

BEVERLY HILLS HISTORIC RESOURCES SURVEY

1985 - 1986

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BEVERLY HILLS HISTORIC RESOURCES SURVEY--FINAL REPORT

I. Overview

1.1: Prior Preservation-related Activities Within the Community.

The 1985 Beverly Hills Historic Resources Survey was initiated as a result of the community's desire to identify and document the City's rich architectural heritage. In 1975, acknowledging that there had been no program to identify structures of historic importance, the duties of the City's Architectural Commission were expanded to include advising the City Council on the preservation of historic and cultural landmarks in the City, to investigate potential historic sites, and to designate local landmarks. The ordinance provided that the owner of a designated property could appeal the designation to the City Council. There were no special conditions in the event of contemplated alterations or demolition. A preliminary list of potential landmarks was assembled.

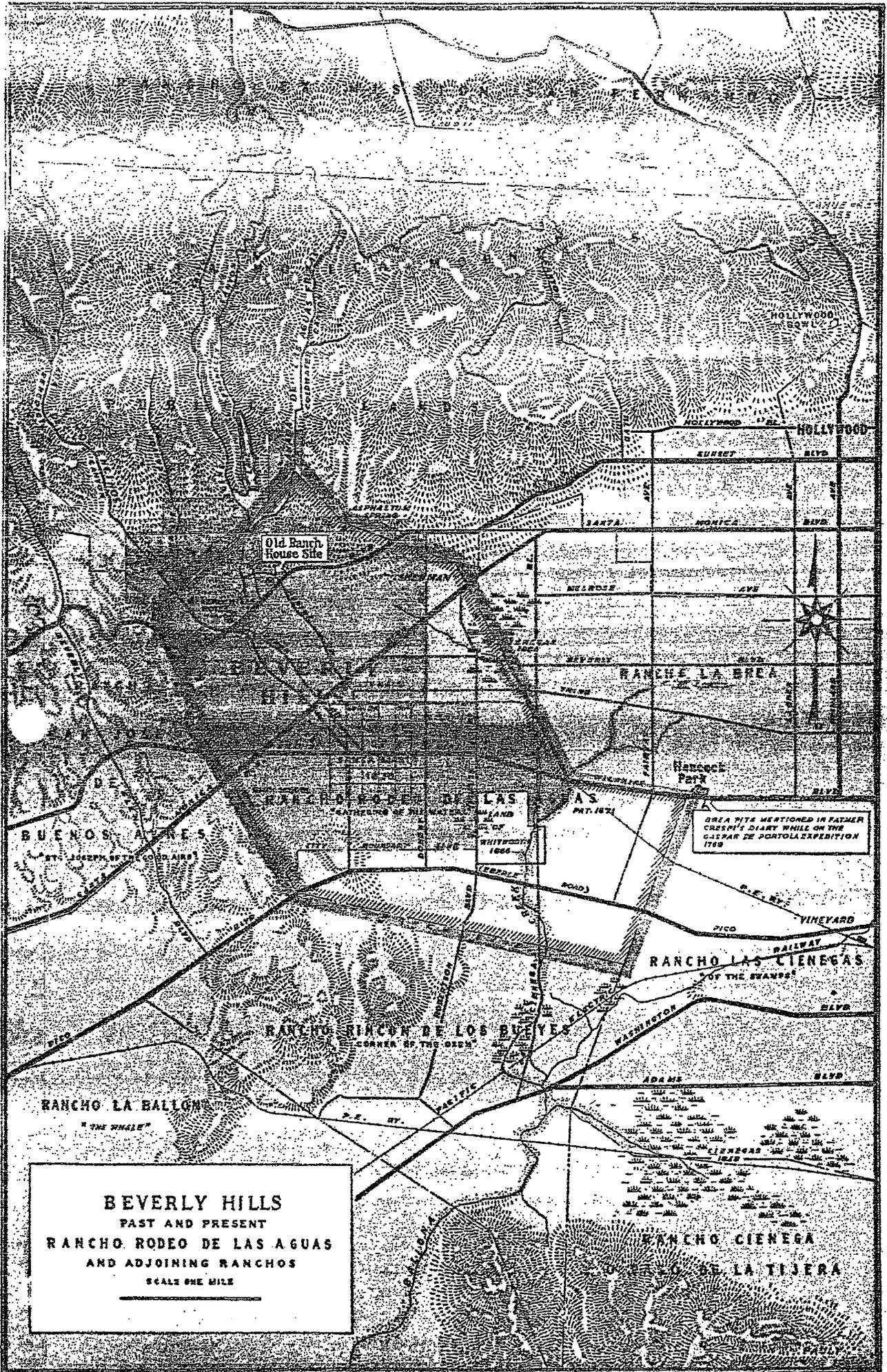
A Landmarks Preservation section of the Conservation Element of the City's General Plan was adopted in 1979. The section lists sites which might have architectural (associated with a renowned architect), historic, biotic (horticultural), landmark, or cultural importance. The 1979 Element recognized that continuing cycles of building resulted in redevelopment or demolition of older buildings, and that there was an increasing interest in the preservation of the City's heritage. There was, it stated, "the need to develop a policy which responds to both the need for regeneration and redevelopment while meeting the need to maintain continuity with the past." The stated goals of the Element are 1) "to encourage and facilitate the preservation of historic structures and biotic specimens in the community" and 2) "to preserve the

