Estate  
at 1000 North Crescent Drive as a Local Landmark

RESOLUTION NO. 14-R-

A RESOLUTION OF THE COUNCIL OF THE CITY OF BEVERLY HILLS DESIGNATING THE HARRY COHN ESTATE AT 1000 NORTH CRESCENT DRIVE AS A LOCAL LANDMARK AND PLACING THE PROPERTY ON THE LOCAL REGISTER OF HISTORIC PROPERTIES

Section 1. On January 24, 2012, the City Council adopted Ordinance No. 12-O-2617 establishing a historic preservation program and establishing a Local Register of Historic Properties in the City of Beverly Hills. The Ordinance enables the City Council to designate local landmarks and historic districts and to place those properties and geographical areas on the City's Register of Historic Properties.

Section 2. On January 8, 2014, the Cultural Heritage Commission conducted a preliminary consideration of the Master Architect property at 1000 N. Crescent Drive, Beverly Hills, pursuant to section 10-3-3215 A. of the Historic Preservation Ordinance, and concluded that the property at 1000 N. Crescent Drive, Beverly Hills warranted formal consideration by the Commission for inclusion onto the Local Register of Historic Properties as Local Landmarks.

Section 3. On February 20, 2014, the Cultural Heritage Commission considered a *City Landmark Assessment & Evaluation Report* for Harry Cohn Estate at 1000 N. Crescent Drive, Beverly Hills prepared by Architectural Resources Group incorporated herein as Exhibit A, the Peer Review Assessment Memorandum of Architectural Resources Group's *City Landmark Assessment and Evaluation Report* by Jan Ostashay of Ostashay & Associates Consulting incorporated herein as Exhibit B, and other evidence provided during the proceedings and observations and moved to nominate Harry Cohn Estate at 1000 N. Crescent Drive, Beverly Hills as a local Landmark. The Commission based its action on the findings of fact and reasons listed in the *City Landmark Assessment & Evaluation Report* by Architectural

Resources Group, the Peer Review Assessment Memorandum by Jan Ostashay of Ostashay & Associates Consulting, and other evidence.

Section 4. On March 4, 2014, the City Council considered the property for landmark designation along with the recommendation of the Cultural Heritage Commission and adopted this resolution. The Council based its action on the findings of fact and reasons listed in *City Landmark Assessment & Evaluation Report* by Architectural Resources Group, the Peer Review Assessment Memorandum by Jan Ostashay of Ostashay & Associates Consulting, and other evidence.

Section 5. BACKGROUND. The Harry Cohn Estate at 1000 North Crescent Drive was constructed in 1927, during the height of single-family residential development in Beverly Hills. Designed by renowned architect Robert D. Farquhar for bank executive Robert I. Rogers, the house is located in the affluent neighborhood in the foothills north of Sunset Boulevard. Like many other local houses from this time period, the Harry Cohn Estate reflects the use of a Period Revival style, in this case Mediterranean Revival, on a grand scale appropriate to its setting and the size of its lot, which encompasses nearly two acres. Later owners of the house included Columbia Studios head Harry Cohn, who resided in the house from 1946 to 1958, during the height of his professional career. The house was altered and added onto multiple times between 1938 and 1995, but retains much of its original historic character from its period of significance and is an excellent example of a Mediterranean Revival-style estate from the 1920s.

The Harry Cohn Estate is located at the northeast corner of North Crescent Drive and Lexington Road on Lots 27 and 28 of the Beverly Hills tract (APN 4348-008-012). According to the Los Angeles County Assessor's map, the property measures approximately 222 feet along the southwest side (Crescent, on which the main house fronts), 318 feet along the southeast side (Lexington), 302 feet along

the northeast property line, and 239 feet along the northwest property line, encompassing approximately one and three-quarter acres. The house's primary (west) elevation, which is set well back from the street, fronts southwesterly onto North Crescent Drive. The property is located within a fully developed residential neighborhood featuring curvilinear streets, mature street trees, and very large lots dating to the initial subdivision of what would become Beverly Hills in 1906. The majority of the houses in the neighborhood are large mansions dating from the 1920s to the 1950s.

In addition to the main house, the property contains a two-story garage with apartments on the second floor; a one-and-a-half story guest house; a one-story laundry building; an incinerator; a swimming pool with poolhouse; a tennis court; a carport; a small greenhouse; and fully landscaped grounds including lawns, mature trees, terraces, patios, fountains, walkways, and flagstone driveways. The ancillary buildings, including the guest house, garage, and laundry building, are generally clustered at the southeast corner of the property with access from Lexington Road. The entire property is surrounded by an original concrete wall topped by an iron fence and a tall hedge; the circular driveway at Crescent Drive has two gates, both flanked by decorative sandstone pedestals supporting original wrought iron gates. A secondary driveway is located at Lexington Drive and features a non-original metal gate. The house is an L-shaped, two-story, single-family residence with basement built in the Mediterranean Revival style in 1927. It is an unreinforced masonry building set on a concrete foundation and has a smooth stucco finish, with stone quoins and window/door surrounds on its main north/south-oriented wing. Its east/west-oriented north wing, which gives the house its L shape, does not have stone ornamentation and in general has a less formal, Spanish Colonial Revival style in contrast to the main volume, which has design influences of the Italian Renaissance. A hexagonal stair tower and a short covered balcony sit at the junction between the two wings. Two large additions, one at the northeasterly corner of the building and another at its southern end, were constructed in 1992 and 1994, respectively, and were also designed in a Mediterranean Revival style.

The entire house has low-pitched, slightly overhanging hipped roofs clad in red clay tile; the north wing features a Mission barrel pan tile while the main volume of the house features a flat Roman pan tile, a subtle design decision that further differentiates the two wings. Almost all of the building's windows and doors are steel single-light casements representing replacements of the original wood multi-light casements, but most of their openings (including all on the primary façade) are original to the building. The primary entrance features a replacement steel and glass door, while secondary entrances are a combination of original wood French doors and replacement fully-glazed steel doors. Decorative accents in addition to the stone quoins and surrounds include wrought-iron balconette and balcony railings, wood shutters, and a weathervane atop the stair tower.

Section 6. FINDINGS. Pursuant to the City of Beverly Hills Historic Preservation Ordinance (Title 10, Chapter 3, Article 32; BHMC 10-3-32), the Harry Cohn Estate at 1000 N. Crescent Drive, Beverly Hills individually satisfies the necessary requirements for local landmark designation.

Harry Cohn Estate is individually eligible under "significance" criterion A.1. *The property is identified with important events in the main currents of national, state, or local history, or directly exemplifies or manifests significant contributions to the broad social, political, cultural, economic, recreational, or architectural history of the Nation, State, City, or community.* The Harry Cohn Estate was constructed in 1927, during the height of the City's post-annexation residential development. It joined other 1920s mansions owned by movie stars, executives, and magnates in the elite estate neighborhood north of Sunset Boulevard, and remains an excellent illustration of this period of development. Grand, multi-acre estates with opulent Period Revival mansions like the Harry Cohn Estate are the building type most closely associated with the city of Beverly Hills as both a literal and figurative place. Because of its direct exemplification of the 1920s architectural development of Beverly Hills, the property is eligible for addition to the City of Beverly Hills Register of Historic Properties under Criterion A.1. Under this

criterion, the property's period of significance is 1927, corresponding with its original date of construction.

Harry Cohn Estate at 1000 N. Crescent Drive Beverly Hills is individually eligible under "significance" criterion A.2. *The property is directly associated with the lives of Significant Persons important to national, state, City or local history.* The Harry Cohn Estate was built for bank executive Robert I. Rogers in 1927. While Rogers appears to have been a significant individual important in the local community, he was retired by the time he lived in the house and did not reside there during his period of greatest productivity. However, the property was later owned and occupied by another significant person, Columbia Pictures president Harry Cohn, from 1946 to 1958. Cohn was an autocratic executive, maintaining control over all aspects of his studio's production choices and business practices in an era when many film studios were beginning to expand to include levels upon levels of executive decision-makers. Columbia Pictures released over 1,200 films and television programs between 1946 and 1958 alone, including Academy Awards Best Picture nominees *All the King's Men* (1949), *Born Yesterday* (1950), *The Caine Mutiny* (1954), and *Picnic* (1955) and Best Picture winners *From Here to Eternity* (1953), *On the Waterfront* (1954), and *The Bridge on the River Kwai* (1957). Cohn treated his house as an extension of his office, and he made frequent business calls from his dinner table via two phone lines that were connected to the Columbia Pictures switchboard. Among his modifications to the house was the construction of a basement-level screening room in which he and his colleagues viewed Columbia screen tests and dailies, creating an even more direct and tangible link between his home and his workplace. Columbia Pictures paid for this addition to the house, as described in a 1950 lawsuit in which a judge ruled the \$129,000 addition was necessary to the performance of Cohn's duties. Cohn had a major impact on the development of the movie industry, and lived in the house at 1000 North Crescent Drive for 12 years, during the height of his career. As a result, the property is eligible for addition to the City of Beverly Hills Register of Historic Properties under Criterion 2. Under this criterion, the property's period of significance is 1946-1958, corresponding with Harry Cohn's period of occupation.

Harry Cohn Estate at 1000 N. Crescent Drive Beverly Hills is individually eligible under "significance" criterion A.3. *The property embodies the distinctive characteristics of a style, type, period, or method of construction.* The Harry Cohn Estate is an excellent example of the Mediterranean Revival architectural style, and appropriately incorporates elements of both the Italian Renaissance Revival and Spanish Colonial Revival styles popular in the 1920s. Although it has experienced some alterations, most of them have been restricted to the rear and sides of the house and its primary façade appears almost identical to its original appearance. The house exhibits key features of the Mediterranean Revival style, including a simple plan, two-story height, symmetrical façade, central entrance bay, stucco and stone cladding, hipped red clay tile roof, wrought-iron ornamentation, stone door and window surrounds, and setting in a lush landscape. As an intact embodiment of the distinctive characteristics of the Mediterranean Revival style, the property is eligible for addition to the City of Beverly Hills Register of Historic Properties under Criterion 3. Under this criterion, the property's period of significance is 1927, corresponding with its original date of construction.

Harry Cohn Estate at 1000 N. Crescent Drive Beverly Hills is individually eligible under "significance" criterion A.4. *The property represents a notable work of a person included on the City's List of Master Architects or possesses high artistic or aesthetic value.* The Harry Cohn Estate was designed by master architect Robert D. Farquhar in 1927. During the course of his career, which was at its height during the 1920s, Farquhar designed dozens of residential and institutional buildings. Most were in sophisticated Period Revival styles reflecting his Beaux Arts background, with notable examples including the 1906 Fenyes Mansion in Pasadena, the 1928-1929 William Andrews Clark Memorial Library in the West Adams neighborhood of Los Angeles; and the 1929-1930 California Club in downtown Los Angeles. Later in his career, Farquhar worked on the design of the Pentagon (1941) in collaboration with other architects. Because of his significant contributions to the high-style residential and institutional built environment of Southern California from the 1910s to the 1930s, Farquhar is recognized on the City of Beverly Hills' List of Master Architects. The Harry Cohn Estate is an important

part of his body of work, and the property exhibits high quality of design that causes it to possess high aesthetic value. In addition to the original house and garage designs, Farquhar designed all of the additions and alterations to the property between 1927 and 1946. The property is eligible for addition to the City of Beverly Hills Register of Historic Properties under Criterion 4. Under this criterion, the property's period of significance is 1927-1946, corresponding with the time period during which Farquhar was the sole architect contributing to its design and construction.

Harry Cohn Estate at 1000 N. Crescent Drive is individually eligible under "significance" criterion B because the building retains integrity from its period of significance. The Harry Cohn Estate has experienced alterations over the years, but they have either been constructed during the property's proposed period of significance, sympathetic to its historic character, or restricted to the rear and side elevations of the building. As discussed above, the property has three periods of significance. For its association with Beverly Hills residential development and its embodiment of the Mediterranean Revival architectural style, its period of significance is its construction date of 1927. For its association with Columbia Pictures head Harry Cohn, the property's period of significance is 1946-1958, corresponding with the dates of Cohn's occupation. For its representation of the work of master architect Robert D. Farquhar, its period of significance is 1927- 1946, corresponding with the original date of construction and including later alterations also designed by Farquhar. The property retains its physical integrity from all three periods of significance, including integrity of location, design, setting, materials, workmanship, feeling, and association. Its architectural style and historical significance are clearly visible and interpretable, and its setting has not appreciably changed since the neighborhood was subdivided. As a result, the property meets the City of Beverly Hills integrity criteria.

Harry Cohn Estate at 1000 N. Crescent Drive is individually eligible under "significance" criterion C because of its unique architecture, historical past, and contribution to the City's architectural heritage the property is considered to have historic value. The Harry Cohn Estate is of significant historic

value to the community of Beverly Hills due to its embodiment of a particular architectural style, association with studio head Harry Cohn, representation of the work of master architect Robert D. Farquhar, and its retention of integrity.

Section 7.      PARTICULAR      CHARACTERISTICS      JUSTIFYING      LANDMARK  
DESIGNATION THAT SHOULD BE PRESERVED.      Use and development of Harry Cohn Estate at 1000 N. Crescent Drive, Beverly Hills shall be governed by the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings* (1995) by Weeks and Grimmer (herein referred to as the SOI Standards). These standards and guidelines have been formulated to ensure that any significant adverse changes to the historic resource do not compromise those qualities that justify the landmark listing.

The character-defining features of the Harry Cohn Estate are related to its setting and to its Mediterranean Revival style and include: location in a residential neighborhood of large single-family houses on large lots; large, sloping lot; overall site plan, including the orientation of the primary building toward Crescent Drive and cluster of ancillary buildings at the southeast corner of the property; ancillary buildings (guest house, garage/guest house, and laundry building) dating to one or more periods of significance; mature landscaping, including pine trees; circulation pattern of a circular driveway with two entrances off Crescent Drive and service driveway off Lexington Road; hardscaping, including stone driveway, historic retaining walls and terraces; perimeter wall and iron gates; general shape, volume, scale, and massing of main house; overall Mediterranean Revival style; symmetrical façade with central entry bay; low-pitched hipped roofs with red clay tiles (Roman flat pan and Mission barrel pan); fenestration pattern and window/door openings; finishes of smooth stucco on main and north wings; stone quoins/surrounds on main wing; exposed brick in window and door openings on north wing; elaborate main entry door surround; hexagonal stair tower; original wrought-iron balconettes; extant original doors

and windows in north wing (wood multi-light casements and French doors); window shutters; and rear rounded loggia.

With regard to the primary street facing façade, the extant carport structure on the west end of the northern wing of the residence and the western wall of the northern wing which the carport adjoins are not considered to be part of the character defining features of the residence.

Section 8. REASONS FOR DESIGNATING HARRY COHN ESTATE AT 1000 N. CRESCENT DRIVE, AS A LANDMARK. The City Council finds that Harry Cohn Estate at 1000 N. Crescent Drive, meets the criteria for designation as a landmark, and that this building warrants designation because it meets the City of Beverly Hills' criteria for designation as a local Landmark, as set forth in the City's Historic Preservation Ordinance (BHMC Section 10-3-3212). The property satisfies the requirement of subsection 10-3-3212(A)(1), in that it "is identified with important events in the main currents of national, state, or local history, or directly exemplifies or manifests significant contributions to the broad social, political, cultural, economic, recreational, or architectural history of the Nation, State, City, or community." The subject property directly exemplifies elements of a unique period and architectural style in the City's architectural history during the height of the City's post-annexation residential development. In addition, the subject property satisfies the requirements of subsection 10-3-3212(A)(3), in that it "embodies the distinctive characteristics of a style, type, period, or method of construction." The Harry Cohn Estate is an excellent example of the Mediterranean Revival architectural style, and appropriately incorporates elements of both the Italian Renaissance Revival and Spanish Colonial Revival styles popular in the 1920s. And finally, under the requirements of subsection 10-3-3212(A)(4), Harry Cohn Estate satisfies this criterion in that it "represents the notable work of a person included on the City's List of Master Architects," the architect Robert D. Farquhar, as an important part of his body of work, and the property exhibits high quality of

design that causes it to “possess high aesthetic value.” The property also satisfies the requirements of subsection 10-3-3212(B) in that it retains sufficient integrity to physically convey its historical significance, and subsection 10-3-3212(C) since its unique architecture and historical past are considered tangible evidence that help to give it historic value.

Section 9. GENERAL GUIDELINES AND STANDARDS FOR FUTURE PROPOSED CHANGES PURSUANT TO THE HISTORIC PRESERVATION ORDINANCE . The *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings* (1995) by Weeks and Grimmer (herein referred to as the SOI Standards and Guidelines) are incorporated as reference. These standards and guidelines have been formulated to ensure that any significant adverse changes to the property do not compromise those qualities that justify its listing as a landmark. The guidelines and standards are an aid to public and private property owners, and others, formulating plans for new construction, for rehabilitation or alteration of existing structures, and for site development. The guidelines pertain to buildings of all occupancy and construction types, sizes and materials, and pertain to construction on exterior of existing buildings as well as new, attached, or adjacent construction. The SOI Standards and Guidelines are also designed to be standards which City Staff and the Cultural Heritage Commission shall apply when making decisions about Certificates of Appropriateness as required by the City of Beverly Hills Historic Preservation Ordinance. The location and boundaries of the delineated resource or resources are the property boundaries.

Section 10. ENVIRONMENTAL ANALYSIS. Designation of Harry Cohn Estate at 1000 N. Crescent Drive, Beverly Hills as a local historic landmark was assessed in accordance with the authority and criteria contained in the California Environmental Quality Act (CEQA), the State CEQA

Guidelines, and the environmental regulations of the City. It has been determined that designation of Harry Cohn Estate would not have a significant environmental impact and is exempt from CEQA pursuant to Sections 15061(b)(3), 15308, and 15331 of Title 14 of the California Code of Regulations. It can be seen with certainty that there is no possibility that the designation of Harry Cohn Estate may have a significant effect on the environment, as no specific development is authorized by this resolution, and any future development proposed pursuant to this resolution will require separate environmental analysis when the details of those proposals are known. Further, designating Harry Cohn Estate is an action of the City to protect and preserve an historic resource.

Section 11. GENERAL PLAN CONSISTENCY. Designation of Harry Cohn Estate at 1000 N. Crescent Drive as a local historic landmark is consistent with the objectives, principles, and standards of the General Plan. General Plan Policy "HP 1.3 - Promote National, State, and Local Designation of Historic Resources" encourages the establishment of programs encouraging the nomination of landmarks.

Section 12. The City Council hereby designates Harry Cohn Estate at 1000 N. Crescent Drive as a local landmark in the City of Beverly Hills and places this property on the City of Beverly Hills Local Register of Historic Properties as Landmark No. 17, for the reasons set forth in this resolution.

