

**United States Department of the Interior**  
 National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

## 1. Name of Property

Historic name: Fudger, Eva K., House DRAFT  
 Other names/site number: Hughes, Howard, House  
 Name of related multiple property listing: N/A  
 (Enter "N/A" if property is not part of a multiple property listing)

## 2. Location

Street & number: 211 South Muirfield Road  
 City or town: Los Angeles State: California County: Los Angeles  
 Not For Publication:  Vicinity:

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Applicable National Register Criteria:

A B C D

_____ <b>Signature of certifying official/Title:</b>	_____ <b>Date</b>
_____ <b>State or Federal agency/bureau or Tribal Government</b>	

In my opinion, the property <u>meets</u> <u>does not meet</u> the National Register criteria.	
_____ <b>Signature of commenting official:</b>	_____ <b>Date</b>
_____ <b>Title :</b> <span style="float: right;"><b>State or Federal agency/bureau or Tribal Government</b></span>	

Eva K. Fudger House  
Name of Property

Los Angeles, California  
County and State

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#### 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

##### Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object



Eva K. Fudger House  
Name of Property

Los Angeles, California  
County and State

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE 19<sup>th</sup> AND 20<sup>th</sup> CENTURY REVIVALS:

Mission/Spanish Colonial Revival

Monterey Revival

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: \_\_\_\_\_

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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#### Summary Paragraph

The Eva K. Fudger House is a two-story house of irregular plan designed in the Mission/Spanish Colonial Revival/Monterey Revival style, featuring multiple roof planes clad in clay tile, second-story wood balconies, and smooth stucco exterior. Built in 1926, the house is situated on a curved portion of the street with a half ellipse shaped lot. The property backs onto the Wilshire Country Club golf course in the Hancock Park area of Los Angeles. The house, designed by master architect Roland E. Coate, is in excellent condition after a major rehabilitation completed in 2014. The property retains all aspects of historic integrity and exhibits many of its original character-defining features from the 1926 design.

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#### Narrative Description

##### *Setting*

The half-ellipse shaped lot slopes down towards the golf course at the rear of the property. The front elevation of the house presents as a two-story building, with a third story visible from the back yard.

Eva K. Fudger House  
Name of Property

Los Angeles, California  
County and State

### *Exterior*

The house was built for a widow, her two teenage children, and a large staff. The home's layout was likely dictated by the needs of the occupants, with clearly delineated spaces for service staff and owners. The front wing of the house was originally the service wing (**Figure 2**) and was separated from the owner wings.

The primary (east) elevation features a second-floor wooden balcony that stretches almost the full length of the building, a hallmark feature of the Monterey Revival style. The balcony is supported by wooden brackets. Primary materials of the front elevation are stucco and wood. Smooth white stucco and wood elements are carried throughout the property. The primary elevation/street-faced wing of the house has asymmetrical fenestration. A double-height family room that opens to the kitchen was added in 2013 to the southern portion, replacing a single room in that location.

An integrated porte-cochere opening in the approximate middle of the front elevation leads to a rear motor courtyard. This feature is delineated by a wood lintel, ceiling, and gate. The gate, a feature added after the initial building construction, appears to be an early alteration. From inside the motor court, the garage wing and wood door car bays are visible to the right (**Figure 4**) and the private owner's entrance to the left (**Figure 5**). The motor court and driveway are made up of rubble arroyo stones laid in concrete/mortar. The alternate entrance, historically used as the service entrance, is a wood door located on the front (east) façade that is accessed by a short flight of steps and a terrace along the front of the house.

Owner spaces are accessed from the motor court, not seen from the street, providing additional security and privacy. Stairs rise to the main level where the entrance opens to a foyer, providing access to the living room to the east, the dining room to the west, and the residential area upstairs.

The rear (west) façade is the most modern in appearance with a triangular deck that projects from the middle level. The upper level has fixed pane windows asymmetrically placed on the façade. The lower level even with the pool deck has an indoor-outdoor component, with a covered space created by the triangular deck space above. A built-in barbeque area also exists on this lower level. Stairs lead up to the main level from the south side of the deck/patio. A large, curved planter that acts as a retaining wall for the motorcourt wraps from the rear yard to the northern part of the property.

The living room and dining room open to a south-facing courtyard. The courtyard space is original; brick pathways and plantings have been changed over time. The south side of the house forms a U-shape around the courtyard. The east side of the courtyard contains an outdoor fireplace of smooth stucco and asymmetrical shape and the family room addition is visible from the courtyard in the form of a wall of multi light windows and French doors. The south side of the courtyard contains one of Yoch's hardscape design elements in the form of a curved planter. The planter runs along the courtyard's south side and then terminates in a soft curve. The north side of the courtyard is characterized by an almost full-width second floor wood balcony with

Eva K. Fudger House

Name of Property

Los Angeles, California

County and State

bracketed detailing, carrying the Monterey revival style to this part of the exterior. The west side of the courtyard is characterized by three arches that shelter an inset covered terrace. French doors lead from this space into the formal living room.