heritage and maintain historical continuity for buildings which are to be demolished." These goals were designed to achieve a balance between the need to identify and preserve the City's architectural heritage and the need to encourage regeneration in a city which has a substantial percentage of original, older structures and little vacant land.

The Element proposed that the informal inventory be reviewed by the Architectural Commission and that the Commission subsequently prepare a list of landmark designations in accordance with the existing ordinance. The 1979 Element also recommends a number of implementation measures. The 1985 Historic Resources Survey was undertaken to assemble the necessary information in order to accomplish the first step in meeting the goals of the Element, and can provide the background for an evaluation of these and other implementation measures which may be deemed appropriate for a City landmarks program.

Two non-profit organizations have been involved in various historical and public education programs relating to preservation. The Friends of the Library, founded in 1958 to support a municipal library, maintains a collection of memorabilia and oral histories related to the founding of the City and its important residents. The Beverly Hills Historical Society was founded in 1983 for the purpose of "preserving, restoring, researching, recording, and maintaining that which is pertinent to the history of the City of Beverly Hills." The Society also has a collection of memorabilia and photographs. Its primary activities have included an annual home tour of notable residences, a newsletter, and regular membership meetings which include pertinent lectures, films, and other presentations. A book about the City's early history is planned by the Society. In addition to the Friends of the Library and the Beverly Hills Historical Society, the Chamber of Commerce maintains records of

business activities in the community, and is currently a repository for a portion of the Beverly Hills Historical Society archives.



BEVERLY HILLS
 PAST AND PRESENT
RANCHO RODEO DE LAS AGUAS
 AND ADJOINING RANCHOS
 SCALE ONE MILE

BREA SITE MENTIONED IN FATHER
 CRESPI'S DIARY WHILE ON THE
 CASPAR DE PORTOLA EXPEDITION
 1768

1.2: Development History.

From the time of its settlement by Mexican pioneers in 1822, until the World War I era, the Beverly Hills area was a primarily agricultural region. Cattle ranches predominated during the Mexican era, giving way to sheep ranches in the 1860s, and then lima bean fields beginning in the 1880s. During this early period, several attempts were made to establish a town in what is now Beverly Hills, including the proposed developments of Santa Maria in 1869 and Morocco in 1888. Efforts to create the present community of Beverly Hills finally succeeded in 1907. Even then, the pace of development was leisurely, picking up only after the construction of the Beverly Hills Hotel in 1911, with the real boom in development not occurring until the decade of the 1920s.

Settled initially by magnates and businesspeople such as oilmen Kirk B. Johnson and Max Whittier, Beverly Hills found itself synonymous with "hometown to the stars" after Douglas Fairbanks and Mary Pickford took up residence at Pickfair in 1920. Many other entertainment industry figures followed during the succeeding decades. In the 1930s and 40s, Beverly Hills' retail district began to compete with the Miracle Mile district, Hollywood, and newly developed Westwood Village for the title of the most fashionable shopping district in metropolitan Los Angeles. In the post World War II era, the City's downtown became an important center for professional and business offices as well. The vitality of Beverly Hills continues unabated today.

1769 - 1854: Valdez era; first American ownership.

The first Europeans to come to Beverly Hills were the Spanish

explorers of the Gaspar de Portola party who passed through the area in 1769. Travelling west, they reached the southeastern corner of present-day Beverly Hills, noting "a large vineyard of grapes, and an infinity of rose bushes in bloom." The expedition is commemorated by a State of California plaque in La Cienega Park. Father Crespi, who chronicled the journey, wrote that when the explorers arrived at the little Indian village at the edge of Beverly Hills, the inhabitants approached them, "greeted us ..." and offered food (Father Crespi translated and quoted, p. 11, Benedict's History of Beverly Hill).