Section 13. The record of proceedings for designation of Harry Cohn Estate at 1000 N. Crescent Drive as a local landmark included on the City's Register of Historic Properties is maintained by the City as part of the official records of the Community Development Department at 455 North Rexford Drive, Beverly Hills, California, 90210.

Section 14. The City Clerk shall certify to the adoption of the Resolution and shall cause the Resolution and his certification to be entered in the Book of Resolutions of the Council of the City of Beverly Hills. The City Clerk shall also cause the Resolution to be recorded in the office of the county recorder of the county of Los Angeles as authorized by Section 3215 K of Chapter 3 of Title 10 of the City of Beverly Hills Municipal Code.

Section 15.

This Resolution shall go into effect on March 5, 2014 at 12:01 AM

Adopted:

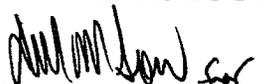
\_\_\_\_\_  
JOHN A. MIRISCH  
Mayor of the City of Beverly Hills,  
California

ATTEST:

\_\_\_\_\_ (SEAL)

BYRON POPE  
City Clerk

APPROVED AS TO FORM

  
\_\_\_\_\_  
LAURENCE S. WIENER  
City Attorney

APPROVED AS TO CONTENT

\_\_\_\_\_  
JEFFREY C. KOLIN  
City Manager  
  
\_\_\_\_\_  
SUSAN HEALY KEENE  
Director of Community Development

Exhibit A – *City Landmark Assessment & Evaluation Report* and Attachments by Architectural Resources Group

Exhibit B – *Peer Review Assessment Memorandum* by Ostashay and Associates

## EXHIBIT A



**City Landmark Assessment and Evaluation Report  
Rogers/Cohn House**

1000 North Crescent Drive  
Beverly Hills, CA 90210

**Prepared for:**

The Lexington Trust  
1000 N. Crescent Drive  
Beverly Hills, CA 90210

**Prepared by:**

Architectural Resources Group  
8 Mills Place, Suite 300  
Pasadena, CA 91105

February 10, 2014

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## INTRODUCTION

This Landmark Assessment and Evaluation Report, completed by Architectural Resources Group, Inc. (ARG) for Lexington Trust, documents and evaluates the local significance and landmark eligibility of the Rogers/Cohn House located at 1000 North Crescent Drive in the City of Beverly Hills, California. This report begins with an overview of the survey methodology used, a description of the property, and a brief summary of the property's history in local context. It then presents ARG's evaluation of the property's historical significance and eligibility for local landmark listing, including a summary of the City's landmark criteria, integrity considerations, and relevant character-defining features.

## METHODOLOGY

In order to identify and evaluate the Rogers/Cohn House as a potential local landmark, ARG conducted an intensive-level survey of the building including a records search, historical research, and a site inspection; it then used information from the survey for evaluation. All documentation and evaluation was conducted by individuals meeting the *Secretary of the Interior's Professional Qualifications Standards* in architectural history and history.

### Records Search/Previous Surveys and Designations

The assessment began with a review of the National Register of Historic Places (National Register) and its annual updates, the California Register of Historical Resources (California Register), and the California Historic Resources Inventory (HRI) list maintained by the State Office of Historic Preservation (OHP). This review was conducted to determine if the property had previously been designated on national, state, or local levels, and to determine if any previous evaluations or survey assessments of the property had been performed.

The records search indicated that the property has not been formally designated on any level. It was documented as part of a historic resources survey of Beverly Hills in 1985-1986, and was found to be individually eligible for listing in the National Register at that time for its association with architect Robert D. Farquhar and as an exemplar of a locally significant architectural style.<sup>1</sup> In 2004, the property was re-evaluated as part of an update to the 1985-1986 survey, and was recommended to be individually eligible for listing in the National Register and California Register as well as for local listing.<sup>2</sup> The property currently falls under the category of appearing eligible for local, state, and national listing, but it has not been formally determined eligible for listing on any level by any local, state, or national agency.<sup>3</sup>

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<sup>1</sup> Johnson Heumann Research Associates, Beverly Hills Historic Resources Survey, 1985-1986; Johnson and Heumann, DPR 523 Form for 1000 N. Crescent Dr., Beverly Hills, November 1986.

<sup>2</sup> PCR Services Corp. Historic Resources Survey, Part I: Historic Resources Survey Update and Part II: Area 4 Multi-Family Residence Survey, June 2004.

<sup>3</sup> City of Beverly Hills Historic Preservation Program, State of California Record of Historic Resources and Potential Resources for the City of Beverly Hills (compiled from California Historic Resources Inventory System), 15 March 2011; California Office of Historic Preservation, California Historical Resource Status Codes, 8 December 2003.

## Historical Research

Historical research on the property started with the review of secondary sources, including Tim Gregory's "building biography" for 1000 North Crescent Drive and the historic contexts from reports on previous historic resources surveys in Beverly Hills.<sup>4</sup> ARG then identified and reviewed primary source material such as original building plans (on file with the Robert D. Farquhar Papers at Charles E. Young Research Library, Department of Special Collections, UCLA), City of Beverly Hills building permits, Sanborn Fire Insurance maps, tax assessor records, historic photographs, and newspaper articles. This research enabled documentation of the building's construction history, ownership history, association with architect Robert D. Farquhar, and place within the larger context of single-family residential development in Beverly Hills.

## Site Inspection

A site visit was conducted on April 25, 2013. At this time, ARG staff performed a visual inspection of the building's exterior and interior, took digital photographs, and assessed existing conditions.

## Findings

As a result of documentary research, site inspection, and application of local eligibility criteria, ARG finds that the Rogers/Cohn House meets the City of Beverly Hills' criteria for designation as a local landmark as stipulated in Section 10-3-3212 of the Historic Preservation Ordinance. It meets the criteria for Age, Integrity, and Value, as well as Significance Criteria 1, 2, 3, and 4. It is significant for its association with the 1920s residential estate development in Beverly Hills (Criterion 1, period of significance 1927); its association with significant entertainment industry figure Harry Cohn (Criterion 2, period of significance 1946-1958); its embodiment of the distinctive characteristics of the Mediterranean Revival style (Criterion 3, period of significance 1927); and its place in the body of work of Master Architect Robert D. Farquhar (Criterion 4, period of significance 1927-1946).

## PROPERTY DESCRIPTION AND CONSTRUCTION HISTORY

### Description

The Rogers/Cohn House is located at the northeast corner of North Crescent Drive and Lexington Road on Lots 27 and 28 of the Beverly Hills tract (APN 4348-008-012). According to the Los Angeles County Assessor's map, the property measures approximately 222 feet along the southwest side (Crescent, on which the main house fronts), 318 feet along the southeast side (Lexington), 302 feet along the northeast property line, and 239 feet along the northwest property line, encompassing approximately one and three-quarter acres. The house's primary (west) elevation, which is set well back from the street, fronts southwesterly onto North Crescent Drive. The property is located within a fully developed residential neighborhood featuring curvilinear streets, mature street trees, and very large lots dating to the initial subdivision of what would become Beverly Hills in 1906. The majority of the houses in the neighborhood are large mansions dating from the 1920s to the 1950s.

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<sup>4</sup> Johnson Heumann Research Associates, Beverly Hills Historic Resources Survey, 1985-1986; PCR Services Corp. Historic Resources Survey, Part I: Historic Resources Survey Update and Part II: Area 4 Multi-Family Residence Survey, June 2004.

In addition to the main house, the property contains a two-story garage with apartments on the second floor; a one-and-a-half story guest house; a one-story laundry building; an incinerator; a swimming pool with poolhouse; a tennis court; a carport; a small greenhouse; and fully landscaped grounds including lawns, mature trees, terraces, patios, fountains, walkways, and flagstone driveways. The ancillary buildings, including the guest house, garage, and laundry building, are generally clustered at the southeast corner of the property with access from Lexington Road. The entire property is surrounded by an original concrete wall topped by an iron fence and a tall hedge; the circular driveway at Crescent Drive has two gates, both flanked by decorative sandstone pedestals supporting original wrought iron gates. A secondary driveway is located at Lexington Drive and features a non-original metal gate.

The house is an L-shaped, two-story, single-family residence with basement built in the Mediterranean Revival style in 1927. It is an unreinforced masonry building set on a concrete foundation and has a smooth stucco finish, with stone quoins and window/door surrounds on its main north/south-oriented wing. Its east/west-oriented north wing, which gives the house its L shape, does not have stone ornamentation and in general has a less formal, Spanish Colonial Revival style in contrast to the main volume, which has design influences of the Italian Renaissance. A hexagonal stair tower and a short covered balcony sit at the junction between the two wings. Two additions, one at the northeasterly corner of the building and another at its southern end, were constructed in 1992 and 1994, respectively, and were also designed in a Mediterranean Revival style.

The entire house has low-pitched, slightly overhanging hipped roofs clad in red clay tile; the north wing features a Mission barrel pan tile while the main volume of the house features a flat Roman pan tile, a subtle design decision that further differentiates the two wings. Almost all of the building's windows and doors are steel single-light casements representing Cohn-era replacements of the original wood multi-light casements, but most of their openings (including all on the primary façade) are original to the building. The primary entrance features a replacement steel and glass door, while secondary entrances are a combination of original wood French doors and replacement fully-glazed steel doors. Decorative accents in addition to the stone quoins and surrounds include wrought-iron balconette and balcony railings, wood shutters, and a weathervane atop the stair tower.

## Construction History

In 1927, permits were issued for the construction of a two-story, 18-room house and a one-story, six-room garage at 1000 North Crescent Drive. The buildings appear to have been completed by the end of 1927, with all construction overseen by contractor Thomas C. Marlowe. The house was built of unreinforced masonry (brick), finished with stucco.<sup>5</sup> Architect Robert D. Farquhar designed both buildings, as well as a green- and lath-house added to the property in 1928.

The property saw several interior renovations and the construction of ancillary buildings in 1938-1939, all of which were commissioned by then-owner Harold Fowler McCormick, designed by Farquhar, and completed by contractor Fred M. Proudfoot. Work included the installation of an elevator in the main house; the construction of a two-story garage containing two apartments of three rooms each on the second floor; and the construction of a laundry facility. The original 1927 one-story garage appears to have been converted into guest or help quarters sometime between 1927 and 1938, contrary to a 1938 permit to demolish that garage and build the new two-story one.

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<sup>5</sup> City of Beverly Hills Permit 6463 (24 January 1927); *Los Angeles Times*, Steel Contract Let on Residence Job, 6 February 1927.

The next round of additions came between 1946 and 1951, when the house was owned by Harry Cohn. Alterations to the original house were largely interior and included the addition of a basement screening room with associated bathrooms, projection/screening room, storage, stairway, and passageway; creation of a new bathroom and children's bedroom; and creation of another bedroom and a "diet kitchen," all designed by Farquhar. It is likely that many of the north wing's interior alterations took place during the Cohn era. The open loggia on the east elevation was also enclosed with three pairs of French doors, and most of the original windows and doors were replaced with steel single-light casements. Property additions included the construction of a swimming pool and cabana, and the addition of a pop-up dormer window (designed by Phillip Bennett) to the guest quarters above the garage.

Alterations between 1951 and 1989 were minor, including an interior bathroom alteration and remodeling of the cabana. The most recent round of alterations took place between 1989 and 1995, when the house was owned by Georges Marciano. Interior alterations to the house included remodeling/addition of a new kitchen, dining room, maid's room and a bathroom on the first floor and remodeling/addition of bedrooms, bathrooms, and a study on the second floor. Exterior alterations included the one-story addition of a living room and loggia on the rear of the house's north side, and a two-story playroom/master bedroom/master bathroom addition to the south end of the house. The existing swimming pool and cabana were demolished, and a new swimming pool, cabana, spa, fountain/pond, and sunken tennis court were built. Less notable alterations during this time included wet-sandblasting of the house; exterior and interior painting of the buildings; replacement of bathroom fixtures; asbestos removal; HVAC system replacement; and re-roofing.

### **Construction Chronology: Major Work<sup>6</sup>**

1927	Construction of house and one-story garage. Owner: Robert I. Rogers. Architect: Robert D. Farquhar.
1928	Construction of green- and lath-house. Owner: Robert I. Rogers. Architect: Robert D. Farquhar.
1938	Addition of elevator; Construction of two-story garage and laundry facility; renovation of original garage into guest house/help quarters. Owner: Harold Fowler McCormick. Architect: Robert D. Farquhar.
1946-1951	Interior addition of screening room, bedrooms, and bathrooms; loggia enclosed; swimming pool and bathhouse added; dormer window added to garage; most original wood multi-light windows replaced with single-light steel casement windows. <sup>7</sup> Owner: Harry Cohn. Architects: Phillip Bennett (garage alteration), Robert D. Farquhar (all other alterations).

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<sup>6</sup> This list represents major alterations to the building that have impacted its form and exterior appearance. A comprehensive list of all building alterations – including minor, interior alterations – is included in the appendices.

<sup>7</sup> The exact date that all windows were replaced is unknown, since permits for this work do not exist/could not be found. Visually, and in accordance with historic photographs, it appears they were replaced around the same time as the enclosure of the loggia in 1950.

- 1989 Interior alterations (kitchen, bathrooms, bedrooms); tennis court added; swimming pool and bathhouse demolished and replaced with new pool and bathhouse. Owner: Georges Marciano. Architect: Beverly Hills Design.
- 1992 One-story addition of living room and loggia to north end of house; interior alterations to bedrooms and bathrooms. Owner: Georges Marciano. Architect: Harold Levitt & Associates.
- 1994 Two-story addition of master suite and playroom to south end of house. Owner: Georges Marciano. Architect: Harold Levitt & Associates.

Although the Rogers/Cohn House has undergone alterations over the years, most of them have been restricted to its interior. The exterior alterations have been sympathetic to the property's overall historical and architectural character, and/or have been located on secondary façades that are not visible from the public right of way. The most notable additions to the house, the one-story living room/loggia added in 1992 and the two-story playroom/master suite added in 1994, have been restricted to rear and side elevations and have not changed the building's overall massing. These changes have not significantly altered the property's original architectural design, historical integrity, or character-defining features.

## **HISTORICAL CONTEXT**

### **Residential Development in Beverly Hills**

The area that would become the city of Beverly Hills is centered on the junction of the Franklin, Coldwater, and Benedict Canyon drainages (also known as Beverly Drive and Sunset Boulevard). This was a well-watered locale heavily used by prehistoric peoples and later inhabited by the Tongva (Gabrielino) tribe. It was commonly known as the Gathering of the Waters, or, in Spanish, El Rodeo de las Aguas. Around 1822, the Mexican government granted the Rancho Rodeo de las Aguas to settlers Maria Rita Valdez and her husband Vicente Valdez, who used the area's wetlands (cienegas) to water a 4,500 acre cattle ranch. The rancho passed through the hands of several other owners during the 19<sup>th</sup> century; some attempted to subdivide portions of the rancho for sale as small farms and even as a townsite, but met with failure.

The Rancho Rodeo de las Aguas saw a new burst of activity at the turn of the century, when the Amalgamated Oil Company hoped to exploit the land's deeply buried oil reserves. When the oil proved inaccessible, the syndicate reorganized as the Rodeo Land and Water Company in 1906 and focused on subdividing the area bounded by Whittier Drive, Doheny Drive, Wilshire Boulevard, and the foothills above Sunset Boulevard as a real estate development. The company wished to create a new self-contained community following the urban planning principles of the garden city, emphasizing greenbelts and careful development. It hired Wilbur F. Cook, Jr., who had worked with landscape architect Frederick Law Olmsted on prominent projects like the 1893 Columbian Exposition and 1902 improvements to the grounds of the White House.

In his plan for Beverly Hills, Cook designed one of the earliest planned communities in Southern California, planning residential areas as smaller, more affordable lots on the flats to the south and large, expensive estates for the affluent in the foothills to the north. Both areas featured curvilinear streets with ample green space, and had easy access to a planned commercial triangle between Santa Monica Boulevard and Wilshire Boulevard. The commercial area, which conveniently served to separate the wealthier neighborhoods from those to the south, was originally known as “Beverly” and the area north of Santa Monica was known as “Beverly Hills.” In addition to its careful geographical class stratification, the development featured horticulturalist John J. Reeves’ master tree planting plan that placed a different species along the full length of each street.<sup>8</sup> Early residential development was slow; though bolstered by the opening of the Beverly Hills Hotel in 1912 and incorporation soon afterward, it did not proceed in earnest until the 1920s.

Prompted largely by concern over the water and school systems, residents voted to incorporate in 1914 and created the new City of Beverly Hills. After the 1915 annexation of the area south of Wilshire, the City’s early boundaries were very similar to those of today, with the exception of the hillside development of Trousdale Estates (annexed 1955). The most common architectural styles in the city from its earliest beginnings in 1906 were Craftsman and Period Revival styles like Tudor Revival, Georgian, and Beaux-Arts Classicism. These more formal styles joined the vernacular ranch buildings dotting the open land, creating a variegated landscape representative of a community in transition. By 1920, Beverly Hills had become a burgeoning city. Most of its lots were still vacant, but residential development was clearly underway, encouraged in part by movie stars Douglas Fairbanks and Mary Pickford moving into their Summit Drive house, “Pickfair.”

More movie stars like Will Rogers, Rudolph Valentino, Harold Lloyd, and Gloria Swanson moved to Beverly Hills in the 1920s, lending the new city a certain cachet as a hotspot for the rich and famous and further encouraging development. By 1926, Beverly Hills’ population had grown to 12,000, up from under 700 in 1920.<sup>9</sup> Many of its new residents lived in multi-family housing as well as small single-family residences in the southern part of town, typically in either Moderne styles or Period Revival styles like Spanish Colonial Revival, French Norman, and Tudor Revival. Commercial designs increasingly featured Art Deco and Streamline Moderne styles, reflecting the latest styles of the time. The upper-middle class neighborhoods continued the tradition of sophisticated Period Revival houses typical of any affluent part of Southern California in the 1920s and 1930s, although like their even larger and wealthier neighbors to the north, they began to display more extravagant and theatrical tendencies.

The pinnacle of the city’s 1920s-1940s residential development was the construction of massive mansions in the elite estate neighborhoods in the northern foothills, with Mediterranean-influenced styles like the Italian Renaissance Revival and the Spanish Colonial Revival appearing on increasingly grander scales. Architects like Robert D. Farquhar, Gordon Kaufmann, Wallace Neff, Ralph C. Flewelling, and S. Charles Lee 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 estates of real estate magnates, oilmen, and Hollywood producers mingled with those of movie stars in the hills above Sunset, drawing tourists as well as would-be residents to the rapidly growing, largely affluent community.

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<sup>8</sup> Johnson Heumann Research Associates, Beverly Hills Historic Resources Survey, 9-10.

<sup>9</sup> PCR Services Corp. Historic Resources Survey, 14.