### *Interior*

The primary character-defining spaces accessed from the owner's entrance off the motor court have been restored and feature many intact elements. These spaces include the living room, dining room, and foyer. Historic elements include coffered ceilings, beamed ceilings, built-in cabinetry, and original fenestration.

The formal living room is a long rectangular space characterized by wide plank oak floors, smooth plaster walls, and large-scale rough-hewn wood beams that run along the horizontal axis of the room. Other features in this room include deep recessed window bays, wooden built-in shelving, a fireplace with smooth plaster surround, and French doors leading to the covered terrace of the south courtyard.

The dining room has octagonal terracotta tiles with square tiles set among the octagons. Smooth plaster walls and simple fireplace surround yield to a layered and thick crown molding extending up into the ceiling space. The room has many doors; some glass leading to the courtyard and other small wood doors leading to other rooms. Six-over-six multi light wood double-hung sash windows are another feature of the room.

Spaces in the street-facing wing that include the kitchen and family room addition are considered new spaces and do not contain historic interior finishes. The kitchen was completely renovated with new material.

### *Chronology of Development and Alterations*

- 1926** Original construction. Permit #13011 was issued by the City of Los Angeles on April 28, 1926 for a two-story, thirty-room residence and servants' quarters. The house was to have a concrete foundation, redwood mudsills, walls of cement gunite over a wood frame, and a tile roof.
- 1977** Swimming pool added by Swan Pools. Kitchen and master bedroom suite remodeled, involving the removal of non-load-bearing walls. Contractor: E. Richmond. Owners at the time: Robert and Nancy Heller
- 1992** House bolted to its foundation. Contractor: White General Contractors.
- 1998** Remodeling of interior, including connecting the main house to service wing via a new stairway. Contractor: Spaccarelli Hauling of Van Nuys.
- 2013** Rehabilitation of all interior and exterior spaces, including the addition of a family room. Architect: Bradley Richard Caplow of Sherman Oaks.

Eva K. Fudger House  
Name of Property

Los Angeles, California  
County and State

Alterations at the bedroom level connected what were previously separated spaces. These alterations included removing a wall that separated the two spaces, moving a doorway, and adding large, fixed windows. The bedroom referred to as the third bedroom, historically a sleeping porch that overlooked the courtyard, was enclosed at an unknown date.

The under story or basement level opens to the backyard. This level contains a historic walk-in safe that was converted in 2013 to a wine cellar and a room with glass doors that open to the terrace space.

The rear elevation that faces the golf course exhibits the most alteration of the various elevations. There is a large terrace with railings and the lower level of the house has been renovated for entertaining with the addition of a wine cellar, lounge area, and barbeque area. The majority of the alterations occurred during the 2013 rehabilitation, with the exception of fixed pane windows, which date to the 1980s.

A 1981 *Los Angeles Times* article, supported by permit evidence, indicated then-owners, the Hellers, remodeled, including adding plate glass un-framed windows. Nancy Heller “moved walls and put in windows so she could see the greens.” A 2009 *Wall Street Journal* article discusses the changes made to the house by then-owner Robert Bookman, who made some changes to the kitchen and hired designer Valerie Pasquiou to “spruce it up.”<sup>1</sup>

By the time the latest owners purchased the property, it had undergone many alterations. A rehabilitation approach was chosen, with a goal of also unifying spaces that were previously divided historically as staff and family spaces. Alterations to secondary spaces were made to remove the previous separations. Primary rooms such as the dining room and living room were restored and historic fabric was retained.

### ***Integrity***

Despite alterations, the property retains all aspects of historic integrity. There are clear delineations between old and new spaces. Original, primary spaces that contained historic character-defining features were preserved and rehabilitated. New spaces and secondary spaces such as kitchen and baths were rehabilitated and treated with modern finishes. Photographs compared with historic images show the preservation of important interior spaces. The property retains the ability to convey its historic significance.

*Location:* The property retains integrity of location as it has not been moved since construction.

*Design:* The elements that combine to form the style and historic design of the house remain strong. Although alterations have been made, the overall design and the combination of historic features enables the building to convey its design pedigree. The property retains physical

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<sup>1</sup> Ruth Ryon, “Howard Hughes in Hancock Park,” *Los Angeles Times*, July, 12 1981; Author, article title, specific date unknown, *Wall Street Journal*, 2009.

Eva K. Fudger House  
Name of Property

Los Angeles, California  
County and State

material, spatial relationships, and architectural detail that all combine to preserve the property's integrity of design.

*Setting:* Hancock Park has been an upper-class neighborhood of impressive architect-designed period residences since its inception. Although there is increased density in this tract, the house retains integrity of setting.