It was not until over fifty years later, around 1822, that the Beverly Hills area was claimed. Mexican settlers Maria Rita Valdez and her husband Vicente Valdez were granted the Rancho Rodeo de las Aguas (The Ranch of the Gathering of the Waters) by the Mexican government. Its boundaries include roughly all of present-day Beverly Hills, as well as territory now in the cities of Los Angeles and West Hollywood to the east and south. Part of the additional territory extended as far east as the La Brea Tar Pits (see illustration). The name Rancho Rodeo de las Aguas was derived from the swamps or "cienegas" created by rain run-off flowing out of Coldwater and Benedict Canyons. Vicente, a retired soldier, died in 1828, leaving Maria in charge of the 4,500 acre ranch. Despite its size, the ranch was a relatively modest undertaking, consisting of the minimum size cattle herd that would keep her ownership of the property valid, two small houses, and a small garden reclaimed from the swamp and springs on the property. The main adobe residence stood near the present northwest corner of Sunset Boulevard and Alpine Drive.

Maria was plagued by the rival claims of a relative, Luciano Valdez,

against whom she ultimately won a judgement in 1844. According to standard accounts, in 1852 Maria's house was the site of an Indian attack. Afterwards, Maria moved to the safety of the pueblo of Los Angeles. In 1854, the ranch was sold for \$4,000 to two Americans, Benjamin Davis "Don Benito" Wilson and Major Henry Hancock. Don Benito was a major figure in the development of Southern California, whose land holdings extended from the San Gabriel Valley to West Los Angeles, and who was instrumental in the founding of the California citrus and viticulture industries. Hancock, a Civil War veteran, surveyed many areas of the Los Angeles basin, and subsequently acquired large tracts around the La Brea Tar Pits. Hancock's family owned Rancho La Brea, to the east of Rancho Rodeo de las Aguas.

When the Americans bought the property, it had four adobe structures on it. Pierce Benedict, son of Beverly Hills pioneer Edson A. Benedict and editor-in-chief of the 1934 History of Beverly Hills, describes the Valdez adobe as having narrow slit-like windows. Spanish and Mexican era adobes were primitive structures by our standards. Many of them had brea or tar roofs that dripped pitch in hot weather, interior fireplaces that blackened the walls with soot, tamped earth floors, and narrow window and door openings often enclosed with leather flaps. They were usually one story, or occasionally one and one-half stories with an upper loft. Their landscaping was minimal, and many of the features we now think of as being commonly associated with Colonial era architecture in California were introduced during the 1840s and 1850s by American settlers, such as second stories and milled woodwork. One adobe, the Antonio Rocha house located near Robertson and Third on what would later become the Hammel and Denker ranch in the southern part of Beverly Hills, did

survive well into the twentieth century.

1854 - 1906: Rancho continues; subdivisions and townsites begin.

Hancock's interest in the ranch was sold to William Workman in 1862. Workman's family was in the saddlery business, and he and his brother had amassed a great fortune selling equipment to the builders of the railroads. They converted much of their profits into real estate. Plans to farm the ranch failed because of drought. One hundred twenty-five acres of the ranch in the present-day Pico/Robertson area were sold to James Whitworth in 1866. It included most, but not all, of the area bounded by Robertson, La Cienega, and Wilshire Boulevards. One hundred sixty acres at the southern corner of Rancho Rodeo de las Aguas were sold to Basque sheep herders, Domingo Amestoy and Bernhart Domaleche, two years later. That same year, in 1868, wool dealer Edward O. Preuss acquired the remaining 3,608 acres of the original rancho's 4,539 acres. Also in 1868, Los Angeles grocer Edson A. Benedict filed claim to property in the mouth of what is now Benedict Canyon. His son Pierce later settled on property adjoining his father. The Benedicts raised walnut trees, beans, and other vegetables, and kept bees.

Preuss, now owner of a majority of the original rancho, in turn sold parcels of land to other early settlers, including George P. Ruhland, Frederick L. Buhn, and F.X. Eberle. In 1869, Preuss sold Francis F.P. Temple a half interest in the ranch. In an attempt to start a German colony like that in Anaheim, the partners created a company to subdivide the ranch. Headed by John P. Schmitz, the De Las Aguas Land Association subdivided the ranch into 75-acre farms, reserving a site at the center for the proposed community of Santa Maria. The town center was bounded approximately by Doheny Drive on the

east, Burton Way on the north, Gregory on the south, and El Camino on the west.