By the end of World War II, 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 multi-family housing 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 (and does so to this day), although the 1950s saw the beginning of the Modern movement in the city; notable individual examples of Mid-Century Modernism dot the area, and the custom Modern designs of the Trousdale Estates development are among some of the best in the region. Beverly Hills' pattern of increasingly dense urbanization has continued into the present, but much of its 1920s-1940s single-family housing is still intact to serve as a reminder of the most dynamic period of the city's residential development.

## **1000 North Crescent Drive**

The Rogers/Cohn House at 1000 North Crescent Drive was constructed in 1927, during the height of single-family residential development in Beverly Hills. Designed by renowned architect Robert D. Farquhar for bank executive Robert I. Rogers, the house is located in the affluent neighborhood in the foothills north of Sunset Boulevard. Like many other local houses from this time period, the Rogers/Cohn House reflects the use of a Period Revival style, in this case Mediterranean Revival, on a grand scale appropriate to its setting and the size of its lot, which encompasses nearly two acres. Later owners of the house included Columbia Studios head Harry Cohn, who resided in the house from 1946 to 1958, during the height of his professional career. The house experienced some alterations between 1938 and 1995, but most of them were restricted to the interior. Exterior alterations have been sympathetic to the property's overall historical and architectural character, and/or have been located on secondary façades that are not visible from the public right of way. The house retains its original historic character from its period of significance and is an excellent example of a Mediterranean Revival-style estate from the 1920s.

### **Owners<sup>10</sup>**

#### ***Robert I. Rogers***

The house's original owner was Robert I. Rogers, a bank executive and real estate developer. Born in 1868 in El Paso, Illinois, Rogers attended public school and Eureka College in Illinois, and went abroad to travel and to attend a technical school in Leipzig, Germany. After returning to the U.S. he lived in various states before settling in Los Angeles in 1891 to work for the National Bank of California and then the National Bank of Pasadena. He rose through the ranks at several different banking institutions, eventually becoming the vice-president and director of the Bank of America. Rogers was also involved in mining interests and was very active in civic and recreational groups. He retired from his bank position in 1928, soon after moving into his new Beverly Hills mansion with his wife Mabel Clement Rogers, but remained active in real estate development and other interests.

The Bank of America took title to the Rogers House in April 1932, and by October 1938 the owner was Harold Fowler McCormick, heir to the Chicago McCormick Harvester fortune. McCormick died in 1941, leaving the property to his wife Adah; after her marriage to George Tait II in 1943, the name on the title changed to Adah Tait. In 1944, Bank of America once again became the owner.

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<sup>10</sup> Unless noted otherwise, owner information from Tim Gregory, 1000 North Crescent Drive, Beverly Hills, 2012, 2, 5.

### ***Harry Cohn***

In March 1946, Columbia Pictures founder and studio head Harry Cohn purchased the property and moved in with his wife Joan Perry Cohn. Born in 1891 to a working-class Jewish family in New York City, Cohn quit school at 14. He worked as a shipping clerk, vaudeville song plugger (sheet music promoter), streetcar conductor, fur salesman, and pool hustler as well as a vaudeville performer and filmmaker. Then he became the personal secretary to pioneer filmmaker Carl Laemmle at the studio that would later become Universal, and soon moved on to producing films for the studio. In 1919, he joined with his brother Jack Cohn and Joseph Brandt to form his own studio, CBC (referred to by rivals as “Corned Beef and Cabbage”) Film Sales Company; Cohn moved to Hollywood to run CBC’s west coast office, assumed the presidency of what became known as Columbia Pictures in 1929, and did not relinquish it until his death in 1958.

Cohn was a significant shaper of the Hollywood landscape, running his studio with an iron hand. His ruthless business practices and bombastic personality made him one of the longest-lived and most powerful studio moguls in town, and earned him a reputation as one of its most colorful and feared characters. He was also known to be sentimental at times, taking chances on improbable and risky projects no other studio would touch and demonstrating great loyalty to those who earned his trust. Until the 1934 success of *It Happened One Night*, Columbia Pictures had a reputation as a low-budget, high-production studio churning out “B” movies like others in the Gower Gulch area known as “Poverty Row.” Indeed, under Cohn the studio always turned a profit, but from the mid-1930s onward it also produced a number of classic films showcasing the talents of directors like George Cukor, Orson Welles, John Ford, Josef Von Sternberg, and, most of all, Frank Capra. The lead actors most associated with Columbia included Cary Grant, Glenn Ford, James Stewart, William Holden, Rita Hayworth, Gary Cooper, Barbara Stanwyck, and Kim Novak. Films produced by Columbia under Cohn included *Love Affair* (1939), *Mr. Smith Goes to Washington* (1939), *His Girl Friday* (1940), *Gilda* (1946), *From Here to Eternity* (1953), *On the Waterfront* (1954), and *The Bridge on the River Kwai* (1957).<sup>11</sup> As a good judge of talent and a stickler for business practices like hiring actors per-picture much more often than putting them on contract, Cohn was the primary reason for the studio’s success. His reign outlasted those of other movie moguls like Louis B. Mayer and Darryl F. Zanuck, until he died of a heart attack while on vacation in Phoenix in 1958.<sup>12</sup>

### ***Subsequent Owners***

In 1978, singer and television talk-show host Mike Douglas (born Michael Delaney Dowd Jr.) and his wife Genevieve Dowd purchased the property and lived there until 1984. After a brief ownership by real estate investor Sachiko T. Bower, the property was purchased by Georges Marciano in October 1988. Co-founder of the Guess, Inc. denim empire, Marciano made interior alterations to the house including replacing the HVAC system and remodeling the kitchen, dining room, maid’s room, bedrooms, bathrooms, and study. Exterior alterations included adding a living room/loggia to the north end of the house and adding a playroom/master suite to the south end; these additions are on secondary elevations and are not visible from the public right-of-way. Marciano also added a sunken tennis court to the south end of the lot and replaced the existing swimming pool and cabana. In 2006, ownership of the property passed to 1000 Crescent LLC. In 2013, ownership was transferred to the Lexington Trust.

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<sup>11</sup> Internet Movie Database (IMDB) 2013 (<http://www.imdb.com/company/co0071509/>).

<sup>12</sup> Harry Cohn information from *American National Biography* Vol. 5 (1990), 175 in Tim Gregory, 1000 North Crescent Drive, Beverly Hills, 2012; Mark Wanamaker, Harry Cohn, Sony Pictures Entertainment Museum, 2006 (<http://www.sonypicturesmuseum.com/studio/history/cohn>).

## **Mediterranean Revival Style**

Architecturally speaking, Beverly Hills was and is notable for its faithfulness to Period Revival styles, including the Spanish Colonial Revival, Tudor Revival, American Colonial Revival, French Eclectic, Beaux Arts, and Italian Renaissance Revival. These styles drew on historical motifs to create romanticized modern versions of the architecture of an earlier age. They were at the height of their popularity in the 1920s and 1930s, and dominated most single-family residential development at that time. The Rogers/Cohn House is an excellent example of the Mediterranean Revival style, which typically incorporates references from Italian Renaissance Revival, Spanish Renaissance Revival, Spanish Colonial Revival, and Beaux-Arts architecture to evoke the look of coastal villas and grand estates. Character-defining features of the Mediterranean Revival style include simple floor plans, often on a massive scale; symmetrical facades with a dominant, central entrance bay; simple stucco and/or stone cladding; low-pitched hipped or gabled roofs of red clay tile; and ornamentation including ironwork and elaborate door and window surrounds. Mediterranean Revival-style houses are often located in lush gardens with an emphasis on formal landscape planning.

The Rogers/Cohn House incorporates elements of both Italian Renaissance Revival (in the main wing) and Spanish Colonial Revival (in the north wing). The Italian Renaissance Revival style is typified by a symmetrical façade; low-pitched hipped roofs, clad with red clay tiles; stucco finishes; arches above doors, first-floor windows, and porches; upper-story windows that are smaller and less elaborate than lower-story windows; entryways accented by classical columns or pilasters; quoins; and classical door surrounds.<sup>13</sup> The Spanish Colonial Revival style features hipped, red clay tile roofs; simple stucco finishes; and elements like towers and prominent balconies.

Despite their stylistic differences, the two wings work harmoniously together to create an overall Mediterranean Revival look that blends a formal European classicism with an informal California revivalism. The specific character-defining features of the Rogers/Cohn House are listed in the Application of City of Beverly Hills Landmark Designation Criteria section below.

### **Robert D. Farquhar, Architect<sup>14</sup>**

Robert D. Farquhar was born in Brooklyn, New York on February 23, 1872. After attending Phillips Exeter Academy, he received a B.A. from Harvard in 1893, a B.S. in architecture from the Massachusetts Institute of Technology in 1895, and a diploma from the prestigious architecture division of the École des Beaux-Arts in Paris in 1901. His years at the École des Beaux-Arts coincided with those of Julia Morgan and Arthur Brown, Jr., both native Californians and protégés of Bernard Maybeck; all three went on to substantial careers in California. Farquhar traveled extensively during his time in Europe, and returned to New York to work for prestigious firms like Hunt & Hunt and Carrere & Hastings. He married Marion Jones, Olympic tennis champion and daughter of a Nevada senator who was one of the founders of Santa Monica, in 1903. The couple moved to Santa Monica in 1905. There, Farquhar began taking on residential and institutional commissions throughout the Los Angeles area, where he lived and worked for the rest of his career.

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<sup>13</sup> Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), 397-398.

<sup>14</sup> Architect information from Architectural Resources Group, National Register of Historic Places Registration Form: California Club, 2010, 3-5.

Farquhar’s designs were heavily influenced by his Beaux-Arts education, and reflected sophisticated Period Revival styles from Greek Revival to Spanish Colonial Revival on various scales—usually quite large. His family and social connections, together with his architectural talent, ensured that he had numerous commissions for major clients across the region. The architect’s residential work included large houses like the 1906 Fenyes Mansion in Pasadena (now the Pasadena Museum of History); the 1910 Thomasella Graham residence (“Mia Italia”), set in Italian-style formal gardens in Sierra Madre (demolished); the 1913 Eaton estate in San Marino; and the highly theatrical 1923 Canfield-Moreno estate in the Silver Lake neighborhood of Los Angeles. His institutional designs included the 1907 Barlow Medical Library in Los Angeles; the 1913 Torrance Public Library; the temporary Festival Hall building for the 1915 Panama Pacific Exhibition in San Francisco; the 1924 William Andrews Clark, Jr. Mausoleum in Hollywood; the 1927 Alice McManus Clark Library in Reno, Nevada; the 1927 Beverly Hills High School building; the 1928-1929 William Andrews Clark Memorial Library in the West Adams neighborhood of Los Angeles; and the 1929-1930 California Club in downtown Los Angeles. Later in his career, Farquhar worked on the design of the Pentagon (1941) with George Edwin Bergstrom and David J. Witmer.

Farquhar’s career appears to have followed the same trajectory as that of many Southern California architects who were prominent in their profession during the boom decade of the 1920s: most of these men (and nearly all of them were men) saw a steep decline in business during the Great Depression, recovering when they became involved in wartime building projects and public housing efforts in the 1940s. This work was usually done in collaboration with teams of other architects. After his retirement, Farquhar moved to Berkeley in 1950 or 1951 and resided there until his death in 1967. He is remembered as one of the master architects who made major contributions to the high-style residential and institutional environment of Southern California from the 1910s to the 1940s.

## **EVALUATION OF HISTORICAL SIGNIFICANCE, INTEGRITY, AND LOCAL LANDMARK ELIGIBILITY**

The City of Beverly Hills Historic Preservation Ordinance (BHMC 10-3-3212) (referred to hereafter as Ordinance), authorizes the Cultural Heritage Commission (CHC) to recommend the nomination of properties as local landmarks and historic districts to the City Council. To facilitate this process, the Ordinance establishes requirements a property must meet in order to qualify for designation as a landmark listed in the City of Beverly Hills Register of Historic Properties. Specifically, it states a property must fulfill the following four criteria:

1. Age: be more than 45 years of age (or, if less than 45 years of age, exhibit exceptional significance);
2. Significance: meet at least two of six significance criteria;
3. Integrity: retain six of seven elements of integrity from its period of significance; and
4. Value: have historic and architectural value to the community, beyond its simple market value.<sup>15</sup>

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<sup>15</sup> Beverly Hills Municipal Code (BHMC) 10-3-3212, Landmark Designation Criteria.

The Significance and Integrity criteria as defined by the Ordinance are outlined below. The Application of City of Beverly Hills Landmark Designation Criteria section below discusses the use of these criteria, as well as the Age and Value requirements, in the evaluation of 1000 North Crescent Drive.

### **City of Beverly Hills Significance Criteria**

To be eligible for local designation as a historic landmark, a property must be historically significant, meaning it must meet at least two of the following criteria:

1. Is identified with important events in the main currents of national, state, or local history, or directly exemplifies or manifests significant contributions to the broad social, political, cultural, economic, recreational, or architectural history of the Nation, State, City, or community;
2. Is directly associated with the lives of Significant Persons important to national, state, City or local history;
3. Embodies the distinctive characteristics of a style, type, period, or method of construction;
4. Represents a notable work of a person included on the City's List of Master Architects or possesses high artistic or aesthetic value;
5. Has yielded or has the potential to yield, information important in the prehistory or history of the Nation, State, City or community;
6. Is listed or has been formally determined eligible by the National Park Service for listing on the National Register of Historic Places, or is listed or has been formally determined eligible by the State Historical Resources Commission for listing on the California Register of Historical Resources.<sup>16</sup>

### **City of Beverly Hills Integrity Criteria**

As defined by the National Register, "Integrity is the ability of a property to convey its significance."<sup>17</sup> In addition to being historically significant, a property must retain physical integrity from its period of significance. In other words, it should be clearly recognizable as a historical resource and should retain the ability to convey its historic character.

The Ordinance specifies that to be eligible for designation as a local landmark, a property must retain integrity of location, design, setting, materials, workmanship, and association. This represents six of the seven elements of integrity as defined by the National Register and used in integrity assessments for both the National Register and the California Register, as well as the City of Beverly Hills Register. The seven elements of integrity are:

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<sup>16</sup> Beverly Hills Municipal Code (BHMC) 10-3-3212, Landmark Designation Criteria.

<sup>17</sup> National Register of Historic Places Staff, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, 2002.

1. Location: the place where the historic property was constructed or the place where the historic event occurred.
2. Design: the combination of elements that create the form, plan, space, structure, and style of a property.
3. Setting: the physical environment of a historic property.
4. Materials: 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.
5. Workmanship: the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
6. Feeling: a property's expression of the aesthetic or historic sense of a particular period of time.
7. Association: the direct link between an important historic event or person and a property.<sup>18</sup>

### **Application of City of Beverly Hills Landmark Designation Criteria**

The Rogers/Cohn House at 1000 North Crescent Drive meets the necessary City of Beverly Hills Landmark Designation Criteria as defined in the Ordinance. It is significant for its association with the pattern of residential estate development in Beverly Hills during the 1920s; its association with significant movie studio president Harry Cohn; its embodiment of the distinctive characteristics of the Mediterranean Revival architectural style; and its place in the body of work of master architect Robert D. Farquhar. In addition to these Significance criteria, the Rogers/Cohn House meets the criteria for Age, Integrity, and Value as outlined above. The following discussion addresses each of the landmark designation criteria as it applies to the house to justify ARG's reasons for recommending it as a significant property and eligible for local designation. It concludes by discussing the character-defining features that contribute to the house's significance and eligibility.

### **Age Criterion**

*A nominated Property may be designated as a Landmark if it is more than 45 years of age and satisfies the requirements set forth below.<sup>19</sup>*

As demonstrated in the construction history outlined above, the property was built in 1927, making it more than 45 years old and therefore meeting the Ordinance's age requirement.

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<sup>18</sup> National Register of Historic Places Staff, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, 2002.

<sup>19</sup> Beverly Hills Municipal Code (BHMC) 10-3-3212, Landmark Designation Criteria.

## Significance Criteria<sup>20</sup>

*1. Is identified with important events in the main currents of national, state, or local history, or directly exemplifies or manifests significant contributions to the broad social, political, cultural, economic, recreational, or architectural history of the Nation, State, City, or community*

The Rogers/Cohn House was constructed in 1927, during the height of the City's post-annexation residential development. It joined other 1920s mansions owned by movie stars, executives, and magnates in the elite estate neighborhood north of Sunset Boulevard, and remains an excellent illustration of this period of development. Grand, multi-acre estates with opulent Period Revival mansions like the Rogers/Cohn House are the building type most closely associated with the city of Beverly Hills as both a literal and figurative place. Because of its direct exemplification of the 1920s architectural development of Beverly Hills, the property is recommended eligible to the City of Beverly Hills Register of Historic Properties under Criterion 1. Under this criterion, the property's period of significance is 1927, corresponding with its original date of construction.

*2. Is directly associated with the lives of Significant Persons important to national, state, City or local history*

The Rogers/Cohn House was built for bank executive Robert I. Rogers in 1927. While Rogers appears to have been a significant individual important in the local community, he was retired by the time he lived in the house and did not reside there during his period of greatest productivity.

However, the property was later owned and occupied by another significant person, Columbia Pictures president Harry Cohn, from 1946 to 1958. Cohn was an autocratic executive, maintaining control over all aspects of his studio's production choices and business practices in an era when many film studios were beginning to expand to include levels upon levels of executive decision-makers. Columbia Pictures released over 1,200 films and television programs between 1946 and 1958 alone, including Academy Awards Best Picture nominees *All the King's Men* (1949), *Born Yesterday* (1950), *The Caine Mutiny* (1954), and *Picnic* (1955) and Best Picture winners *From Here to Eternity* (1953), *On the Waterfront* (1954), and *The Bridge on the River Kwai* (1957).<sup>21</sup>

Cohn treated his house as an extension of his office, and he made frequent business calls from his dinner table via two phone lines that were connected to the Columbia Pictures switchboard.<sup>22</sup> Among his modifications to the house was the construction of a basement-level screening room in which he and his colleagues viewed Columbia screen tests and dailies, creating an even more direct and tangible link between his home and his workplace.<sup>23</sup> Columbia Pictures paid for this addition to the house, as described in a 1950 lawsuit in which a judge ruled the \$129,000 addition was necessary to the performance of Cohn's duties.<sup>24</sup> Cohn had a major impact on the development of the movie industry, and lived in the house at 1000 North Crescent Drive for 12 years, during the height of his career. As a

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<sup>20</sup> Beverly Hills Municipal Code (BHMC) 10-3-3212, Landmark Designation Criteria.

<sup>21</sup> Internet Movie Database (IMDB) 2013 (<http://www.imdb.com/company/co0071509/>); Wikipedia 18 April 2013 ([http://en.wikipedia.org/wiki/List\\_of\\_Columbia\\_Pictures\\_films](http://en.wikipedia.org/wiki/List_of_Columbia_Pictures_films)).