*Materials:* Intact historic materials include intact Gladding, McBean, and Co. terracotta tile present in many of the interior character-defining spaces; smooth plaster on the interior and smooth stucco exterior; extant wood elements such as balconies that help define the Monterey revival style. The property retains integrity of materials since many of the important materials of its original construction remain.

*Workmanship:* The house retains integrity of workmanship. Attention to detail and workmanship is found throughout the property and is expressed in the form of cobblestone drives; hand-hewn beams; handmade tiles decorating window niches; and intricate design elements found on both interior and exterior.

*Feeling:* The property retains integrity of feeling. The combination of materials, design, and extant historic fabric come together to express Roland Coate's design intention of a space connected to its landscape with public and private spaces carefully crafted and articulated.

*Association:* The property retains enough physical characteristics from its original construction that it would be recognizable to individuals from that time period. The Eva K. Fudger House retains integrity of association.



Eva K. Fudger House  
Name of Property

Los Angeles, California  
County and State

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## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Eva K. Fudger House  
Name of Property

Los Angeles, California  
County and State

**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1926

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1926

\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Coate, Roland E., architect

Abel, J.S., builder

Yoch, Florence, landscape architect

Council, Lucile, landscape architect

Eva K. Fudger House  
Name of Property

Los Angeles, California  
County and State

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Eva K. Fudger House is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture as an important example by master architect Roland E. Coate and an excellent representation of the Spanish Colonial Revival/Monterey Revival style. Although the property's original landscape was designed by the master landscape design team of Florence Yoch and Lucile Council, much of the landscape has been altered from the original design, and the property is no longer eligible in the area of Landscape Architecture. The period of significance is 1926, the year of construction.

**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

The house was built at a time when the surrounding area was rapidly developing. "The increase in population represented both the momentum of the mass migration to southern California during the health and real estate booms and the eventual emergence of Los Angeles as one of the largest metropolitan areas in the nation." (Kirker, 1991) The Hancock Park area was developed by G. Allan Hancock as an upper-middle class neighborhood. Many of the houses built during that time period were large single-family residences designed in various revival styles, and many were architect designed.

The house was designed by Roland E. Coate, a prominent Southern California architect and constructed by builder J.S. Abel. Florence Yoch and Lucile Council designed the award-winning landscape. The Monterey Revival home was constructed in 1926 for Eva K. Fudger, widow of Richard B. Fudger, and was later owned by Howard Hughes.

### **Criterion C: Architecture**

The Eva K. Fudger house was widely documented and praised in architectural periodicals of the era, showing its prominence amongst Coate's work and the work of his peers. The home appeared in *The Architectural Digest*, *California Arts and Architecture*, and *Western Architect and Engineer*. The gardens were featured in Winifred Starr Dobbins' book *California Gardens*. The house represents a specific architectural era and unique moment for grand Southern California houses, envisioned and expertly executed by master architects of the day such as Coate.

The significance of the house to Coate in the context of his work is clear in his description of the home. Coate emphasizes his careful attention to public and private spaces one of the characteristics that makes the design of the house so emblematic of this period of architectural history. Coate spoke of his own work and the inspiration that led to his version of "early California" style.

Eva K. Fudger House

Name of Property

Los Angeles, California

County and State

In an article on “The Early California House: Blending Colonial and California Forms,” Coate suggested the suitability of the two-story adobe house for urban and suburban life. He indicated that his inspiration for Mrs. Richard B. Fudger’s house in Los Angeles... derived from Southland examples more than Anglicized versions, with prevalent use of wood, found in Monterey. He suggests that the balconied type, when “elaborated with wings and changed roof lines... has a more Spanish aspect.” In his planning of the Fudger and Norcross houses, Coate made sharp distinction between their public presence and the private realms and the end of their driveways. He shifted the orientation of the entrance ninety degrees from the plane of the street façade, allowing the development of site plans that comprise carefully integrated interior spaces and landscaped outdoor living areas. Much of the success of these houses must be shared with their landscape architects: Lucile Council and Florence Yoch worked on the Fudger house. (Bricker, 1992)

### ***Architect Roland E. Coate (1890-1958)***

Roland Eli Coate was a regionally significant designer whose works appear throughout Southern California. Coate was born in Richmond, Indiana in 1890. In 1914, he graduated from Cornell with an architecture degree, a school famous for its instruction in the Beaux Arts school of design. Following the war, in 1919, Coate came to Southern California. Reginald Johnson sponsored Coate’s certification to work as an architect in California and Coate joined the firm of Johnson, Kaufmann and Coate. During his time at the firm, Coate also gained experience designing large-scale estates in the Spanish Colonial Revival style where site, landscape, and architecture were interwoven. About 1925, Coate opened his own office. The Eva K. Fudger House was built just a year later, and it is an excellent representation of his work in what he called an “Early California” style. (Gregory, 2015)