The subdivision was a failure, and much of the rancho passed into the hands of two Los Angeles hoteliers who proceeded to grow lima beans on the property. Their first land purchase was made in 1881, and was later added to parcel by parcel. Henry Hammel and Charles Denker, managers of the U.S. Hotel in Los Angeles, proposed their own townsite, to be called Morocco, for the area. Morocco was subdivided in 1888 during the big land boom of 1887-88, the era which saw the start of so many Southern California communities, both successful and unsuccessful. Hammel and Denker's settlement was centered around the train station at the then junction of Burton Way and Santa Monica Boulevard (in the vicinity of Canon and Beverly Drives today) on the Santa Monica-Los Angeles line, which ran along Santa Monica Boulevard, which had also been named Morocco.

1906 - 1920: Rodeo Land and Water development; early residences.

Plans for Morocco were never realized, and the next activities on the ranch centered around a syndicate of investors, known as the Amalgamated Oil Company, who initially hoped to find oil on the property. The Company was composed of such well-known entrepreneurs as W.G. Kerckhoff, W.S. Porter, Max Whittier, and Burton E. Green. Attempts to exploit the deeply buried oil reserves came to naught, and once again the owners of the ranch focused their hopes on subdividing the Beverly Hills area as a real estate development. These same investors in Amalgamated Oil reorganized as the Rodeo Land and Water Company in 1906, this time with railroad tycoon Henry E. Huntington as one of the investors. Burton Green played a leading role in formulating the plans for a garden city. At this time, the ranch boundaries were Whittier

Drive on the west, Doheny Drive on the east, Wilshire Boulevard on the south, and the foothills above Sunset Boulevard on the north.

The syndicate hired Wilbur F. Cook, Jr. to plan the community. Cook had worked with Frederick Law Olmsted, famed designer of New York's Central Park and several garden communities, on the Columbian Exposition of 1893 and the improvements to the White House grounds of 1902. In 1905, he left Olmsted's firm and moved to Oakland, where he planned parks for that city. Some of Cook's other Southern California projects include Exposition Park, the Palos Verdes Estates, Los Angeles Civic Center, and portions of Griffith Park.

The city that Cook planned was to be a relatively balanced community, albeit an affluent one. It was one of the earliest planned communities in Southern California, antedating such later cities as Torrance and Rancho Santa Fe. The City was designed so that it shaded from smaller lots at its southern edge to large estates for the wealthy in the foothills at the north. The elite northern portion was divided from the southern portion by the railroad tracks and a commercial triangle between Santa Monica and Wilshire Boulevards. This triangle was originally known as "Beverly" while the rest of the City, located north of Santa Monica Boulevard, was known as "Beverly Hills." Land along the railway line was set aside for industry east of Canon Drive.

Between Santa Monica and Sunset Boulevards were four blocks of gently curving streets for upper middle class families, while the territory north of territory north of Sunset was set aside for estates. After Cook's plan was completed, Crescent, Canon, Beverly, and Rodeo Drives were opened between Wilshire and Sunset. A fifth street, Palm Drive, was already in existence, having been part of the Hammel and Denker ranch. Horticulturist John J. Reeves was retained to develop the master tree planting. He was the one

responsible for Beverly Hills' famous street tree planting concept, dictating that different species of trees be planted for the full length of each street. Reeves supervised the work from a cabin nestled in eucalyptus trees near Sunset Boulevard and Alpine Drive across the street from the old Beverly Hills Nursery, which once occupied the south side of Sunset from Palm to Alpine. The nursery was to play a continually important role in the City's development, landscaping most of the major residences constructed in the 1920s.

Maps were filed with the County Recorder in 1906 and 1907, and the developers began to build model homes, one of which is still extant at 515 North Canon Drive. Lots were offered for sale at prices ranging from several hundred to \$1,000 apiece. Difficult as it is to conceive now, Beverly Hills real estate was not the coveted item in 1907 that it is today. Relatively far from the center of downtown Los Angeles, the Rodeo Land and Water Company's development languished during the depression of 1907-08 and had to be pulled off the market. Even when the economy recovered in 1910, the market for Beverly Hills real estate still proved sluggish.