<sup>22</sup> Bob Thomas, *King Cohn: The Life and Times of Harry Cohn* (New York: G.P. Putnam's Sons, 1967), 186.

<sup>23</sup> City of Beverly Hills Permit 21036 (18 April 1946); Don Widener, *Lemmon: A Biography* (New York: Macmillan 1975), 109.

<sup>24</sup> Thomas, *King Cohn*, 297.

result, the property is recommended eligible to the City of Beverly Hills Register of Historic Properties under Criterion 2. Under this criterion, the property's period of significance is 1946-1958, corresponding with Harry Cohn's period of occupation.

*3. Embodies the distinctive characteristics of a style, type, period, or method of construction*

The Rogers/Cohn House is an excellent example of the Mediterranean Revival architectural style, and appropriately incorporates elements of both the Italian Renaissance Revival and Spanish Colonial Revival styles popular in the 1920s. Although it has experienced minor exterior alterations, most of them have been restricted to the rear and sides of the house, and its primary façade appears almost identical to its original appearance. The house exhibits key features of the Mediterranean Revival style, including a simple plan, two-story height, symmetrical façade, central entrance bay, stucco and stone cladding, hipped red clay tile roof, wrought-iron ornamentation, stone door and window surrounds, and setting in a lush landscape. As an intact embodiment of the distinctive characteristics of the Mediterranean Revival style, the property is recommended eligible to the City of Beverly Hills Register of Historic Properties under Criterion 3. Under this criterion, the property's period of significance is 1927, corresponding with its original date of construction.

*4. Represents a notable work of a person included on the City's List of Master Architects or possesses high artistic or aesthetic value*

The Rogers/Cohn House was designed by master architect Robert D. Farquhar in 1927. During the course of his career, which was at its height during the 1920s, Farquhar designed dozens of residential and institutional buildings. Most were in sophisticated Period Revival styles reflecting his Beaux Arts background, with notable examples including the 1906 Fenyes Mansion in Pasadena, the 1928-1929 William Andrews Clark Memorial Library in the West Adams neighborhood of Los Angeles; and the 1929-1930 California Club in downtown Los Angeles. Later in his career, Farquhar worked on the design of the Pentagon (1941) in collaboration with other architects. Because of his significant contributions to the high-style residential and institutional built environment of Southern California from the 1910s to the 1930s, Farquhar is recognized on the City of Beverly Hills' List of Master Architects. The Rogers/Cohn House is an important part of his body of work, and the property exhibits high quality of design that causes it to possess high aesthetic value. In addition to the original house and garage designs, Farquhar designed all of the additions and alterations to the property between 1927 and 1946. The property is recommended eligible to the City of Beverly Hills Register of Historic Properties under Criterion 4. Under this criterion, the property's period of significance is 1927-1946, corresponding with the time period during which Farquhar was the sole architect contributing to its design and construction.

*5. Has yielded or has the potential to yield, information important in the prehistory or history of the Nation, State, City or community*

There is no compelling evidence that 1000 North Crescent Drive has the potential to yield information important in the prehistory or history of the Nation, State, City, or Community, and it is recommended not eligible to the City of Beverly Hills Register of Historic Properties under Criterion 5.

*6. Is listed or has been formally determined eligible by the National Park Service for listing on the National Register of Historic Places, or is listed or has been formally determined eligible by the State Historical Resources Commission for listing on the California Register of Historical Resources.*

1000 North Crescent Drive has not been listed in the National Register or the California Register, nor has it been formally determined eligible for listing in either Register. Therefore it does not appear eligible to the City of Beverly Hills Register of Historic Properties under Criterion 6.

## **Integrity Criteria**

*The proposed landmark retains integrity of location, design, setting, materials, workmanship, and association. Integrity shall be judged with reference to the particular criteria specified in subsection 10-3-3212(A) of this section. A proposed Landmark's deferred maintenance, dilapidated condition, or illegal alterations shall not, on their own, be construed to equate to a loss of Integrity.<sup>25</sup>*

The Rogers/Cohn House has experienced alterations over the years, but they have either been constructed during the property's proposed period of significance, sympathetic to its historic character, or restricted to the rear and side elevations of the building. As discussed above, the property has three periods of significance. For its association with Beverly Hills residential development and its embodiment of the Mediterranean Revival architectural style, its period of significance is its construction date of 1927. For its association with Columbia Pictures head Harry Cohn, the property's period of significance is 1946-1958, corresponding with the dates of Cohn's occupation. For its representation of the work of master architect Robert D. Farquhar, its period of significance is 1927-1946, corresponding with the original date of construction and including later alterations also designed by Farquhar. The property retains its physical integrity from all three periods of significance, including integrity of location, design, setting, materials, workmanship, feeling, and association. Its architectural style and historical significance are clearly visible and interpretable, and its setting has not appreciably changed since the neighborhood was subdivided. As a result, the property meets the City of Beverly Hills integrity criteria.

## **Value Criterion**

*The proposed landmark is of significant architectural value to the community, beyond its simple market value, and its designation as a landmark is reasonable, appropriate, and necessary to promote, protect, and further the goals and purposes of this article.<sup>26</sup>*

As the above discussion demonstrates, the Rogers/Cohn House is of significant historic value to the community of Beverly Hills due to its embodiment of a particular architectural style, association with studio head Harry Cohn, representation of the work of master architect Robert D. Farquhar, and its retention of integrity. It is recommended to meet the City's value criterion.

## **Character-Defining Features**

Character-defining features are those tangible visual elements which distinguish a building, give it its particular architectural and historic character, and enable it to communicate its historic significance. The National Park Service's *Preservation Brief 17* states "Even though buildings may be of historic, rather than architectural significance, it is their tangible elements that embody its significance for association with specific events or persons and it is those *tangible elements* both on the exterior and interior that

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<sup>25</sup> Beverly Hills Municipal Code (BHMC) 10-3-3212, Landmark Designation Criteria.

<sup>26</sup> Beverly Hills Municipal Code (BHMC) 10-3-3212, Landmark Designation Criteria.

should be preserved.”<sup>27</sup> It is crucial to identify the features that define the character of a property in order to assess its historic significance and to plan for its responsible management. Character-defining features include the shape of a building; its door and window openings; its roof and related features; projections like balconies; ornamentation; materials; craftsmanship details; interior spaces; and setting.

The character-defining features of the Rogers/Cohn House are related to its setting and to its Mediterranean Revival style as described in the Historical Context, above. They include:

- Location in a residential neighborhood of large single-family houses on large lots
- Large, sloping lot
- Overall site plan, including the orientation of the primary building toward Crescent Drive and cluster of ancillary buildings at the southeast corner of the property
- Ancillary buildings (guest house, garage/guest house, and laundry building) dating to one or more periods of significance
- Mature landscaping, including pine trees
- Circulation pattern of a circular driveway with two entrances off Crescent Drive and service driveway off Lexington Road
- Hardscaping, including stone driveway, historic retaining walls and terraces
- Perimeter wall and iron gates
- General shape, volume, scale, and massing of main house
- Overall Mediterranean Revival style
- Symmetrical façade with central entry bay
- Low-pitched hipped roofs with red clay tiles (Roman flat pan and Mission barrel pan)
- Fenestration pattern and window/door openings
- Finishes of smooth stucco on main and north wings
- Stone quoins/surrounds on main wing
- Exposed brick in window and door openings on north wing
- Elaborate main entry door surround
- Hexagonal stair tower
- Original wrought-iron balconettes
- Extant original doors and windows in north wing (wood multi-light casements and French doors)
- Window shutters
- Rear rounded loggia

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<sup>27</sup> Lee H. Nelson, *Preservation Brief 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character* (Washington, D.C.: U.S. Government Printing Office, 1988), 1.

## **CONCLUSION**

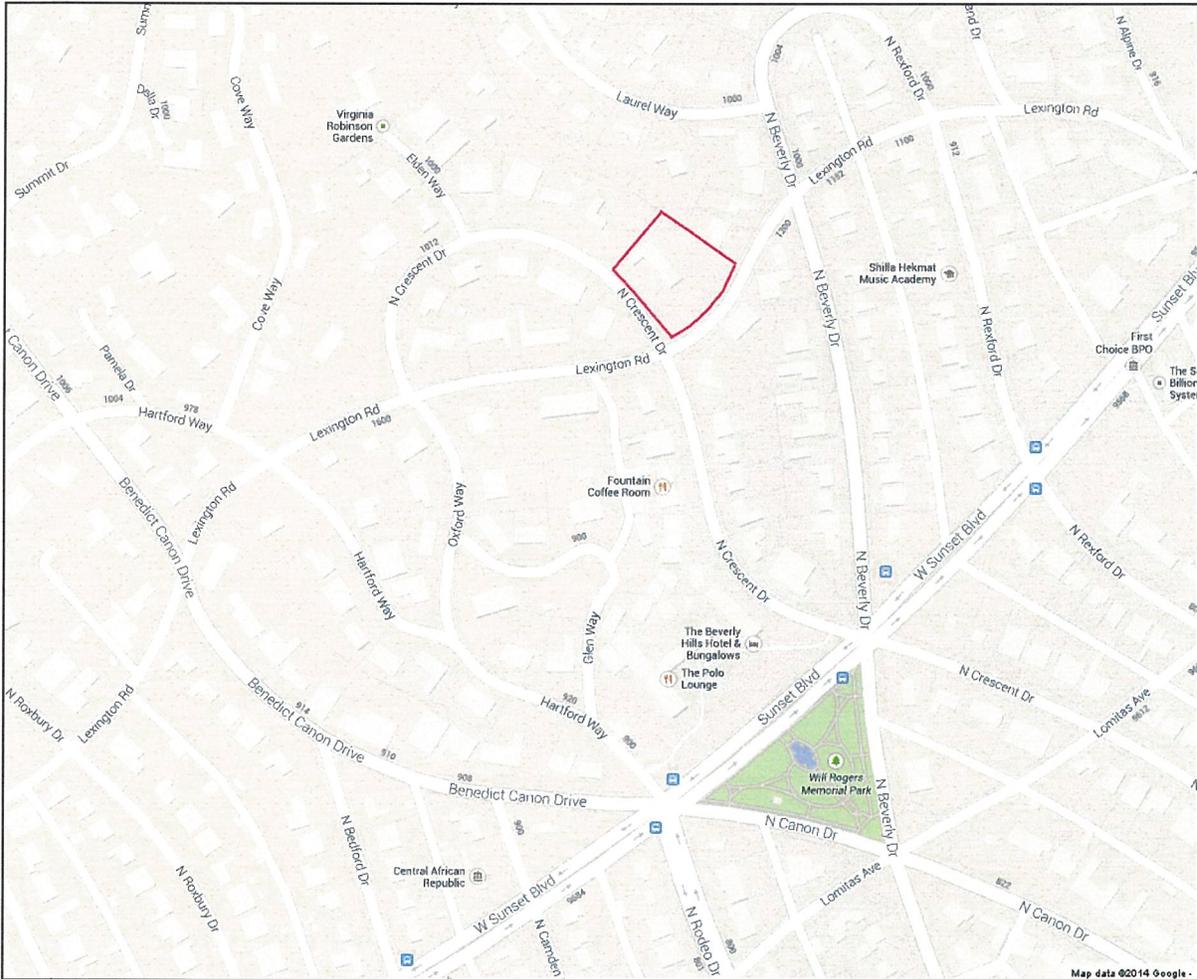
The Rogers/Cohn House satisfies the City of Beverly Hills' landmark designation criteria as stipulated in the Ordinance (BHMC Section 10-3-3212). It meets the Age, Value, and Integrity requirements, and meets four of the six Significance criteria (a landmark is only required to meet two). As discussed above, the property meets Criterion 1 (association with important events), Criterion 2 (association with an important individual), Criterion 3 (embodiment of a particular architectural style), and Criterion 4 (representation of the work of a master architect). As a result, the Rogers/Cohn House is recommended to be eligible for listing in the City of Beverly Hills Register of Historic Properties.

## BIBLIOGRAPHY

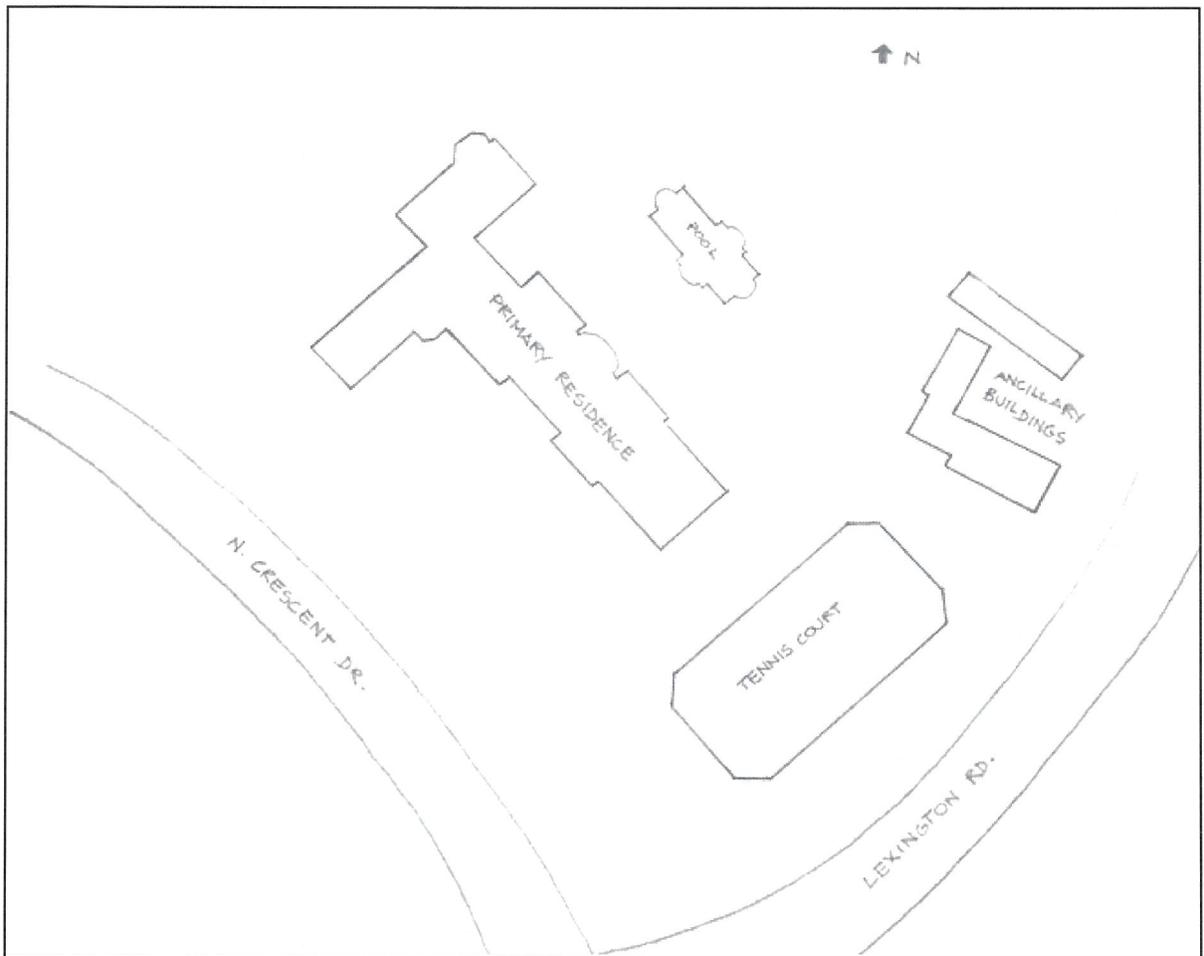
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Location Map: 1000 North Crescent Drive, Beverly Hills, CA. Base map from Google 2014.



Site Plan, December 2014.





Primary façade of the Rogers/Cohn House, 1927. Robert D. Farquhar Collection, William Andrews Clark Memorial Library, University of California, Los Angeles.



Main entrance of the Rogers/Cohn House, 1927. Robert D. Farquhar Collection, William Andrews Clark Memorial Library, University of California, Los Angeles.



Rear façade of the Rogers/Cohn House, 1927. Robert D. Farquhar Collection, William Andrews Clark Memorial Library, University of California, Los Angeles.



Rear façade of the Rogers/Cohn House, including loggia before enclosure, 1927. Robert D. Farquhar Collection, William Andrews Clark Memorial Library, University of California, Los Angeles.



Front elevation (south wing), view to northeast. (ARG 2013)



Front elevation (north wing), view to northeast. (ARG 2013)



Rear elevation, view to southwest. (ARG 2013)



Ancillary buildings from Lexington Rd., view to north. (ARG 2013)



North wing, view to east, with an unoriginal carport (detached) in the foreground. (ARG 2013)



Modern addition at northeast part of building, view to north. (ARG 2013)



Primary entrance. (ARG 2013)

All Applications must be filled out by Applicant

PLANS AND SPECIFICATIONS  
and other data must also be filed

## DEPARTMENT OF BUILDINGS

### Application for the Erection of Buildings

CLASS \$-----

To the Board of Trustees of the City of Beverly Hills:  
Application is hereby made to the Trustees of the City of Beverly Hills, through the office of the Chief Inspector of Buildings for a permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Beverly Hills.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 27428 Block 79 Tract B 74  
(Description of Job)

1062-1004 1002 (Lot 28)  
No. 1000 Crescent Drive 1004 (Lot 27) Street  
(Location of Property)

(USE INK OR INDELIBLE PENCIL)

- Purpose of Building Residence No. of Rooms 18 No. of Families one
- Owner's Name Robert J. Rogers Phone \_\_\_\_\_
- Owner's Address 26 St. James Park Los Angeles
- Architect's Name Robert D. Farguhar Phone LUckie 5863
- Contractor's Name Cover Phone \_\_\_\_\_
- Contractor's Address \_\_\_\_\_
- VALUATION OF PROPOSED BLDG. {Including Plumbing, Gas Fitting, Sew-ers, Ceasings, Elevators, Painting, Finishing, all Labor, etc.} \$124,600.00
- Is there any existing building on lot? no How used? \_\_\_\_\_
- Size of proposed building 12.6 x 9.6 Height to highest point 30' feet
- Size of lot 200 x 250 Character of ground Gravelly lawn
- Number of Stories in height 2 set back from property line: Front 50 Rear 170 Side \_\_\_\_\_
- Material of foundation Concrete Size of footings 24" x 12" Size of walls 8" Depth below ground 4.0'
- Redwood Mud Sills \_\_\_\_\_ Girders 4" x 8" Posts under Girders 6" x 6"
- Material of chimneys Brick No. of inlets to flue 1 Interior sizes of flues 12" x 12" Thickness of flue 1"
- Materials of Exterior Walls Brick Material of interior construction Brick & frame
- Area of lot \_\_\_\_\_ Area of all Bldgs. on lot \_\_\_\_\_ Per cent of lot covered on tenth
- Will all provisions of State Dwelling House Act be complied with? Yes

EXTERIOR studs \_\_\_\_\_ INTERIOR BEARING studs 2" x 6" Interior Non-Bearing studs 2" x 4" Ceiling joists 2" x 6" Roof rafters 2" x 8" FIRST FLOOR JOISTS 2" x 8" Second floor joists 2" x 12" Specify material of roof Tile

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

(Sign here) Thomas E. Marlone  
(Owner or Authorized Agent)

Robert J. Rogers  
(FOR DEPARTMENT USE ONLY)

PERMIT NO. <u>6463</u>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>W. Baunell</u> Plan Examiner	Application checked and found O. K. <u>W. Baunell</u> Clerk	Stamp here when permit is issued JAN 24 1927
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W. Baunell Superintendent of Building.