Coate designed in various revival styles and is especially well-known for his work in the Spanish Colonial Revival realm. The house is significant in the context of Coate’s work as an architect because it exemplifies his skill with intertwining indoor spaces with their adjacent landscape. Coate also paid close attention to crafting private spaces within his designs, incorporating different wings to provide separation. These ideas of indoor spaces connected to expertly designed landscape and separate-private wings is exemplified in the design of the Eva K. Fudger House. (Gregory, 2015)

Additionally, Coate’s use of material quintessential to the style and period is showcased in the house through his use of Gladding, McBean, and Co. terracotta tile for the roof and floors, tile which remains extant.

### ***Landscape Architects Florence Yoch (1890-1972) and Lucile Council (1898-1964)***

Famed landscape architects Florence Yoch and Lucile Council are credited with the original award-winning design installed at 211 South Muirfield Road. Florence Yoch was born in Illinois, and the family soon moved to Southern California where they owned the Hotel Laguna. Yoch spent much time in the family’s summer home on the beach. Studious and independent, Yoch

Eva K. Fudger House  
Name of Property

Los Angeles, California  
County and State

studied the classics as a child and later attended the University of California and the University of Illinois, earning a Bachelor of Science degree in landscape gardening. She traveled extensively in Europe soaking up inspiration for her later career. In 1918, she was hired for several important landscape commissions in Pasadena for wealthy clients including W.K. Jewett and Mrs. Howard Huntington.

“Harmony and Intervention in the Gardens of Florence Yoch” by James J. Yoch (*Pacific Horticulture*, 1989) discusses how Yoch had a reverence for classical design. Her work “combines natural and classical forms...(drawing) inspiration from European model and combining passages of direct imitation and bold innovation. Often she dramatized an angle, an unexpected turn, an errant tree that brought into the twentieth century the time-worn quality she observed in Europe.”

By 1925, Yoch’s business had grown to the point that she took on a partner, Lucile Council, a native of Illinois, with whom she was to be associated both personally and professionally for the rest of her life. Yoch designed over 250 gardens during her career. Yoch and Council worked with many of the best architects of the period. Myron Hunt described them as “able, highly-trained, much-traveled and experienced women.” They won the American Institute of Architects’ Honor Award in 1930.

The landscape for the Eva K. Fudger House was designed just a year after Yoch and Council became partners, and the design was celebrated and published. Yoch wrote “Fitting the Landscape for Human Use: An Art That is Closely Allied to Architecture” for the July 1930 issue of *California Arts and Architecture*. The article featured photographs and a landscape plan for the Eva K. Fudger House.

The original landscape called for numerous terraces, curved planting beds, potted plants, vines, and a grove of olive trees. Although elements of the original landscape design remain, it has been substantially altered by various owners over the years such that the property is no longer significant in the area of Landscape Architecture. A Historic Structures Report prepared for the property includes specific and comprehensive guidance for a subsequent master landscape plan.

### ***Early Owners***

Eva K. Fudger (1881-1960) was a widow when she commissioned the house, and she occupied it with her two teenage daughters and staff. Eva was an alum of The Marlborough School for Girls in Los Angeles, class of 1901, before marrying Richard Fudger and moving to Toronto, Canada, where Richard was employed as a department store manager. They had two daughters: Katherine (born 1908) and Patricia (born 1910). Richard Fudger was only 38 years old when he died of tuberculosis in 1918. After her husband’s death, Eva Fudger returned to Los Angeles with her children where she became active in philanthropic activities.

In 1929, Eva moved to a second home she commissioned from Coate in Beverly Hills. It is unclear why Eva decided to move to a new home after only three years. *Los Angeles Times*

Eva K. Fudger House  
Name of Property

Los Angeles, California  
County and State

writer John E.B. Merriman reported that, “After selling this home, she and (architect) Roland Coate built a beautiful home in Coldwater Canyon, Beverly Hills.”<sup>2</sup> Eva Fudger died on October 20, 1960 at age 79. (Gregory, 2015)

The Eva K. Fudger House was also home to famous movie producer, aircraft designer, and reclusive billionaire Howard Hughes (1905-1976). Hughes lived in the house between 1929 and 1944. Obsessively private, he did not appear on title until 1936.

*Local Designation*

The residence has been recognized as a significant resource through its designation as contributor to the Hancock Park Historic Preservation Overlay Zone and as an individual Historic Cultural Monument for the City of Los Angeles.

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<sup>2</sup> John E.B. Merriman, “House of Hughes Sparks Memories,” *Los Angeles Times*, July, 19, 1981.

Eva K. Fudger House  
Name of Property

Los Angeles, California  
County and State

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## 9. Major Bibliographical References

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

*American National Biography* (1999)

*The Architectural Digest*: Vol. VII, No. 1.