As in so many of the boom towns of the 1880s, Beverly Hills needed a large resort hotel to give it prominence and establish its reputation. It got that hotel in 1911, when the Rodeo Land and Water Company, in conjunction with Margaret J. Anderson, commissioned Elmer Grey to build his Craftsman/Mission Revival design. Officially opened in 1912 as the Beverly Hills Hotel, Anderson, who had been the manager of the Hollywood Hotel for several years before making the decision to relocate in Beverly Hills "against the advice of friends and associates," operated the new venture. A one-trolley car system known as the "Dinky" conveyed guests from a Pacific Electric station at the southwest corner of Santa Monica Boulevard and Canon Drive up Rodeo Drive to the Hotel.

In 1914, worry over the possibility of a water shortage and the desire to improve the local school system prompted a campaign to incorporate the area. Since the annexation petition required 500 signatures, it appears that Beverly Hills had to round out the total by importing workers from the neighboring railway town of Sherman (now West Hollywood). The original form of government was a Board of Trustees and the Board's first President was William T. Gould. The original boundaries of the City were much the same as they are today, except for the area south of Wilshire Boulevard, annexed the following year (1915), and the Trousdale Estates, annexed in 1955. Most of the City was still open land, with development scattered around Canon Drive, Beverly Drive, Crescent Drive, and the downtown triangle and Beverly Hills areas.

The architecture of Beverly Hills in the years following the City's founding until its major period of residential growth in the 1920s was dominated by the Craftsman and Mission Revival styles as well as by the relatively staid and correct period revival styles--Tudor, Georgian, and Beaux Arts Classicism--that were popular elsewhere in America. The business block built in 1907 at the southwest corner of Little Santa Monica Boulevard and Beverly Drive that housed the Beverly Hills Realty Company was a gabled Tudor Revival building. Also Tudor, in large part, was Burton Green's house on northwest corner of Lexington Road and Oxford Way, (extant, but much remodelled) with a central crenellated Richardsonian Romanesque bay, completed in 1914, and the Kirk B. Johnson house (built in 1912) at the top of Alpine Drive, where the half-timbering had been handled in a Craftsman-like manner. The Roland P. Bishop house (also occupied by financier I.W. Hellman), now demolished, was located in the Oxford, Hartford, Lexington triangle, and was a block-like, Neoclassical structure in the Beaux Arts tradition with Georgian/ Federal Revival influences. The Max Whittier house of 1916, formerly at the northwest

corner of Alpine Drive and Sunset Boulevard and now demolished, was originally one of the earliest versions of an Italian Renaissance villa in Beverly Hills.

One of the most architecturally significant residences from this era still standing in Beverly Hills is an import moved in 1923 from its original location at Wilshire and Berendo in Los Angeles, to its present location at 910 N. Bedford Drive. Although it has been moved, it nonetheless stands as one of the best preserved and best examples of the work of its architects, Pasadena's Charles and Henry Greene. The Greene Brothers achieved national fame during the first fifteen years of this century as the quintessential designers of the Craftsman bungalow. Henry Greene was also responsible for the development of its garden and garden walls on the Bedford Drive site, undertaken in 1925.

1920 - 1945: Beverly Hills as the "home to the stars"; identity as a city is developed.

Beverly Hills in 1920 was a city in transition. The majority of its residential and commercial lots were still vacant, but enough development had occurred to make it clear that a town was being formed. At the same time, there were still many vestiges of its rural past. Clusters of ranch buildings remained at Robertson Boulevard near Wilshire, near Canon Drive and Walden, and along Palm Drive just north of Santa Monica Boulevard. The Los Angeles Auto Speedway occupied the area south of Wilshire and west of Beverly Drive, and a long grove of eucalyptus ran along the approximate route of Charleville. All of the area south of Wilshire, west of Roxbury, and east of Foothill was vacant. However, by the end of the decade the City was largely developed, and had assumed the basic form in which we know it today. It was not until the 1920s that Beverly Hills became a haven for movie stars who

joined magnates such as Max Whittier and Burton Green. A perusal of City directories and building permits for this era will readily disclose that the concept of Beverly Hills as the successor to Hollywood as the hometown for people in the entertainment industry was not misplaced. It began in 1920 when national attention was focused on the City as Douglas Fairbanks and his bride Mary Pickford moved into their house "Pickfair" at 1143 Summit Drive, setting the precedent for other entertainment industry figures to follow. It became the "social center of the movie colony and goal of tourists" as W.W. Robinson noted in his 1939 history of Beverly Hills. Within a few years, major entertainment industry figures, such as Gloria Swanson, Will Rogers, and Charles Chaplin, were Beverly Hills residents.