#504, 664 OK A

All Applications must be filled out by Applicant

PLANS AND SPECIFICATIONS  
and other data must also be filed

DEPARTMENT OF BUILDINGS

Application for the Erection of Buildings

CLASS \_\_\_\_\_

To the Board of Trustees of the City of Beverly Hills:

Application is hereby made to the Trustees of the City of Beverly Hills, through the office of the Chief Inspector of Buildings for a permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which shall be deemed conditions entering into the exercise of the permit:

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

27426 Lot No. Lot 79 Tract P. H.  
 (Description of Job) Handwritten description  
 1000 Crescent Drive Street  
 (Location of Property)

(USE INK OR INDELEIBLE PENCIL)

1. Purpose of Building Garage No. of Rooms 4 No. of Families 1
  2. Owner's Name Robert I. Rogers Phone TL. 5813
  3. Owner's Address St. James Paul Los Angeles
  4. Architect's Name Robert D. Farguhar Phone TL. 5813
  5. Contractor's Name Cumes Phone \_\_\_\_\_
  6. Contractor's Address \_\_\_\_\_
  7. VALUATION OF PROPOSED BLDG. 7300.00  
(Including Plumbing, Gas Fitting, Sewer, Ceaspoils, Elevators, Painting, Finishing, all Labor, etc.)
  8. Is there any existing building on lot? Residence How used? Garage
  9. Size of proposed building 51' x 18' Height to highest point \_\_\_\_\_ feet
  10. Size of lot 4 acres Character of ground Acid, sandy, gravel
  11. Number of Stories in height one set back from property line: Front 11' Rear \_\_\_\_\_ Side 28'
  12. Material of foundation Concrete Size of footings 2' x 2' Size of wall 12" Depth below ground 2'
  13. Redwood Mud Sills 2" x 6" Gliders 4" x 8" Posts under Gliders 4" x 6"
  14. Material of chimneys brick No. of inlets to flue 1 Interior sizes of flues 8" x 13" Thickness of flue 1/4"
  15. Materials of Exterior Walls Stucco Material of interior construction Plaster
  16. Area of lot \_\_\_\_\_ Area of all Bldgs. on lot \_\_\_\_\_ Per cent of lot covered \_\_\_\_\_
  17. Will all provisions of State Dwelling House Act be complied with? Yes
- EXTERIOR studs 2" x 6" INTERIOR BEARING studs 2" x 10" Interior Non-Bearing studs 2" x 4"  
 Ceiling joists 2" x 6" Roof rafters 2" x 6" FIRST FLOOR JOISTS 2" x 8"  
 Second floor joists \_\_\_\_\_ Specify material of roof Tile

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

(Sign here) Thomas C. Maloune  
 (Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY		
PERMIT NO. <u>6540</u>	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>Barwell</u> Plan Examiner	Application checked and found O. K. <u>Barwell</u> Clerk
		Stamp here when permit is issued MAR 4 - 1927

Barwell Superintendent of Building.

APR 18 1946

All Applications must be filled out by Applicant

PLANS AND SPECIFICATIONS and other data must also be filed

DEPARTMENT OF BUILDINGS

Application for the Erection of Buildings

ZONE \_\_\_\_\_ FIRE DISTRICT \_\_\_\_\_ TYPE \_\_\_\_\_ GROUP \_\_\_\_\_ DIVISION \_\_\_\_\_

TO THE CITY COUNCIL OF THE CITY OF BEVERLY HILLS:  
Application is hereby made to the Council of the City of Beverly Hills, through the office of the Chief Inspector of Buildings for a permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which shall be deemed conditions entering into the exercise of the permit:  
FIRST: That the permit does not grant any right or privilege to erect any building or other structure herein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.  
SECOND: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Beverly Hills.  
THIRD: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.  
FOURTH: Applicant agrees to hold the City of Beverly Hills, and all officers and employees harmless from all costs and damages, per Sec. 6, Ord. 181.

Lot No. 27 & 28 Block 79 Tract Beverly Hills  
Description of Work ALTERATION AND ADDITION TO EXISTING RESIDENCE. 6 ROOMS. CEMENT PORCH, STAIRS, A PASSAGE WAY, IN FRONT OF GARAGE, NEW PROTECTION ROOM BLDG.  
Street and No. 1000 CRESCENT DRIVE  
(Location of Property)

(USE INK OR INDELEBIL PENCIL) a a Res.

- Purpose of Building: PROTECTION ROOM ADDITION of Rooms 6 No. of Families \_\_\_\_\_
- Owner's Name: HARRY COHN Phone \_\_\_\_\_
- Owner's Address: 1000 CRESCENT DRIVE
- Architect's Name: ROBERT D. FARONHAIR Phone: 544-20-6541
- Contractor's Name: MIPERS BROS City License No. 3226 Phone: 626-37-817
- Contractor's Address: 3007 SAN FERNANDO State License No. 1458
- VALUATION OF PROPOSED BLDG. (Including Plumbing, Gas Fitting, Sewers, Electric, Wiring and Lighting, Elevators, Heating and Ventilating, Painting, Plinishing, oil Labor, etc.) 74,000.00
- State how many buildings NOW on lot: 1 How used? RESIDENCE & GARAGE
- Clear Height of Ceiling: Bath, Toilet, Living Rooms, Halls, Cellars
- Areas: 1st flr. \_\_\_\_\_ 2nd flr. \_\_\_\_\_ 3rd flr. \_\_\_\_\_ 4th flr. \_\_\_\_\_ 5th flr. \_\_\_\_\_
- Total floor area: 2200 No. of Stories: 1 Height to Highest Point: 11'-3"
- Size of Lot: 250 Area of Lot: 7500 Per Cent of Area Covered by All Buildings: 13%
- Set Back from Property Line (including balconies, bays, porches, etc.) Front \_\_\_\_\_ Rear \_\_\_\_\_ Side \_\_\_\_\_
- Foundation Material: RAINF. CONCRETE Footing Width: 3'-2" Depth Below Natural Ground \_\_\_\_\_
- Height of Foundation Above Finished Grade: \_\_\_\_\_ Wall Width: 10" Mud Sills: 2" x 4" x 6"
- Joist Clearance from Ground: 2'-6" Girders: 6" Posts Under Girders: 10" x 10" Oak
- Chimney Material: \_\_\_\_\_ No. of Inlets to Flue: \_\_\_\_\_ Sizes, Flues: \_\_\_\_\_ Thickness of Chimney Wall \_\_\_\_\_
- Materials of Exterior Walls: CONCRETE & STUCCO Material of Interior Wall Surfaces: PLASTER & GYP. BOARD
- Walls have (not) hollow spaces: \_\_\_\_\_ Wall Construction (other than studs): RAINF. CONCRETE
- Will Provisions of State Housing Act be complied with? (If Groups H, & I.) Yes
- EXTERIOR Studs: \_\_\_\_\_ INTERIOR BEARING Studs: \_\_\_\_\_ Interior Non-Bearing Studs: \_\_\_\_\_  
Ceiling Joists: 2" x 6" Roof Rafters: \_\_\_\_\_ FIRST FLOOR JOISTS: 2" x 10"  
Second Floor Joists: \_\_\_\_\_ Roof Material: CONCRETE BEINF. SLAB & BRICK
- Location of Sewer "Y": \_\_\_\_\_ Depth of Sewer "Y": \_\_\_\_\_ Sewer Length: \_\_\_\_\_ Fall per ft. \_\_\_\_\_

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

Planson B.P. (Sign Here) \_\_\_\_\_ (Owner or Authorized Agent)

(FOR DEPARTMENT USE ONLY)		
PERMIT NO. <u>21036</u>	Plans & Specifications checked and found to conform to Ordinances, State Law, & Code. <u>checked</u> Plan Examined By: _____	Plans and Application rechecked and approved. <u>5-11-46</u> By: <u>RCB</u>
		Stamp here when permit is issued MAR 22 1946

D. D. George  
Superintendent of Building

**APPENDIX E | Comprehensive Building Permit List**  
**1000 N. Crescent Drive, Beverly Hills**

Permit #	Date	Description	Architect	Builder/Contractor	Owner
6463	1/24/27	Construction: 2-story, 18 room residence. 126 x 96 ft, max height 30 ft, concrete foundation, redwood mudsills, brick walls, tile roof, one brick chimney. \$131,900 (including garage, below)	Robert D. Farquhar	Owner (LAT noted Thomas C. Marlowe as director of construction)	Robert I. Rogers
6540	3/4/27	Construction: 1-story, six-room garage. 51 x 18 ft, concrete foundation, redwood mudsills, stucco walls, tile roof, one brick chimney.	Robert D. Farquhar	Owner (LAT noted Thomas C. Marlowe as director of construction)	Robert I. Rogers
7485	2/7/28	Construction: green- and lath-house, 50 x 12 ft, max height 15 ft, concrete foundation, redwood mudsills, stucco and glass walls, tile roof, brick chimney, \$2000.	Robert D. Farquhar	Thomas Marlowe	Robert I. Rogers
16383, 16409	11/1/38	Alteration: elevator installation, \$7800.	Robert D. Farquhar	Fred M. Proudfoot	Harold Fowler McCormick
16419	11/18/38	Construction: laundry facility, 780 sq ft, max height 14 ft. Concrete foundation, plaster walls, tile roof, \$4700.	Robert D. Farquhar	Fred M. Proudfoot	Harold Fowler McCormick
16499	11/28/38	Demolition/Construction: wreck old garage, build new one with two apts of three rooms each on second floor. First floor 1,056 sq ft, second floor 1,143 sq ft. Max height 22 ft. Concrete foundation, plaster walls, tile roof, \$7400.	Robert D. Farquhar	Fred M. Proudfoot	Harold Fowler McCormick
20934	2/27/46	Alterations: change existing rooms to install new bathroom and children's bedroom, \$2500	Robert D. Farquhar	Harry Cohn	Harry Cohn
20968	3/11/46	Additions and alterations: bedroom and diet kitchen to present residence, \$5000	Robert D. Farquhar	Harry Cohn	Harry Cohn
21036	4/18/46	Additions: projection room, circular cast iron staircase, stairs, and passageway in existing basement (6 rooms), \$24,000. Reinforced concrete walls, stucco cladding.	Robert D. Farquhar	Myers Bros.	Harry Cohn
21636	10/28/46	Construction: swimming pool, 25 x 45 ft, \$10,000		Lawrence Pool Co.	Harry Cohn

**APPENDIX E | Comprehensive Building Permit List**  
**1000 N. Crescent Drive, Beverly Hills**

21733	12/3/46	Construction: bathhouse (cabana), \$5000.	Robert D. Farquhar	Mijevo (?) Bros.	Harry Cohn
24634	1/30/50	Construction: dormer window in existing wall for living room of garage building; 3 pairs French doors in loggia of main house.	Phillip Bennett	Arthur A. Anderson	Harry Cohn
59005	1/6/59	Alteration: section of brick wall between openings removed (building?), \$400.	Engineer F.T. Miles	Alfred P. White	Harry Cohn
620822	8/23/62	Alteration: bathroom remodel, \$5000.	Buff, Straub & Hensman	A.L. Homer	Joan Cohn
670747	9/5/67	Alteration: bathroom, \$4,750.		J.A. Albers	Joan Perry Cohn
681080	11/19/68	Demolition prior to remodel of pool cabana, \$350.		J.A. Albers	Joan and Laurence Harvey
681127	12/4/68	Alterations: cabana remodel, \$6000.		J.A. Albers	Laurence Harvey
690746	8/26/69	Demolition prior to construction of pool cabana, \$200.		J.A. Albers	Laurence Harvey
690791	9/4/69	Alterations: dressing room addition at existing pool cabana, \$1600.		J.A. Albers	Laurence Harvey
88005664	11/4/88	Alterations: house wet-sandblasted, \$2890.		Safe-Way Sandblasting Co.	A. Marciano
88006080, 88006284, 88006285	12/88	Multiple demolition permits: swimming pool, one-story stucco laundry building, incinerator, pump, and one-story stucco and glass pool house.		G.D. Webb Construction Inc.	Georges Marciano
88006340	12/19/88	Alterations: remodel existing house (replace bathroom fixtures, paint exterior) \$15,000.		G.D. Webb Construction Inc.	Georges Marciano
88006341	12/19/88	Alterations: remodeling existing two-story guest house and garage (replace bathroom fixtures, paint interior and exterior, replace 2 doors), \$8,000.		G.D. Webb Construction Inc.	Georges Marciano
88006343	12/19/88	Alterations: remodeling existing one-story stucco guest house (paint exterior), \$10,000.		G.D. Webb Construction Inc.	Georges Marciano
88006344	12/19/88	Alterations: remodeling existing two-story guest house (paint exterior, patch roof leaks), \$7,000.		G.D. Webb Construction Inc.	Georges Marciano
88006501	12/29/88	Alterations: asbestos removed from basement and		Caltec Asbestos	Georges Marciano

**APPENDIX E | Comprehensive Building Permit List**  
**1000 N. Crescent Drive, Beverly Hills**

		attic of main house, \$17,800.		Removal	
89000106	1/10/89	Alterations: forced-air heating systems replaced, air-conditioning system added.		Grand Heating and Air Conditioning	Georges Marciano
89000520	2/3/89	Alterations: demolish existing kitchen and bathroom, \$3,000.	Beverly Hills Design (engineer Chang David Hsiung)	Owner	Georges Marciano
89000607	2/8/89	Alterations: remodel and addition to existing residence (kitchen, dining room, maid's room and bathroom first floor; master bath, child's bath and study second floor), \$195,000.	Beverly Hills Design (engineer Chang David Hsiung)	Owner	Georges Marciano
89003266,8 9003267	7/14/89	Excavation and construction: sunken tennis court, \$40,000 (backfill for pool deck).	Engineer David Taubman	MPS Developers	Georges Marciano
89003270	7/14/89	Construction: pool house accessory building, 10 x 20 ft., \$20,000.	Engineer David Taubman	MPS Developers	Georges Marciano
89003271	7/14/89	Construction: retaining walls for pool and patio, \$120,000.	Engineer David Taubman	MPS Developers	Georges Marciano
89006182	11/30/89	Construction: swimming pool, spa, fountain/pond, \$22,000.	Engineer Farrel Miles	William Silletti & Associates	Georges Marciano
91A00529	5/28/91	Alterations: replace existing driveway approach and sidewalks (permit expired?)		Concord Concrete and Masonry	Georges Marciano
92003050	8/3/92	Alterations: add living room and loggia to house first floor; remodel 3 bedrooms and bathrooms on second floor, \$250,000.	Hal Levitt	Owner	Georges Marciano
93000625	3/16/93	Alteration: re-roofing, \$6000.		Graziano Roofing	Georges Marciano
94005602	12/15/94	Alterations: extend master suite on second floor and loggia on first floor, total addition 2428 sq. ft., \$250,000.	Hal Levitt	Turpin Whitebook Construction	Georges Marciano
95003563	7/11/95	Alteration: new HVAC system in house's south wing.		Grand Heating and Air Conditioning	Georges Marciano
BS1004394	2/12/10	Alteration: pool and spa re-plastered		Bellagio Pools & Spas Inc.	1000 Crescent LLC

**PRIMARY RECORD**

Primary # \_\_\_\_\_  
HRI \_\_\_\_\_  
Trinomial # \_\_\_\_\_  
NRHP Status Code \_\_\_\_\_  
Other Listings \_\_\_\_\_  
Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

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\*Resource Name or # (Assigned by recorder) Rogers/Cohn House

P1. Other Identifier: 1000 N. Crescent Dr.

\*P2. Location:  Not for Publication  Unrestricted \*a. County Los Angeles  
and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)  
\*b. USGS 7.5' Quad \_\_\_\_\_ Date \_\_\_\_\_ T \_\_\_\_\_ ; R \_\_\_\_\_ % of \_\_\_\_\_ 1/4 of Sec \_\_\_\_\_ ; B.M. \_\_\_\_\_  
c. Address 1000 N. Crescent Dr. City Beverly Hills Zip 90210  
d. UTM: (Give more than one for large and/or linear resources) Zone \_\_\_\_\_ ; \_\_\_\_\_ mE/ \_\_\_\_\_ mN  
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) APN 4348-008-012

\*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)  
The Rogers/Cohn House is an L-shaped, two-story, single-family residence built in the Mediterranean Revival style in 1927. It is located at the northeast corner of North Crescent Drive and Lexington Road, with its primary (west) elevation, which is set well back from the street, fronting southwesterly onto North Crescent Drive. The property is located within a fully developed residential neighborhood featuring curvilinear streets, mature street trees, and very large lots dating to the initial subdivision of what would become Beverly Hills in 1906. The majority of the houses in the neighborhood are large mansions dating from the 1920s to the 1950s. The property was recorded in the City of Beverly Hills' historic resources survey in 1986 and this DPR form serves as an update to that recording.

The house is a large, unreinforced masonry building set on a concrete foundation. It has a smooth stucco finish, with stone quoins and window/door surrounds on its main north/south-oriented wing. Its east/west-oriented north wing, which gives the house its L shape, does not have stone ornamentation and in general has a less formal, Spanish Colonial Revival style in contrast to the main volume, which has design influences of the Italian Renaissance. A hexagonal stair

(see continuation sheet, page 3)

\*P3b. Resource Attributes: (List attributes and codes) HP2--Single family property; HP4-- Ancillary buildings

\*P4. Resources Present:  Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.):



P5b. Description of Photo: (view, Primary elevation, view to northeast, 4/25/13)  
\*P6. Date Constructed/Age and Sources:  Historic  Prehistoric  Both 1927 (building permits)  
\*P7. Owner and Address: The Lexington Trust  
1000 N. Crescent Dr.  
Beverly Hills, CA 90210  
\*P8. Recorded by: Name, affiliation, and address) Katie Horak and Mary Ringhoff,  
Architectural Resources Group, Inc.  
8 Mills Pl., 3<sup>rd</sup> Floor  
Pasadena, CA 91105  
\*P9. Date Recorded: 4/25/13  
\*P10. Survey Type: (Describe)  Intensive  Reconnaissance

\*P11. Report Citation: (Cite survey report and other sources, or enter "none.") Architectural Resources Group, City Landmark Assessment and Evaluation Report: Rogers/Cohn House. Prepared for Lexington Trust, Beverly Hills, CA, 3 December 2013.