Architectural Plans.

Bricker, Lauren Weiss. *Johnson, Kaufmann Coate: Partners in the California Style*. Santa Barbara: Capra Press, 1992.

*California Arts & Architecture*: February 1929; March 1929; July 1930.

City of Los Angeles, Building Department.

Dobbins, Winifred Staff. *California Gardens*. New York: Macmillan, 1931.

Gebhard, David and Robert Winter. *An Architectural Guidebook to Los Angeles*. Salt Lake City: Gibbs-Smith, 2003.

Gregory, Tim. *History of 211 S. Muirfield*. Pasadena: Self-published, 2006; revised 2015.

Kirker, Harold. *Old Forms on a New Land: California Architecture in Perspective*. Niwot, Colorado: Roberts Rinehart Publishers, 1991.

Los Angeles County Assessor

Los Angeles Public Library.

*Los Angeles Times*: October 19, 1958; October 22, 1960; April 6, 1976; November 15, 1976; March 13, 1977; July 12, 1981

*Pasadena Star News*: October 20, 1958

*Wall Street Journal*: 2009

William Clarke Photo Collection – Huntington Library.

Yoch, Florence. "Fitting the Landscape for Human Use: An Art That is Closely Allied to Architecture." *California Arts and Architecture*. July 1930.

Eva K. Fudger House  
Name of Property

Los Angeles, California  
County and State

Internet resources: California Index, California Death Index, Gale Biography Master Index, Ancestry.com, and Historic *Los Angeles Times* Database.

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**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested  
 previously listed in the National Register  
 previously determined eligible by the National Register  
 designated a National Historic Landmark  
 recorded by Historic American Buildings Survey # \_\_\_\_\_  
 recorded by Historic American Engineering Record # \_\_\_\_\_  
 recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University  
 Other

Name of repository: William Clarke Photo Collection, Huntington Library, San Marino

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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**10. Geographical Data**

**Acres of Property** less than one acre

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

1. Latitude: 34.071068

Longitude: -118.329176

**Verbal Boundary Description** (Describe the boundaries of the property.)

“LOT 1, OF TRACT NO. 6748, IN THE CITY OF LOS ANGELES, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AS PER MAP RECORDED IN BOOK 114, PAGES 55 TO 57, OF MAPS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY. APN: **5515-008-001**”

**Boundary Justification** (Explain why the boundaries were selected.)

The boundary is dictated by the city lot parcel and is sufficient to encompass the house and grounds.



Eva K. Fudger House  
Name of Property

Los Angeles, California  
County and State

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### 11. Form Prepared By

name/title: Vanessa Withers, Founder/Principal  
organization: Historic Preservation Partners  
street & number: 419 Concord Ave.  
city or town: Monrovia state: CA zip code: 91016  
e-mail: [vwithers13@mac.com](mailto:vwithers13@mac.com)  
telephone: (626) 993-4993  
date: January 2021; Revised May 2021, October 2022

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### Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

### Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### Photo Log

Name of Property:	Eva K. Fudger House
City or Vicinity:	Los Angeles
County:	Los Angeles
State:	California
Photographer:	Vanessa Withers
Date Photographed:	June 2021

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 15 East façade, camera facing west
- 2 of 15 Cobble driveway and garage, camera facing east
- 3 of 15 Owner's entrance, camera facing southwest

Eva K. Fudger House  
Name of Property

Los Angeles, California  
County and State

- 4 of 15 Motorcourt from rear yard, camera facing east
- 5 of 15 West/rear façade, camera facing southeast
- 6 of 15 Courtyard, camera facing northwest
- 7 of 15 View of addition from courtyard, camera facing east
- 8 of 15 Courtyard balcony detail, camera facing north
- 9 of 15 Entry foyer stairs, camera facing west and upstairs
- 10 of 15 Foyer, camera detail of door and terracotta floor tile
- 11 of 15 Ceiling treatment of plaster and wood, camera detail view
- 12 of 15 Dining room, camera facing west
- 13 of 15 Living room, camera facing south
- 14 of 15 Family room addition, camera facing north with view into kitchen
- 15 of 15 Hallway upstairs, view north