With the addition of the movie colony, the character of Beverly Hills architecture as we know it today began to jell. Much of the City's architecture from the period between the two world wars is indistinguishable from other similarly affluent neighborhoods in other California communities. However, there was a definite element of self-expression and theatricality exhibited in its private houses. Located just outside the Beverly Hills city limits, Thomas Ince's house, Dias Dorados, designed by Roy Seldon Price in 1922 (since demolished), included among its many attractions a shooting gallery, billiard room, scaled-down roller skating rink, and a desert room where the floors were covered with sand and punctuated by cactus plants. Its mammoth circular party room was decorated as a Mexican cantina.

A portion of the Dias Dorados property, located on the west side of Benedict Canon above Sunset Boulevard, was sold to movie comedian Harold Lloyd, to become Greenacres (constructed 1926-29), with A.E. Hansen as landscape architect, and Webber, Staunton, and Spaulding, as the building architects. The main house, designed in the Italian Renaissance style, had forty-

four rooms. The entry was sixteen feet high, and was dominated by an elaborate handcarved staircase. The ceiling of the livingroom was coffered and painted with gold leaf. The walls of the solarium were handpainted and took over a year to complete. But the fantasy was not confined to the residence itself. Lloyd's children played in scaled down replicas of a thatched English cottage and a French barn located on the grounds. A pool, tennis court, nine-hole golf course, and handball court were among the amenities provided for the adults' entertainment.

Houses such as Pickfair, Dias Dorados, and Greenacres established a standard which was quickly followed, in varying degrees of extravagance, by silent film stars Charles Chaplin, Tom Mix, Buster Keaton, Gloria Swanson and Pola Negri. Flamboyant art directors and producers showed how delightfully the art of set decoration could be applied to real life. Best known of all is the Spadena house--a fairy tale, steep-roofed version of an English thatched cottage. It was designed by Henry Oliver in 1921 as a movie set and office for Irvin V. Willat Productions in Culver City, and later moved to its present location at the southeast corner of Carmelita Avenue and Walden Drive.

Other buildings in this long list of distinguished movie colony commissions include Robert Farquhar's 1927 house occupied by mogul Harry Cohn located on Crescent near Lexington Drive, Gordon Kaufmann's 1925 house for producer Milton Goetz on North Beverly Drive, and Wallace Neff's half-circular Mediterranean villa on Angelo Drive for director Fred Niblo just outside the city limits. Not to be outdone, wealthy businessmen continued to build their own palaces. Most notable of these is Greystone (501 Doheny Rd.), built for E.L. Doheny, Jr., whose family then owned an extensive ranch including the property where Trousdale Estates is now located. Gordon Kaufmann was the architect and Paul Thiene was the landscape designer for this monumental Tudor/

stylistically. Much of their work could be seen as an outgrowth of the interest in the simple Neoclassical forms and the blank surfaces of the 1930s Hollywood Regency.

Modernism did dominate multiple unit housing and commercial and office building from about 1950 on, however. The stucco box apartment house vernacular of flat surfaces, aluminum windows and flat roofs decorated by abstract trim was as prominent in new construction in Beverly Hills as it was elsewhere in Southern California. By the 1960s, apartment buildings had grown larger, occupying parcels assembled from several lots, and constructed over underground parking.