\*Attachments: NONE  Location Map  Sketch Map  Continuation Sheet  Building, Structure & Object Record  
 Archaeological Record  District Record  Linear Feature Record  Milling Station Record  Rock Art Record  
 Artifact Record  Photographic Record  Other (List) \_\_\_\_\_

# BUILDING, STRUCTURE AND OBJECT RECORD

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\*NRHP Status Code

B1. Historic Name: 1000 N. Crescent Drive  
B2. Common Name: 1000 N. Crescent Drive  
B3. Original Use: Single family residence B4. Present Use: Single family residence

\*B5. Architectural Style Mediterranean Revival

\*B6. Construction History: (Construction date, alterations, and date of alterations)  
1927 Construction of house and one-story garage. Owner: Robert I. Rogers. Architect: Robert D. Farquhar.  
1928 Construction of green- and lath-house. Owner: Robert I. Rogers. Architect: Robert D. Farquhar.

(see continuation sheet, page 3)

\*B7. Moved?  No  Yes  Unknown Date: \_\_\_\_\_ Original Location: \_\_\_\_\_

\*B8. Related Features: Guest house, garage/guest house, laundry building

B9a. Architect: Robert David Farquhar b. Builder: Thomas C. Marlowe

Early residential development in Beverly Hills; Harry Cohn; Mediterranean Revival architecture; the work of master architect Robert

\*B10. Significance: Theme: D. Farquhar Area: Beverly Hills

1927; 1946-58; Single family

Period of Significance: 1927; 1927-46 Property Type: residence Applicable Criteria: 1,2,3,4

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

## Summary Statement of Significance

The Rogers/Cohn House at 1000 North Crescent Drive was constructed in 1927, during the height of single-family residential development in Beverly Hills. Designed by master architect Robert D. Farquhar for bank executive Robert I. Rogers, the house is located in the affluent neighborhood in the foothills north of Sunset Boulevard. Like many other local houses from this time period, the Rogers/Cohn House reflects the use of a Period Revival style, in this case Mediterranean Revival, on a grand scale appropriate to its setting and the size of its nearly two-acre lot. Later owners of the house included Columbia Studios head Harry Cohn, who resided in the house from 1946 to 1958, during the height of his professional career. The house experienced minor exterior alterations between 1938 and 1994, but retains its original historic character from its period of significance and is an excellent example of a Mediterranean Revival-style estate from the 1920s. The property is significant for its association with the pattern of residential estate development in Beverly Hills during the 1920s; its association with significant movie studio president Harry Cohn; its embodiment of the distinctive characteristics of the Mediterranean Revival architectural style; and its place in the body of work of master architect Robert D. Farquhar.

(see continuation sheet, page 3)

B11. Additional Resource Attributes: (List attributes and codes) None

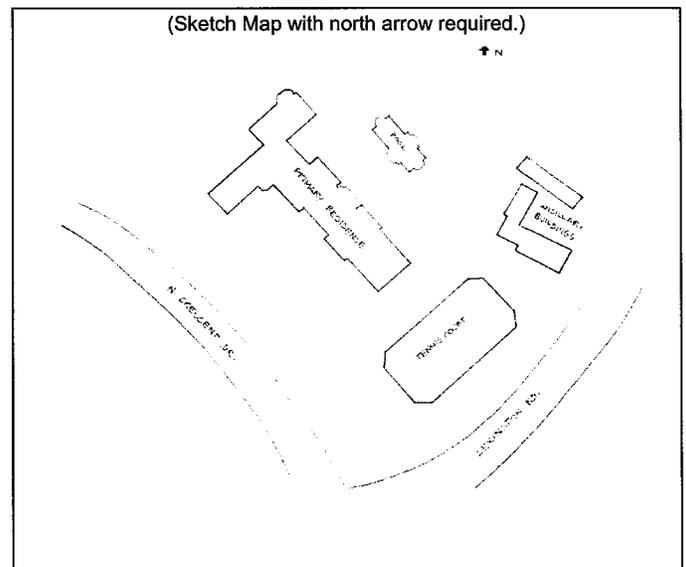
\*B12. References: See continuation sheet, page 10.

B13. Remarks:

\*B14. Evaluator: Katie Horak and Mary Ringhoff  
Architectural Resources Group, Inc.  
8 Mills Pl., 3<sup>rd</sup> Floor  
Pasadena, CA 91105

\*Date of Evaluation: 4/25/13

(This space reserved for official comments.)



# CONTINUATION SHEET

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\*Resource Name or # (Assigned by recorder) Rogers/Cohn House  
Recorded By: Architectural Resources Group Date: 4/25/13  Continuation  Update

## \*P3a. Description (continued from page 1)

tower and a short covered balcony sit at the junction between the two wings. Two additions, one at the northeasterly corner of the building and another at its southern end, were constructed in 1992 and 1994, respectively, and were also designed in a Mediterranean Revival style.

The entire house has low-pitched, slightly overhanging hipped roofs clad in red clay tile; the north wing features a Mission barrel pan tile while the main volume of the house features a flat Roman pan tile, a subtle design decision that further differentiates the two wings. Almost all of the building's windows and doors are steel single-light casements representing Cohn-era replacements of the original wood multi-light casements, but most of their openings (including all on the primary façade) are original to the building. The primary entrance features a replacement steel and glass door, while secondary entrances are a combination of original wood French doors and replacement fully-glazed steel doors. Decorative accents in addition to the stone quoins and surrounds include wrought-iron balconette and balcony railings, wood shutters, and a weathervane atop the stair tower.

In addition to the main house, the property contains a two-story garage with apartments on the second floor; a one-and-a-half story guest house; a one-story laundry building; an incinerator; a swimming pool with poolhouse; a tennis court; a carport; a small greenhouse; and fully landscaped grounds including lawns, mature trees, terraces, patios, fountains, walkways, and flagstone driveways. The ancillary buildings, including the guest house, garage, and laundry building, are generally clustered at the southeast corner of the property with access from Lexington Road. The entire property is surrounded by an original concrete wall topped by an iron fence and a tall hedge; the circular driveway at Crescent Drive has two gates, both flanked by decorative sandstone pedestals supporting original wrought iron gates. A secondary driveway is located at Lexington Drive and features a non-original metal gate.

## B6. Construction History (continued from page 2)

- 1938 Addition of elevator; Construction of two-story garage and laundry facility; possible renovation of original garage into guest house/help quarters. Owner: Harold Fowler McCormick. Architect: Robert D. Farquhar.<sup>1</sup>
- 1946-1951 Addition of screening room, bedrooms, and bathrooms; loggia enclosed; many windows and doors replaced; swimming pool and bathhouse added; dormer window added to garage. Owner: Harry Cohn. Architects: Phillip Bennett (garage alteration), Robert D. Farquhar (all other alterations).
- 1962 Bathroom remodel. Owner: Joan Cohn. Architect: Buff, Straub & Hensman.
- 1989 Interior alterations (kitchen, bathrooms, bedrooms); tennis court added; swimming pool and bathhouse demolished and replaced with new pool and bathhouse. Owner: Georges Marciano. Architect: Beverly Hills Design.
- 1992 One-story addition of living room and loggia to north end of house; interior alterations to bedrooms and bathrooms. Owner: Georges Marciano. Architect: Harold Levitt & Associates.
- 1994 Two-story addition of master suite and playroom to south end of house. Owner: Georges Marciano. Architect: Harold Levitt & Associates.

## B10. Significance (continued from page 2)

### Historical Context

#### Residential Development in Beverly Hills

The area that would become the city of Beverly Hills is centered on the junction of the Franklin, Coldwater, and Benedict Canyon drainages (also known as Beverly Drive and Sunset Boulevard). This was a well-watered locale heavily used by prehistoric peoples and later inhabited by the Tongva (Gabrielino) tribe. It was commonly known as the Gathering of the Waters, or, in Spanish, El Rodeo de las Aguas. Around 1822, the Mexican government granted the Rancho Rodeo de las

<sup>1</sup> All construction information compiled from building permits, courtesy of the City of Beverly Hills Department of Building and Safety.

## CONTINUATION SHEET

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Recorded By: Architectural Resources Group \*Resource Name or # (Assigned by recorder) Rogers/Cohn House  
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Aguas to settlers Maria Rita Valdez and her husband Vicente Valdez, who used the area's wetlands (cienegas) to water a 4,500 acre cattle ranch. The rancho passed through the hands of several other owners during the 19<sup>th</sup> century; some attempted to subdivide portions of the rancho for sale as small farms and even as a townsite, but met with failure.

The Rancho Rodeo de las Aguas saw a new burst of activity at the turn of the century, when the Amalgamated Oil Company hoped to exploit the land's deeply buried oil reserves. When the oil proved inaccessible, the syndicate reorganized as the Rodeo Land and Water Company in 1906 and focused on subdividing the area bounded by Whittier Drive, Doheny Drive, Wilshire Boulevard, and the foothills above Sunset Boulevard as a real estate development. The company wished to create a new self-contained community following the urban planning principles of the garden city, emphasizing greenbelts and careful development. It hired Wilbur F. Cook, Jr., who had worked with landscape architect Frederick Law Olmsted on prominent projects like the 1893 Columbian Exposition and 1902 improvements to the grounds of the White House.

In his plan for Beverly Hills, Cook designed one of the earliest planned communities in Southern California, planning residential areas as smaller, more affordable lots on the flats to the south and large, expensive estates for the affluent in the foothills to the north. Both areas featured curvilinear streets with ample green space, and had easy access to a planned commercial triangle between Santa Monica Boulevard and Wilshire Boulevard. The commercial area, which conveniently served to separate the wealthier neighborhoods from those to the south, was originally known as "Beverly" and the area north of Santa Monica was known as "Beverly Hills." In addition to its careful geographical class stratification, the development featured horticulturalist John J. Reeves' master tree planting plan that placed a different species along the full length of each street.<sup>2</sup> Early residential development was slow; though bolstered by the opening of the Beverly Hills Hotel in 1912 and incorporation soon afterward, it did not proceed in earnest until the 1920s.

Prompted largely by concern over the water and school systems, residents voted to incorporate in 1914 and created the new City of Beverly Hills. After the 1915 annexation of the area south of Wilshire, the City's early boundaries were very similar to those of today, with the exception of the hillside development of Trousdale Estates (annexed 1955). The most common architectural styles in the city from its earliest beginnings in 1906 were Craftsman and Period Revival styles like Tudor Revival, Georgian, and Beaux-Arts Classicism. These more formal styles joined the vernacular ranch buildings dotting the open land, creating a variegated landscape representative of a community in transition. By 1920, Beverly Hills had become a burgeoning city. Most of its lots were still vacant, but residential development was clearly underway, encouraged in part by movie stars Douglas Fairbanks and Mary Pickford moving into their Summit Drive house, "Pickfair."

More movie stars like Will Rogers, Rudolph Valentino, Harold Lloyd, and Gloria Swanson moved to Beverly Hills in the 1920s, lending the new city a certain cachet as a hotspot for the rich and famous and further encouraging development. By 1926, Beverly Hills' population had grown to 12,000, up from under 700 in 1920.<sup>3</sup> Many of its new residents lived in multi-family housing as well as small single-family residences in the southern part of town, typically in either Moderne styles or Period Revival styles like Spanish Colonial Revival, French Norman, and Tudor Revival. Commercial designs increasingly featured Art Deco and Streamline Moderne styles, reflecting the latest styles of the time. The upper-middle class neighborhoods continued the tradition of sophisticated Period Revival houses typical of any affluent part of Southern California in the 1920s and 1930s, although like their even larger and wealthier neighbors to the north, they began to display more extravagant and theatrical tendencies.

The pinnacle of the city's 1920s-1940s residential development was the construction of massive mansions in the elite estate neighborhoods in the northern foothills, with Mediterranean-influenced styles like the Italian Renaissance Revival and the Spanish Colonial Revival appearing on increasingly grander scales. Architects like Robert D. Farquhar, Gordon Kaufmann, Wallace Neff, Ralph C. Flewelling, and S. Charles Lee 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 estates of real estate magnates, oilmen, and Hollywood producers mingled with those of movie stars in the hills above Sunset, drawing tourists as well as would-be residents to the rapidly growing, largely affluent community.

By the end of World War II, 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 multi-family housing and commercial development. The city's commercial district gained a number of professional occupants, and Beverly Hills became less of a bedroom

<sup>2</sup> Johnson Heumann Research Associates, Beverly Hills Historic Resources Survey, 9-10.

<sup>3</sup> PCR Services Corp. Historic Resources Survey, 14.

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community to Los Angeles and more of a destination in and of itself. Single-family residential development continued to feature Period Revival styles (and does so to this day), although the 1950s saw the beginning of the Modern movement in the city; notable individual examples of Mid-Century Modernism dot the area, and the custom Modern designs of the Trousdale Estates development are among some of the best in the region. Beverly Hills' pattern of increasingly dense urbanization has continued into the present, but much of its 1920s-1940s single-family housing is still intact to serve as a reminder of the most dynamic period of the city's residential development.

1000 North Crescent Drive

The Rogers/Cohn House at 1000 North Crescent Drive was constructed in 1927, during the height of single-family residential development in Beverly Hills. Designed by renowned architect Robert D. Farquhar for bank executive Robert I. Rogers, the house is located in the affluent neighborhood in the foothills north of Sunset Boulevard. Like many other local houses from this time period, the Rogers/Cohn House reflects the use of a Period Revival style, in this case Mediterranean Revival, on a grand scale appropriate to its setting and the size of its lot, which encompasses nearly two acres. Later owners of the house included Columbia Studios head Harry Cohn, who resided in the house from 1946 to 1958, during the height of his professional career. The house experienced minor exterior alterations between 1938 and 1995, but retains its original historic character from its period of significance and is an excellent example of a Mediterranean Revival-style estate from the 1920s.

Owners<sup>4</sup>

*Robert I. Rogers*

The house's original owner was Robert I. Rogers, a bank executive and real estate developer. Born in 1868 in El Paso, Illinois, Rogers attended public school and Eureka College in Illinois, and went abroad to travel and to attend a technical school in Leipzig, Germany. After returning to the U.S. he lived in various states before settling in Los Angeles in 1891 to work for the National Bank of California and then the National Bank of Pasadena. He rose through the ranks at several different banking institutions, eventually becoming the vice-president and director of the Bank of America. Rogers was also involved in mining interests and was very active in civic and recreational groups. He retired from his bank position in 1928, soon after moving into his new Beverly Hills mansion with his wife Mabel Clement Rogers, but remained active in real estate development and other interests.

The Bank of America took title to the Rogers House in April 1932, and by October 1938 the owner was Harold Fowler McCormick, heir to the Chicago McCormick Harvester fortune. McCormick died in 1941, leaving the property to his wife Adah; after her marriage to George Tait II in 1943, the name on the title changed to Adah Tait. In 1944, Bank of America once again became the owner.

*Harry Cohn*

In March 1946, Columbia Pictures founder and studio head Harry Cohn purchased the property and moved in with his wife Joan Perry Cohn. Born in 1891 to a working-class Jewish family in New York City, Cohn quit school at 14. He worked as a shipping clerk, vaudeville song plugger (sheet music promoter), streetcar conductor, fur salesman, and pool hustler as well as a vaudeville performer and filmmaker. Then he became the personal secretary to pioneer filmmaker Carl Laemmle at the studio that would later become Universal, and soon moved on to producing films for the studio. In 1919, he joined with his brother Jack Cohn and Joseph Brandt to form his own studio, CBC (referred to by rivals as "Corned Beef and Cabbage") Film Sales Company; Cohn moved to Hollywood to run CBC's west coast office, assumed the presidency of what became known as Columbia Pictures in 1929, and did not relinquish it until his death in 1958.

Cohn was a significant shaper of the Hollywood landscape, running his studio with an iron hand. His ruthless business practices and bombastic personality made him one of the longest-lived and most powerful studio moguls in town, and earned him a reputation as one of its most colorful and feared characters. He was also known to be sentimental at times, taking chances on improbable and risky projects no other studio would touch and demonstrating great loyalty to those who earned his trust. Until the 1934 success of *It Happened One Night*, Columbia Pictures had a reputation as a low-budget, high-production studio churning out "B" movies like others in the Gower Gulch area known as "Poverty Row." Indeed, under Cohn the studio always turned a profit, but from the mid-1930s onward it also produced a number of classic films showcasing the talents of directors like George Cukor, Orson Welles, John Ford, Josef Von Sternberg, and, most of all, Frank Capra. The lead actors most associated with Columbia included Cary Grant, Glenn Ford, James Stewart, William Holden, Rita

<sup>4</sup> Unless noted otherwise, owner information from Tim Gregory, 1000 North Crescent Drive, Beverly Hills, 2012, 2, 5.

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Hayworth, Gary Cooper, Barbara Stanwyck, and Kim Novak. Films produced by Columbia under Cohn included *Love Affair* (1939), *Mr. Smith Goes to Washington* (1939), *His Girl Friday* (1940), *Gilda* (1946), *From Here to Eternity* (1953), *On the Waterfront* (1954), and *The Bridge on the River Kwai* (1957).<sup>5</sup> As a good judge of talent and a stickler for business practices like hiring actors per-picture much more often than putting them on contract, Cohn was the primary reason for the studio's success. His reign outlasted those of other movie moguls like Louis B. Mayer and Darryl F. Zanuck, until he died of a heart attack while on vacation in Phoenix in 1958.<sup>6</sup>

Subsequent Owners

In 1978, singer and television talk-show host Mike Douglas (born Michael Delaney Dowd Jr.) and his wife Genevieve Dowd purchased the property and lived there until 1984. After a brief ownership by real estate investor Sachiko T. Bower, the property was purchased by Georges Marciano in October 1988. Co-founder of the Guess, Inc. denim empire, Marciano made interior alterations to the house including replacing the HVAC system and remodeling the kitchen, dining room, maid's room, bedrooms, bathrooms, and study. Exterior alterations included adding a living room/loggia to the north end of the house and adding a playroom/master suite to the south end; these additions are on secondary elevations and are not visible from the public right-of-way. Marciano also added a sunken tennis court to the south end of the lot and replaced the existing swimming pool and cabana. In 2006, ownership of the property passed to 1000 Crescent LLC. In 2013, ownership was transferred to the Lexington Trust.