**Paperwork Reduction Act Statement:** This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

**Estimated Burden Statement:** Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

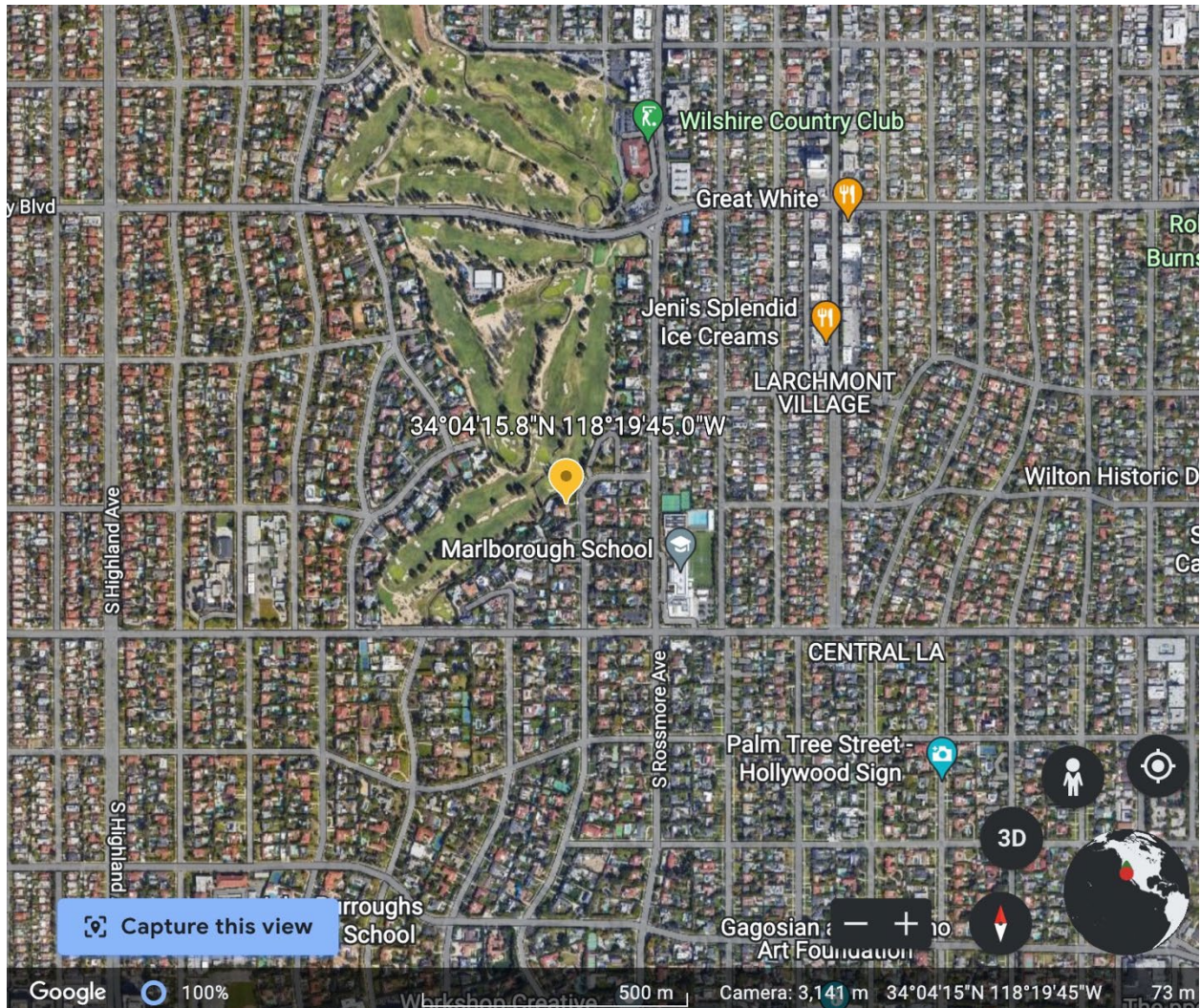
Eva K. Fudger House  
Name of Property

Los Angeles, California  
County and State