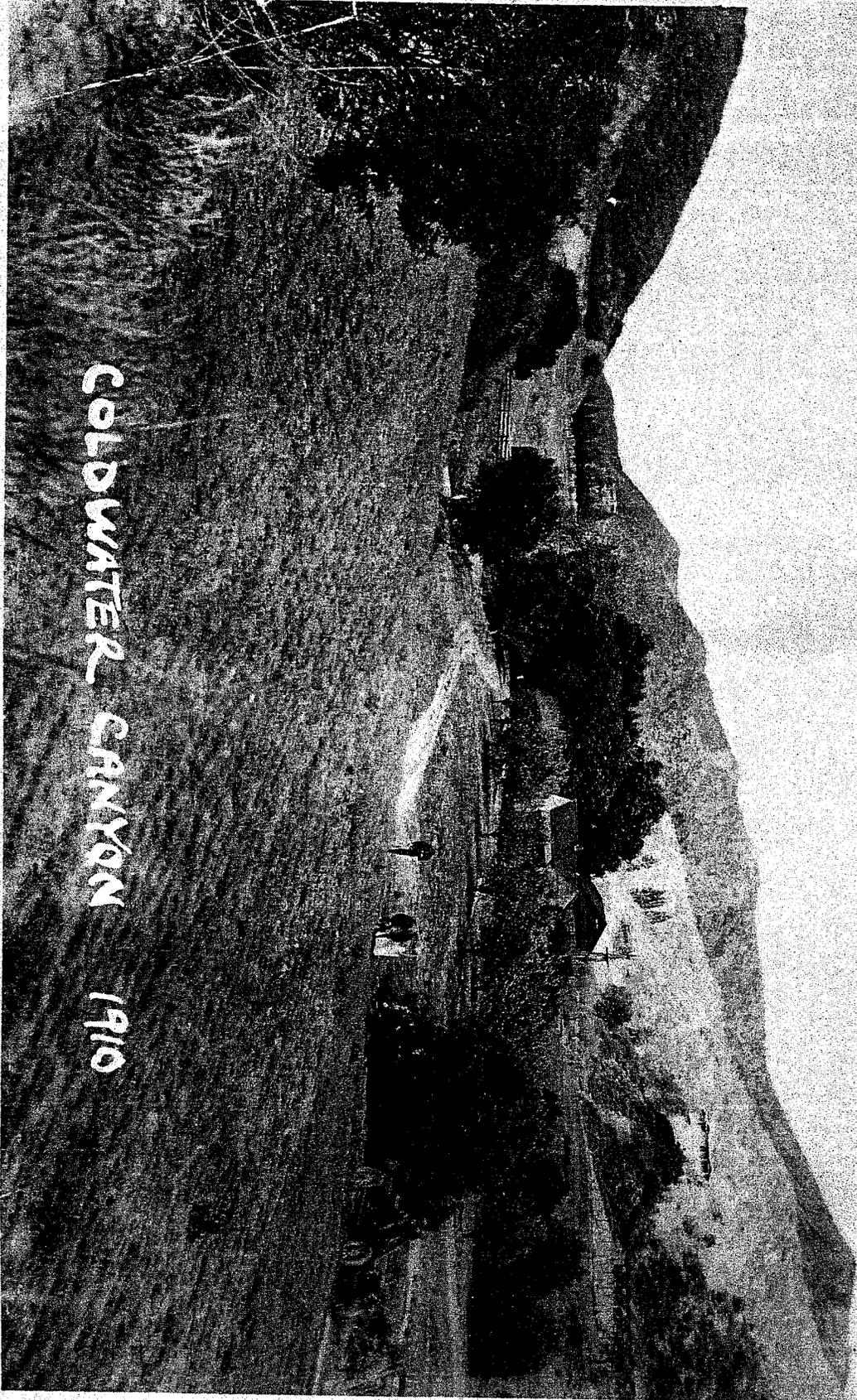
During the 1960s and 70s, Beverly Hills downtown urbanization continued until the westernmost section of the downtown triangle was as densely developed as any Southern California office cluster outside of downtown Los Angeles. The most prominent buildings from this era are the New Formalist building at Wilshire and McCarty for Perpetual Savings Bank by Edward D. Stone of 1962, Craig Ellwood's Mies van der Rohe-like Security Pacific plaza of 1969 at Wilshire and Bedford, and the Great Western Savings Center of 1972 by William Pereira (southeast corner of La Cienega and Wilshire Boulevards).

New construction in Beverly Hills is scattered throughout the City, on undeveloped properties in the hills and on redeveloped parcels in the residential and commercial sections of the "flats." One of the most notable recent additions to the Beverly Hills built environment adopts an innovative solution to the problem of site by building a penthouse atop an existing structure. Frank Gehry's Wosk Penthouse of 1983 on Roxbury, across from Roxbury Park,

represents a striking meeting of an architect with highly personal and abstract art concerns with a client of strong artistic and expressive needs of her own.

Another notable achievement of contemporary architecture in Beverly Hills is the new addition to the civic center now under construction, designed by Charles Moore and the Urban Innovations Group. The Moore/UIG design was selected as a result of a design competition held by the City of Beverly Hills that was widely acclaimed for its careful and imaginative planning and organization. The new building exhibits sensitivity to the historical context and reinterprets the Mediterranean Revival forms of William Gage's City Hall built in 1932 and Ralph Flewelling's design for the Post Office, completed in 1933. The use of a period revival form in new ways shows that the use of stylistic references to the past does not limit the designer to mere copying. Such references as well as the Beverly Hills Historic Resources Inventory, indicate a heightened awareness of the architectural heritage of the City.