Mediterranean Revival Style

Architecturally speaking, Beverly Hills was and is notable for its faithfulness to Period Revival styles, including the Spanish Colonial Revival, Tudor Revival, American Colonial Revival, French Eclectic, Beaux Arts, and Italian Renaissance Revival. These styles drew on historical motifs to create romanticized modern versions of the architecture of an earlier age. They were at the height of their popularity in the 1920s and 1930s, and dominated most single-family residential development at that time. The Rogers/Cohn House is an excellent example of the Mediterranean Revival style, which typically incorporates references from Italian Renaissance Revival, Spanish Renaissance Revival, Spanish Colonial Revival, and Beaux-Arts architecture to evoke the look of coastal villas and grand estates. Character-defining features of the Mediterranean Revival style include simple floor plans, often on a massive scale; symmetrical facades with a dominant, central entrance bay; simple stucco and/or stone cladding; low-pitched hipped or gabled roofs of red clay tile; and ornamentation including ironwork and elaborate door and window surrounds. Mediterranean Revival-style houses are often located in lush gardens with an emphasis on formal landscape planning.

The Rogers/Cohn House incorporates elements of both Italian Renaissance Revival (in the main wing) and Spanish Colonial Revival (in the north wing). The Italian Renaissance Revival style is typified by a symmetrical façade; low-pitched hipped roofs, clad with red clay tiles; stucco finishes; arches above doors, first-floor windows, and porches; upper-story windows that are smaller and less elaborate than lower-story windows; entryways accented by classical columns or pilasters; quoins; and classical door surrounds.<sup>7</sup> The Spanish Colonial Revival style features hipped, red clay tile roofs; simple stucco finishes; and elements like towers and prominent balconies.

Despite their stylistic differences, the two wings work harmoniously together to create an overall Mediterranean Revival look that blends a formal European classicism with an informal California revivalism. The specific character-defining features of the Rogers/Cohn House are listed in the Application of City of Beverly Hills Landmark Designation Criteria section below.

Robert D. Farquhar, Architect<sup>8</sup>

Robert D. Farquhar was born in Brooklyn, New York on February 23, 1872. After attending Phillips Exeter Academy, he received a B.A. from Harvard in 1893, a B.S. in architecture from the Massachusetts Institute of Technology in 1895, and a diploma from the prestigious architecture division of the École des Beaux-Arts in Paris in 1901. His years at the École des Beaux-Arts coincided with those of Julia Morgan and Arthur Brown, Jr., both native Californians and protégés of Bernard

<sup>5</sup> Internet Movie Database (IMDB) 2013 (<http://www.imdb.com/company/co0071509/>).

<sup>6</sup> Harry Cohn information from *American National Biography* Vol. 5 (1990), 175 in Tim Gregory, 1000 North Crescent Drive, Beverly Hills, 2012; Mark Wanamaker, Harry Cohn, Sony Pictures Entertainment Museum, 2006 (<http://www.sonypicturesmuseum.com/studio/history/cohn>).

<sup>7</sup> Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), 397-398.

<sup>8</sup> Architect information from Architectural Resources Group, National Register of Historic Places Registration Form: California Club, 2010, 3-5.

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Maybeck; all three went on to substantial careers in California. Farquhar traveled extensively during his time in Europe, and returned to New York to work for prestigious firms like Hunt & Hunt and Carrere & Hastings. He married Marion Jones, Olympic tennis champion and daughter of a Nevada senator who was one of the founders of Santa Monica, in 1903. The couple moved to Santa Monica in 1905. There, Farquhar began taking on residential and institutional commissions throughout the Los Angeles area, where he lived and worked for the rest of his career.

Farquhar's designs were heavily influenced by his Beaux-Arts education, and reflected sophisticated Period Revival styles from Greek Revival to Spanish Colonial Revival on various scales—usually quite large. His family and social connections, together with his architectural talent, ensured that he had numerous commissions for major clients across the region. The architect's residential work included large houses like the 1906 Fenyas Mansion in Pasadena (now the Pasadena Museum of History); the 1910 Thomasella Graham residence ("Mia Italia"), set in Italian-style formal gardens in Sierra Madre (demolished); the 1913 Eaton estate in San Marino; and the highly theatrical 1923 Canfield-Moreno estate in the Silver Lake neighborhood of Los Angeles. His institutional designs included the 1907 Barlow Medical Library in Los Angeles; the 1913 Torrance Public Library; the temporary Festival Hall building for the 1915 Panama Pacific Exhibition in San Francisco; the 1924 William Andrews Clark, Jr. Mausoleum in Hollywood; the 1927 Alice McManus Clark Library in Reno, Nevada; the 1927 Beverly Hills High School building; the 1928-1929 William Andrews Clark Memorial Library in the West Adams neighborhood of Los Angeles; and the 1929-1930 California Club in downtown Los Angeles. Later in his career, Farquhar worked on the design of the Pentagon (1941) with George Edwin Bergstrom and David J. Witmer.

Farquhar's career appears to have followed the same trajectory as that of many Southern California architects who were prominent in their profession during the boom decade of the 1920s: most of these men (and nearly all of them were men) saw a steep decline in business during the Great Depression, recovering when they became involved in wartime building projects and public housing efforts in the 1940s. This work was usually done in collaboration with teams of other architects. After his retirement, Farquhar moved to Berkeley in 1950 or 1951 and resided there until his death in 1967. He is remembered as one of the master architects who made major contributions to the high-style residential and institutional environment of Southern California from the 1910s to the 1940s.

**Evaluation of Historical Significance, Integrity, and Local Landmark Eligibility**

The Rogers/Cohn House is significant under City of Beverly Hills Significance Criteria 1, 2, 3, and 4. It also meets the City's Age, Integrity and Value Criteria. The following discussion addresses each of the landmark designation criteria as it applies to the house.

*Age Criterion. A nominated Property may be designated as a Landmark if it is more than 45 years of age and satisfies the requirements set forth below.<sup>9</sup>*

As demonstrated in the construction history outlined above, the property was built in 1927, making it more than 45 years old and therefore meeting the Ordinance's age requirement.

*Significance Criterion 1. Is identified with important events in the main currents of national, state, or local history, or directly exemplifies or manifests significant contributions to the broad social, political, cultural, economic, recreational, or architectural history of the Nation, State, City, or community*

The Rogers/Cohn House was constructed in 1927, during the height of the City's post-annexation residential development. It joined other 1920s mansions owned by movie stars, executives, and magnates in the elite estate neighborhood north of Sunset Boulevard, and remains an excellent illustration of this period of development. Grand, multi-acre estates with opulent Period Revival mansions like the Rogers/Cohn House are the building type most closely associated with the city of Beverly Hills as both a literal and figurative place. Because of its direct exemplification of the 1920s architectural development of Beverly Hills, the property is recommended eligible to the City of Beverly Hills Register of Historic Properties under Criterion 1. Under this criterion, the property's period of significance is 1927, corresponding with its original date of construction.

*Significance Criterion 2. Is directly associated with the lives of Significant Persons important to national, state, City or local history*

<sup>9</sup> Beverly Hills Municipal Code (BHMC) 10-3-3212, Landmark Designation Criteria.

**CONTINUATION SHEET**Page 8 of 12\*Resource Name or # (Assigned by recorder) Rogers/Cohn House  
Recorded By: Architectural Resources Group Date: 4/25/13  Continuation  Update

The Rogers/Cohn House was built for bank executive Robert I. Rogers in 1927. While Rogers appears to have been a significant individual important in the local community, he was retired by the time he lived in the house and did not reside there during his period of greatest productivity.

However, the property was later owned and occupied by another significant person, Columbia Pictures president Harry Cohn, from 1946 to 1958. Cohn was an autocratic executive, maintaining control over all aspects of his studio's production choices and business practices in an era when many film studios were beginning to expand to include levels upon levels of executive decision-makers. Columbia Pictures released over 1,200 films and television programs between 1946 and 1958 alone, including Academy Awards Best Picture nominees *All the King's Men* (1949), *Born Yesterday* (1950), *The Caine Mutiny* (1954), and *Picnic* (1955) and Best Picture winners *From Here to Eternity* (1953), *On the Waterfront* (1954), and *The Bridge on the River Kwai* (1957).<sup>10</sup>

Cohn treated his house as an extension of his office, and he made frequent business calls from his dinner table via two phone lines that were connected to the Columbia Pictures switchboard.<sup>11</sup> Among his modifications to the house was the construction of a basement-level screening room in which he and his colleagues viewed Columbia screen tests and dailies, creating an even more direct and tangible link between his home and his workplace.<sup>12</sup> Columbia Pictures paid for this addition to the house, as described in a 1950 lawsuit in which a judge ruled the \$129,000 addition was necessary to the performance of Cohn's duties.<sup>13</sup> Cohn had a major impact on the development of the movie industry, and lived in the house at 1000 North Crescent Drive for 12 years, during the height of his career. As a result, the property is recommended eligible to the City of Beverly Hills Register of Historic Properties under Criterion 2. Under this criterion, the property's period of significance is 1946-1958, corresponding with Harry Cohn's period of occupation.

*Significance Criterion 3. Embodies the distinctive characteristics of a style, type, period, or method of construction*

The Rogers/Cohn House is an excellent example of the Mediterranean Revival architectural style, and appropriately incorporates elements of both the Italian Renaissance Revival and Spanish Colonial Revival styles popular in the 1920s. Although it has experienced minor exterior alterations, most of them have been restricted to the rear and sides of the house, and its primary façade appears almost identical to its original appearance. The house exhibits key features of the Mediterranean Revival style, including a simple plan, two-story height, symmetrical façade, central entrance bay, stucco and stone cladding, hipped red clay tile roof, wrought-iron ornamentation, stone door and window surrounds, and setting in a lush landscape. As an intact embodiment of the distinctive characteristics of the Mediterranean Revival style, the property is recommended eligible to the City of Beverly Hills Register of Historic Properties under Criterion 3. Under this criterion, the property's period of significance is 1927, corresponding with its original date of construction.

*Significance Criterion 4. Represents a notable work of a person included on the City's List of Master Architects or possesses high artistic or aesthetic value*

The Rogers/Cohn House was designed by master architect Robert D. Farquhar in 1927. During the course of his career, which was at its height during the 1920s, Farquhar designed dozens of residential and institutional buildings. Most were in sophisticated Period Revival styles reflecting his Beaux Arts background, with notable examples including the 1906 Fenyes Mansion in Pasadena, the 1928-1929 William Andrews Clark Memorial Library in the West Adams neighborhood of Los Angeles; and the 1929-1930 California Club in downtown Los Angeles. Later in his career, Farquhar worked on the design of the Pentagon (1941) in collaboration with other architects. Because of his significant contributions to the high-style residential and institutional built environment of Southern California from the 1910s to the 1930s, Farquhar is recognized on the City of Beverly Hills' List of Master Architects. The Rogers/Cohn House is an important part of his body of work, and the property exhibits high quality of design that causes it to possess high aesthetic value. In addition to the original house and garage designs, Farquhar designed all of the additions and alterations to the property between 1927 and 1946. The property is recommended eligible to the City of Beverly Hills Register of Historic Properties under Criterion 4. Under this criterion, the

<sup>10</sup> Internet Movie Database (IMDB) 2013 (<http://www.imdb.com/company/co0071509/>); Wikipedia 18 April 2013 ([http://en.wikipedia.org/wiki/List\\_of\\_Columbia\\_Pictures\\_films](http://en.wikipedia.org/wiki/List_of_Columbia_Pictures_films)).

<sup>11</sup> Bob Thomas, *King Cohn: The Life and Times of Harry Cohn* (New York: G.P. Putnam's Sons, 1967), 186.

<sup>12</sup> City of Beverly Hills Permit 21036 (18 April 1946); Don Widener, *Lemmon: A Biography* (New York: Macmillan 1975), 109.

<sup>13</sup> Thomas, *King Cohn*, 297.

**\*Resource Name or #** (Assigned by recorder) Rogers/Cohn House  
**Recorded By:** Architectural Resources Group **Date:** 4/25/13  Continuation  Update

property's period of significance is 1927-1946, corresponding with the time period during which Farquhar was the sole architect contributing to its design and construction.

*Significance Criterion 5. Has yielded or has the potential to yield, information important in the prehistory or history of the Nation, State, City or community*

There is no compelling evidence that 1000 North Crescent Drive has the potential to yield information important in the prehistory or history of the Nation, State, City, or Community, and it is recommended not eligible to the City of Beverly Hills Register of Historic Properties under Criterion 5.

*Significance Criterion 6. Is listed or has been formally determined eligible by the National Park Service for listing on the National Register of Historic Places, or is listed or has been formally determined eligible by the State Historical Resources Commission for listing on the California Register of Historical Resources.*

1000 North Crescent Drive has not been listed in the National Register or the California Register, nor has it been formally determined eligible for listing in either Register. Therefore it does not appear eligible to the City of Beverly Hills Register of Historic Properties under Criterion 6.

*Integrity Criterion. The proposed landmark retains integrity of location, design, setting, materials, workmanship, and association. Integrity shall be judged with reference to the particular criteria specified in subsection 10-3-3212(A) of this section. A proposed Landmark's deferred maintenance, dilapidated condition, or illegal alterations shall not, on their own, be construed to equate to a loss of Integrity.<sup>14</sup>*

The Rogers/Cohn House has experienced alterations over the years, but they have either been constructed during the property's proposed period of significance, sympathetic to its historic character, or restricted to the rear and side elevations of the building. As discussed above, the property has three periods of significance. For its association with Beverly Hills residential development and its embodiment of the Mediterranean Revival architectural style, its period of significance is its construction date of 1927. For its association with Columbia Pictures head Harry Cohn, the property's period of significance is 1946-1958, corresponding with the dates of Cohn's occupation. For its representation of the work of master architect Robert D. Farquhar, its period of significance is 1927-1946, corresponding with the original date of construction and including later alterations also designed by Farquhar. The property retains its physical integrity from all three periods of significance, including integrity of location, design, setting, materials, workmanship, feeling, and association. Its architectural style and historical significance are clearly visible and interpretable, and its setting has not appreciably changed since the neighborhood was subdivided. As a result, the property meets the City of Beverly Hills integrity criteria.

*Value Criterion. The proposed landmark is of significant architectural value to the community, beyond its simple market value, and its designation as a landmark is reasonable, appropriate, and necessary to promote, protect, and further the goals and purposes of this article.<sup>15</sup>*

As the above discussion demonstrates, the Rogers/Cohn House is of significant historic value to the community of Beverly Hills due to its embodiment of a particular architectural style, association with studio head Harry Cohn, representation of the work of master architect Robert D. Farquhar, and retention of integrity. It is recommended to meet the City's value criterion.

<sup>14</sup> Beverly Hills Municipal Code (BHMC) 10-3-3212, Landmark Designation Criteria.

<sup>15</sup> Beverly Hills Municipal Code (BHMC) 10-3-3212, Landmark Designation Criteria.

# CONTINUATION SHEET

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**Recorded By:** Architectural Resources Group **\*Resource Name or #** (Assigned by recorder) Rogers/Cohn House  
**Date:** 4/25/13  Continuation  Update

**B12. References:** (continued from page 2)

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Date: 4/25/13  Continuation  Update



Front elevation (south wing), view to northeast. (ARG 2013)



Front elevation (north wing), view to northeast. (ARG 2013)



Rear elevation, view to southwest. (ARG 2013)

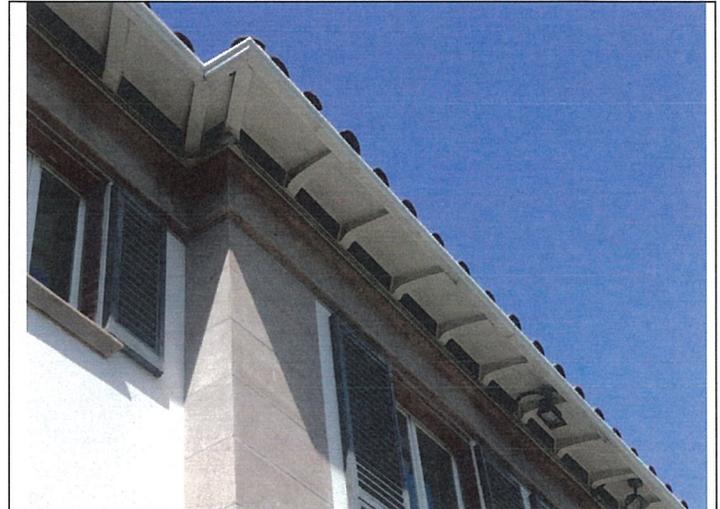


Ancillary buildings from Lexington Rd., view to north. (ARG 2013)

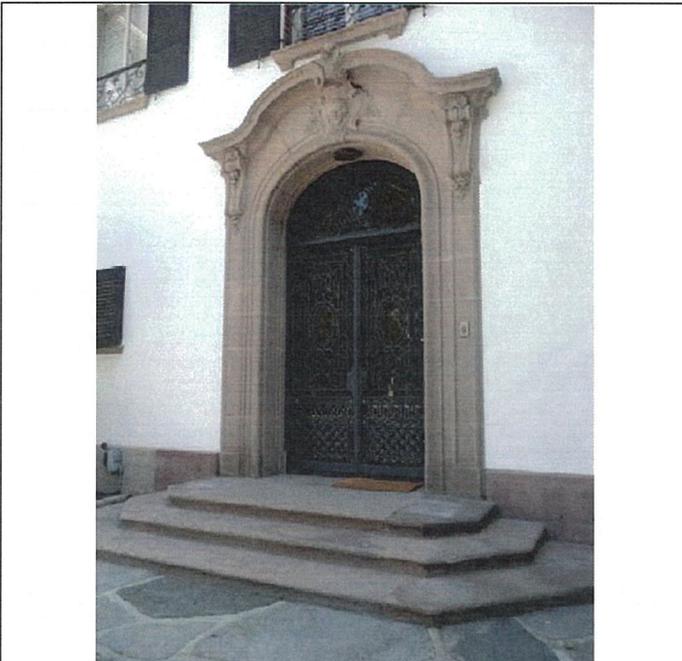
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Date: 4/25/13  Continuation  Update



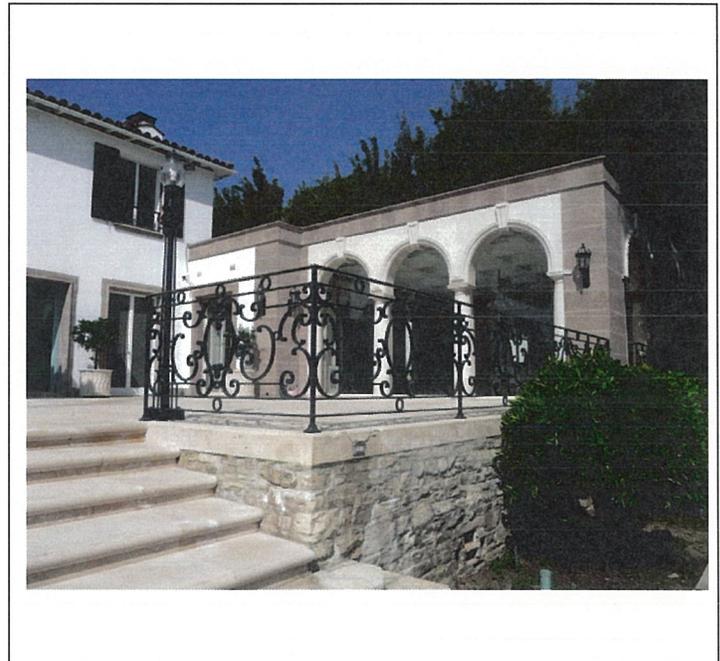
North wing, view to east, with an unoriginal carport (detached) in the foreground. (ARG 2013)



Roof and window details, rear elevation. (ARG 2013)



Primary entrance. (ARG 2013)



Modern addition at northeast part of building, view to north. (ARG 2013)

**EXHIBIT B**

## Memorandum

To: William Crouch, City of Beverly Hills

Date: 02/20/2014

From: Jan Ostashay, Principal OAC

Re: PEER REVIEW ASSESSMENT: 1000 Crescent Drive, Beverly Hills, California – City  
Landmark Assessment and Evaluation Report prepared by ARG

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### Overview

At the request of the City of Beverly Hills Community Development Department, Planning Division, Ostashay & Associates Consulting (OAC) conducted a peer review of a historic resources survey report prepared for the property referenced above. The assessment entitled “City Landmark Assessment and Evaluation Report, Rogers/Cohn House, 1000 North Crescent Drive, Beverly Hills, CA 90210” is dated February 10, 2014 and was prepared by Architectural Resources Group (ARG) of Pasadena, California. The following information is submitted to you for your reference and use. If you have any questions, please do not hesitate to contact me.