### Location Map

Latitude: 34.071068

Longitude: -118.329176





Eva K. Fudger House  
Name of Property

Los Angeles, California  
County and State

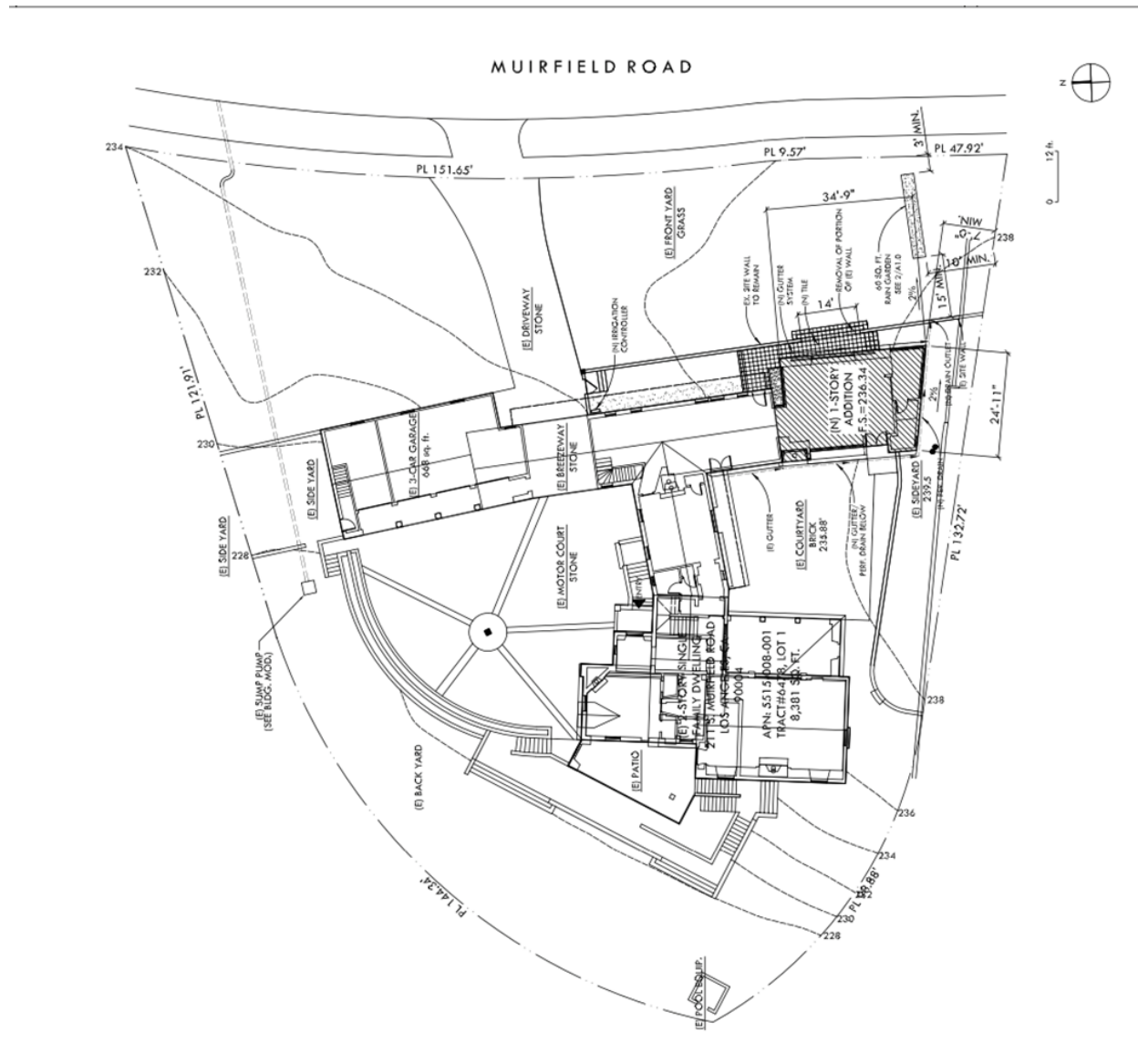
### Vicinity Map



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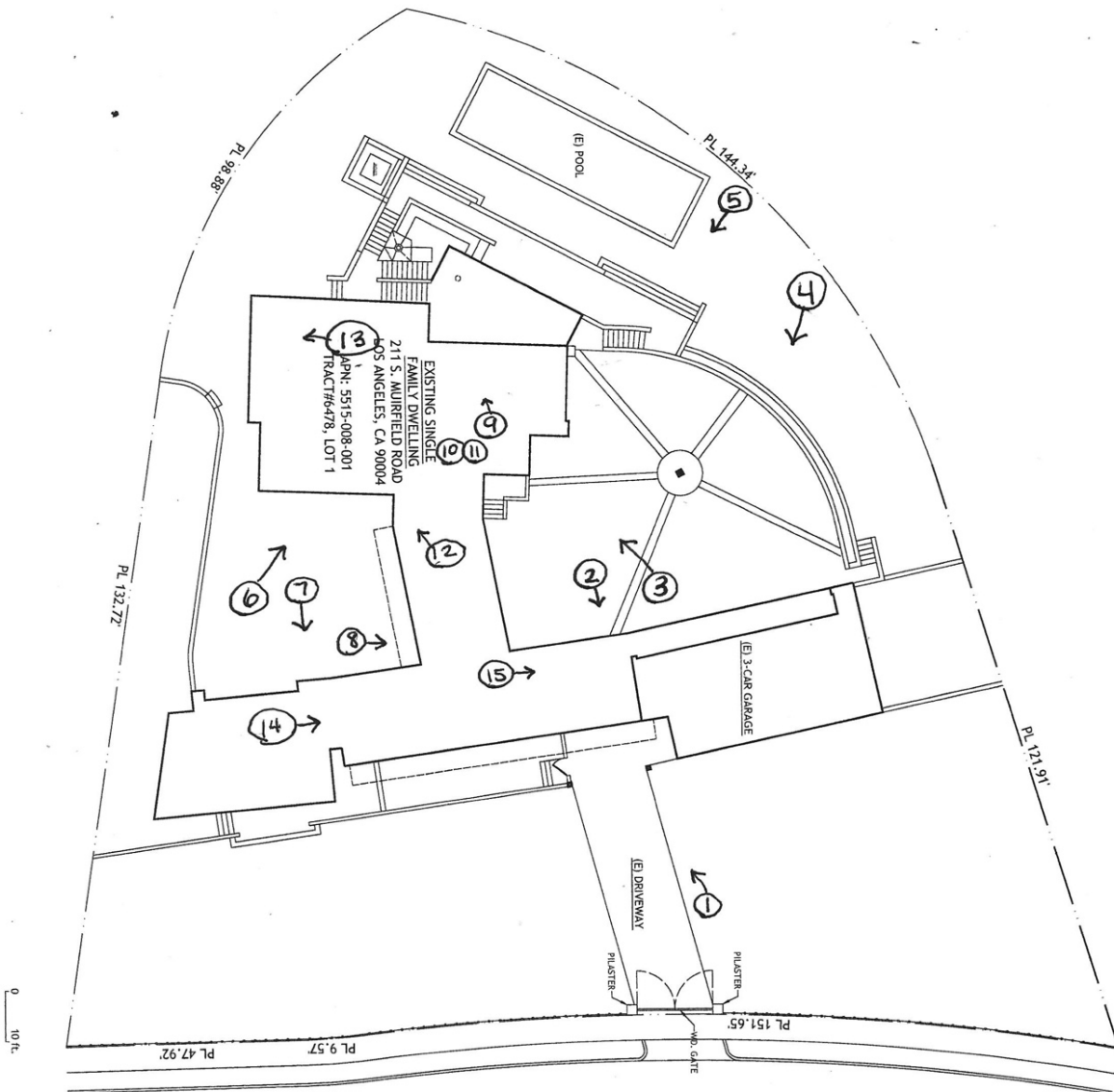
### Site Plan