### Introduction

Generally, peer reviews of historic resources assessment reports are conducted to reassure lead agencies requesting the assessments that the identification and evaluation efforts performed are adequate, that the eligibility determinations made are logical and well supported, and that the document will, if necessary, facilitate environmental compliance under the provisions of CEQA. Review of historic resources documents for quality control is an essential part of the environmental process.

As a primer, historic resources fall within the jurisdiction of several levels of government. Federal laws provide the framework for the identification, evaluation, designation, and in certain instances, protection of historic resources. States and local jurisdictions play active roles in the identification, recordation, landmarking, and protection of such resources within their communities.

The National Historic Preservation Act of 1966, as amended, promulgated standardized practices and guidelines for identifying, evaluating, and documenting historic properties (Secretary of the Interior’s Standards and Guidelines [Preservation Planning, Identification, and Evaluation]). The State Office of Historic Preservation (OHP) and most local governments in California recognize these practices and guidelines and recommend their use in order to maintain objectivity and consistency in the preparation of historic preservation documents and survey assessments.

### Property Background

The subject property is situated at the northeast corner of North Crescent Drive and Lexington Road on lots 27 and 28 of the Beverly Hills tract (see Attachment A). The two-story Mediterranean mansion incorporates both Spanish and Italian elements into its design (see Attachment B). The building has an irregular plan, is clad in stucco, and is capped by a tiled multi-hip roof. A classically embellished entry, realized in stone or terracotta, is arched and accented by corbels and a figural keystone. Other notable features include fenestration regularly spaced along exterior wall planes, iron balconies and

balconets, and a rounded bay on the garden (east) elevation. A monumental court and gardens distance the house from the surrounding streets. The property is bordered by an original concrete wall topped by an iron fence and a tall hedge; the circular driveway off Crescent Drive has two decorative iron gates, both flanked by ornate sandstone pedestals supporting the original wrought iron entry gates. The property also contains a two-story garage with apartments on the second level; a one-and-a-half story guest house; a one-story laundry building; an incinerator; a swimming pool with poolhouse; a tennis court; a carport; a small greenhouse; and fully landscaped grounds. A secondary driveway is also located off Lexington Road and features a non-original metal gate.

## **Peer Review Assessment**

This peer review performed by OAC was conducted to ensure that the current identification and evaluation efforts of the subject property for historical significance are adequate and that the findings are sound and well justified. The recommended approaches to the identification and evaluation of historic resources as discussed above have also been considered and utilized in conducting this peer review.

### **General Content and Format**

In addition to reviewing and assessing evaluation findings, an important element of peer reviews is the assessment of the clarity of presentation, the adequacy of the research and context development, the understanding and application of criteria, and the consideration of integrity for which the report is based.

OAC found the report to be clear and adequately researched and logically supported. The report and its information are professionally sound, technically correct, and clearly written and formatted. The recognized and accepted standardized practices and guidelines for such survey work have been followed with the development of an organized and defined historic context, identification of appropriate periods of significance, reasonable application of the City's landmark (Significance) criteria, the thorough identification of the property's important character-defining features, and inclusion of supporting material as attachments.

The supporting materials submitted with the report, including a complete and thorough State inventory form (DPR523 series), relevant building permits, historical photographs, current photographs, original site plan sketch, and comprehensive building permit list aid in the understanding and development of the site, and help to validate its historical significance and eligibility for local landmark designation.

### **Evaluation Findings**

Prior to reviewing ARG's landmark assessment report, a site visit to the subject property from the public right-of-way was conducted by OAC and relevant building permit history and tax assessor records were collected and reviewed. Pertinent supporting data was also collected and reviewed on the subject property, architect, and property owners. Based on the field visit, background data, and historical information and photographs provided in the ARG report, OAC concurs with their finding that the subject property is eligible for local City of Beverly Hills landmark designation since it satisfies four of the six landmark designation (Significance) criteria as stipulated in the Historic Preservation Ordinance (Attachment C), retains historical integrity, and is a valuable asset of historic architecture to the community.

OAC agrees that the property has historical significance for its direct exemplification of the 1920s architectural and residential development of Beverly Hills since it is an extant, intact physical manifestation of an early grand estate erected in the elite estate neighborhood north of Sunset Boulevard. OAC also concurs that the property is directly associated with Harry Cohn, a later owner/occupants of the property who was also Columbia Pictures president from 1946 to 1958. The subject property was utilized as an extension of his studio office and as discussed in ARG's report he made a number of modifications to support this extended office. It is also evident that the property embodies the distinctive characteristics of a style, type, period, or method of construction as it is an excellent example

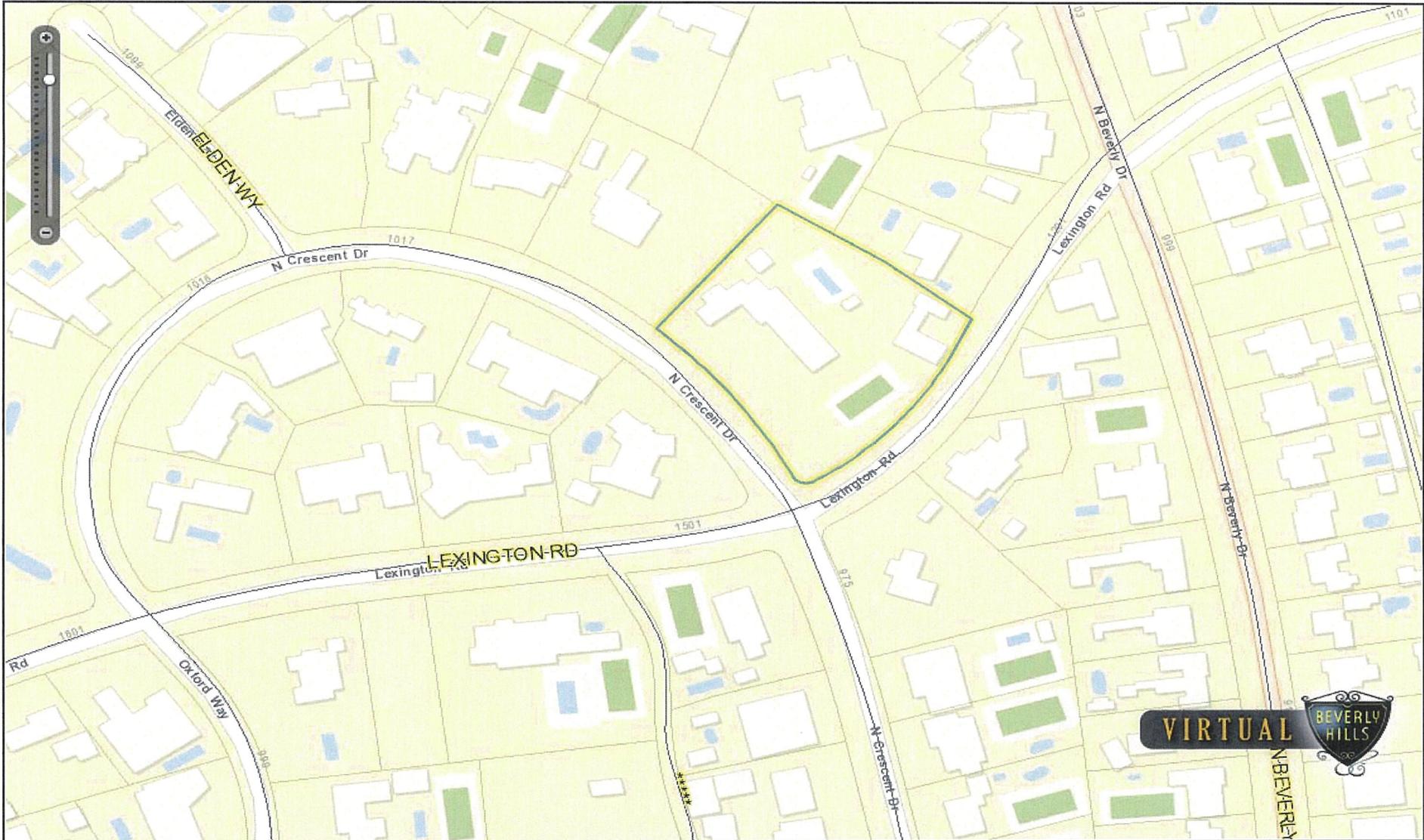
of the Mediterranean Revival style with interesting influences from both the Italian Renaissance Revival and Spanish Colonial Revival idioms well incorporated in the design. OAC has also confirmed that the subject property is the work of architect Robert D. Farquhar, an architect listed on the City's List of Master Architects, and as such is an excellent representation of his portfolio of design work in the community.

## **Conclusion**

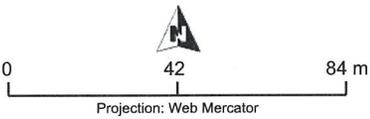
Based on our review of the ARG landmark assessment report (Attachment D), observation of the site, and review of additional research material, OAC concurs with the report's findings. It is clearly evident that the Rogers/Cohn House fully satisfies the City of Beverly Hills' landmark designation criteria. As presented in the report, the property meets BHMC 10-3-3212(A)(1), for association with important events; Criterion BHMC 10-3-3212(A)(2), for association with an important individual; Criterion BHMC 10-3-3212(A)(3), for the embodiment of a particular architectural style; and Criterion BHMC 10-3-3212(A)(4), as a representation of the work of a master architect listed on the City's List of Master Architects. The property also possesses sufficient historical integrity to reflect its historical significance, periods of significance, and architectural value. Therefore, OAC recommends designation of the subject property as a City Landmark.

**ATTACHMENT A**

**Location Map**



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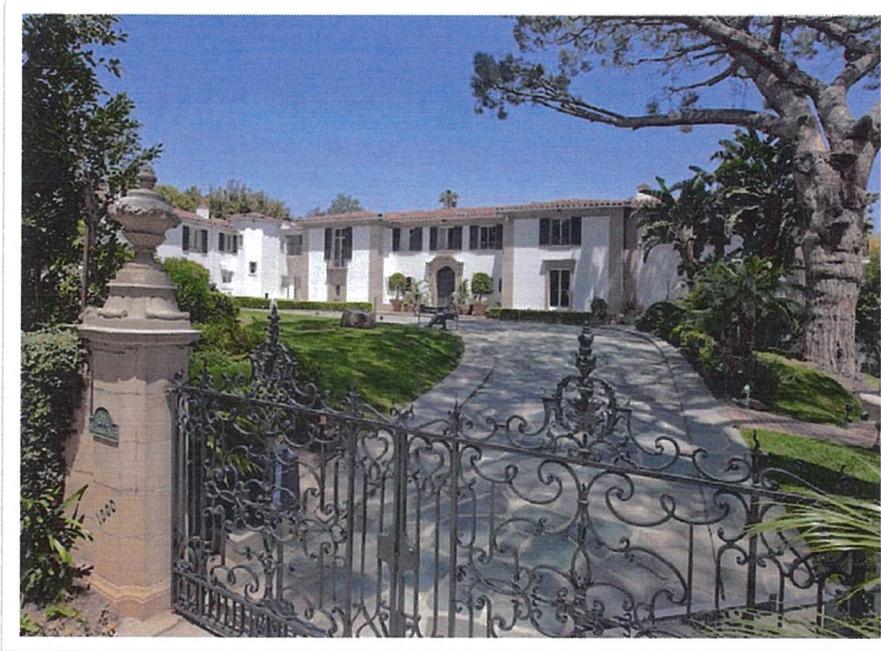
Author: OAC

Date: 11 February 2014

# 1000 North Crescent Drive Location Map

**ATTACHMENT B**

**Photographs**



**PHOTO - 1: View of primary (west) elevation off North Crescent Drive, looking north (photo credit: MLS)**



**PHOTO - 2: View of primary (west) elevation off North Crescent Drive, looking southeast (photo credit: MLS)**



PHOTO - 3: View of primary entry door off west (primary) elevation, looking east (photo credit: MLS)



PHOTO - 4: Rear (east) elevation, looking northwest (photo credit: MLS)

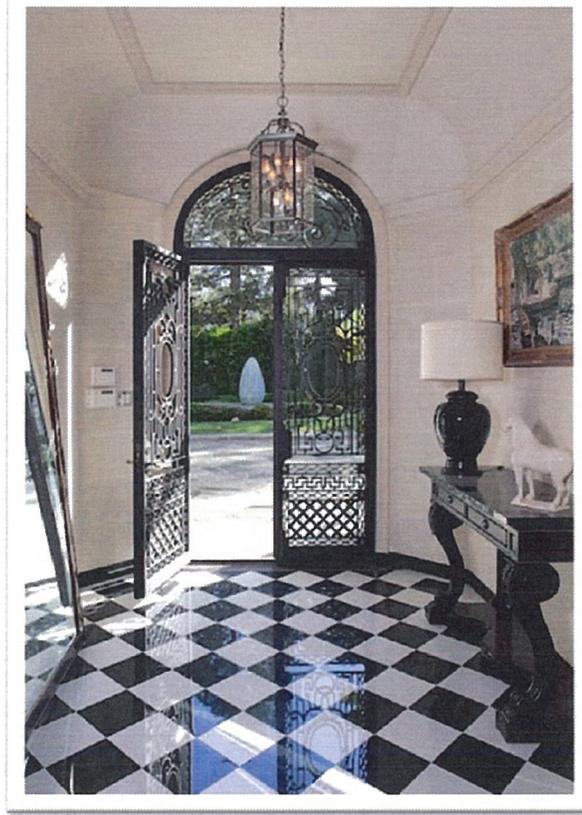
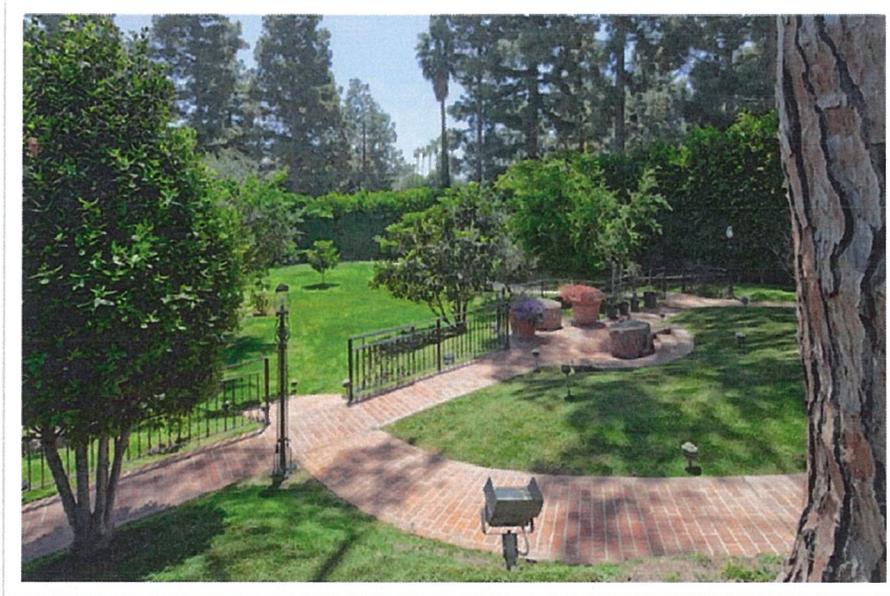


PHOTO - 5: Interior entry approach and door (photo credit: MLS)



PHOTO - 6: Interior theatre room (photo credit: MLS)



**PHOTO - 7: Landscaped grounds and hardscape features (photo credit: MLS)**



**PHOTO - 8: Landscape grounds and gardens (photo credit: MLS)**

## ATTACHMENT C

### 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. 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. The property meets at least two of the following (significance) criteria:
1. Is identified with important events in the main currents of national, state, or local history, or directly exemplifies or manifests significant contributions to the broad social, political, cultural, economic, recreational, or architectural history of the Nation, State, City, or community;
  2. Is directly associated with the lives of Significant Persons important to national, state, City or local history;
  3. Embodies the distinctive characteristics of a style, type, period, or method of construction;
  4. Represents a notable work of a person included on the City's List of Master Architects or possesses high artistic or aesthetic value;
  5. Has yielded or has the potential to yield, information important in the prehistory or history of the Nation, State, City or community;
  6. Is listed or has been formally determined eligible by the National Park Service for listing on the National Register of Historic Places, or is listed or has been formally determined eligible by the State Historical Resources Commission for listing on the California Register of Historical Resources.
- B. The property retains integrity from its period of significance. The proposed landmark retains integrity of location, design, setting, materials, workmanship, and association. Integrity shall be judged with reference to the particular significance criteria specified above.
- C. The property has historic value. The proposed landmark is of significant architectural value to the community, beyond its simple market value and its designation as a landmark is reasonable, appropriate, and necessary to promote protect, and further the goals and purposes of the City's historic preservation ordinance.

**ATTACHMENT D**

**City Landmark Assessment and Evaluation Report**  
Prepared by Architectural Resources Group (ARG)

**[UNDER SEPARATE COVER]**