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Sketch Map/Photo Key



MUIRFIELD ROAD



CA - Los Angeles County - Eva K. Fudger House

Eva K. Fudger House  
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**Figure 1** Front elevation, circa 1929; William Clarke, photographer; William Clarke Photo Collection, Huntington Library, San Marino



**Figure 2** Service wing, circa 1929; William Clarke, photographer; William Clarke Photo Collection, Huntington Library, San Marino



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**Figure 3** Cobbled drive, circa 1929; William Clarke, photographer; William Clarke Photo Collection, Huntington Library, San Marino



**Figure 4** Motor courtyard, circa 1929; William Clarke, photographer; William Clarke Photo Collection, Huntington Library, San Marino





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**Figure 5** Front entrance, circa 1929; William Clarke, photographer; William Clarke Photo Collection, Huntington Library, San Marino



**Figure 6** Entrance door, circa 1929; William Clarke, photographer; William Clarke Photo Collection, Huntington Library, San Marino



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**Figure 7** Stairway in entrance hall, circa 1929; William Clarke, photographer; William Clarke Photo Collection, Huntington Library, San Marino



**Figure 8** Living room, circa 1929; William Clarke, photographer; William Clarke Photo Collection, Huntington Library, San Marino



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**Figure 9** Dining room, circa 1929; William Clarke, photographer; William Clarke Photo Collection, Huntington Library, San Marino



**Figure 10** Courtyard, circa 1929; William Clarke, photographer; William Clarke Photo Collection, Huntington Library, San Marino



Eva K. Fudger House  
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County and State

**Figure 11** Loggia, circa 1929; William Clarke, photographer; William Clarke Photo Collection, Huntington Library, San Marino



**Figure 12** Patio, circa 1929; William Clarke, photographer; William Clarke Photo Collection, Huntington Library, San Marino



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**Figure 13** Aerial photo, 2016





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**Photo 1** East façade, camera facing west



**Photo 2** Cobble driveway and garage, camera facing east



Eva K. Fudger House  
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County and State

**Photo 3** Owner's entrance, camera facing southwest



**Photo 4** Motorcourt from rear yard, camera facing east





Eva K. Fudger House  
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County and State

**Photo 5** West/rear façade, camera facing southeast



**Photo 6** Courtyard, camera facing northwest





Eva K. Fudger House  
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Los Angeles, California  
County and State

**Photo 7** View of addition from courtyard, camera facing east



**Photo 8** Courtyard balcony detail, camera facing north



Eva K. Fudger House  
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County and State

**Photo 9** Entry foyer stairs, camera facing west and upstairs



**Photo 10** Foyer, camera detail of door and terracotta floor tile



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**Photo 11** Ceiling treatment of plaster and wood, camera detail view



**Photo 12** Dining room, camera facing west





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**Photo 13** Living room, camera facing south



**Photo 14** Family room addition, camera facing north with view into kitchen



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**Photo 15** Hallway upstairs, view north