COLDWATER CANYON 1910







BEVERLY HILLS SPENCE 1932

Photographs provided by Marc Wanamaker, Bison Archives.

Cover photo: ca1917, Southern Pacific ticket office, east side of North Canon Drive, between north and south roadways of Santa Monica Boulevard.

following page 20: Coldwater Canyon, 1910. (The truck at the far right has "Rodeo Land & Water" painted on the side.)

Beverly Hills, 1922, looking northwest.

Beverly Hills, 1926, looking northwest.

Beverly Hills, 1938, looking northwest.

II: Statement of Purpose.

The purpose of the Beverly Hills Historic Resources Survey has been to identify and document in a systematic and professional manner those sites, structures, and community design features of particular architectural historical or cultural importance to the City and to make this information available to the community. The City's thoughtful city plan, laid out in 1906 by Wilbur Cook, Jr., its attractive streets, and high caliber of architecture made it an exciting location for an historic resources inventory. Beverly Hills' architectural survey attempted to seek out and record what is the best architecture and most significant links to all these aspects of its past. It also attempted to document what is representative, so that a sense of the area's real identity over time was maintained, and not just document the largest houses built by its wealthiest citizens. Modest homes and mansions, duplexes and apartment buildings, commercial buildings and churches, city parks and industrial buildings--all contribute to the rich and varied architectural heritage of Beverly Hills.

In October of 1984, the City submitted a grant request to the State Office of Historic Preservation. In the application, the City stated that

"A historic resource inventory would not only document the architectural evolution of the community but would become a valuable means for educating the residents, business community, and City officials about the value of these resources, potentially reducing some of the pressures to demolish landmark caliber structures, and to alter and/or remove other important contributing elements, such as landscaping . . ."

The application stressed the quality of the city's architectural resources and the existence of much of the 1906 town plan, a land-use configuration which incorporated a historic curvilinear street pattern in the central portion of the northern residential area, and the area's historic association with the film industry. The information generated by the historic resources survey would be available when formulating zoning policy and as an additional tool in other on-going planning processes, particularly architectural and environmental review. It was noted that the Survey would also provide a perspective for review of the landmarks ordinance, to ascertain if revisions were appropriate.

Upon execution of a grant agreement between the City and the State Office of Historic Preservation in August of 1985, the City appointed a selection committee to review proposals for consultant coordinators and a project historian. Requests for Proposals were developed and distributed in October to thirteen firms and three individuals. As a result of the selection process, the firm of Johnson Heumann Research Associates was selected to act as project coordinators and an agreement signed in January of 1986. The survey was to encompass the current incorporated City limits, an area of approximately 5.7 square miles. The primary focus of the study was to be on existing structures and community design features completed prior to 1945, although sites of historical importance and recent work of prominent architects were to be noted as well.

A work program and methodology were approved and the following products agreed upon:

City-wide survey: Completion of a field form for all structures listed in the city-wide survey, including date of construction; original owner, builder and architect; primary building materials; and condition.

Historic Resources Inventory forms (State Office of Historic preservation Forms DPR 523 and 660) for those structures and groupings rated 5D

and above by the Survey Review Committee and determined appropriate for inclusion in an inventory of architecturally and historically significant buildings.

Final Report.

Mapped survey results.

Format and design of a public information exhibit.

III. Methods Used.

3.1: Personnel.

The firm of Johnson Heumann Research Associates administered and coordinated the survey project. The principals, architectural historians Christy Johnson McAvoy and Leslie Heumann, have extensive backgrounds in historic preservation and all aspects of architectural and historic resource documentation. Specialists in the management of surveys which require volunteer participation, the consultants have been involved in historic resource surveys in the Southern California communities of Pasadena, Santa Monica, Hollywood, Glendale, portions of Los Angeles and Alhambra. Other members of the team assembled for the Beverly Hills project were David Cameron, an attorney with specialization in real estate research; John Chase, architect, author, architectural historian, and former architecture critic for the San Francisco Examiner; Dr. Knox Mellon, historian and former State Historic Preservation Officer; and Hiyashi B. Sugaya, preservation planner and former Director of the Western Regional Office of the National Trust for Historic Preservation. Others who made a substantial contribution to the survey were graphic designer Richard Adkins, photographer Bill Doggett, data management specialist Dawn Jacobson, and film historian Marc Wanamaker.

Liaison between the City (Planning and Community Development Department) and the project team was Community Development Specialist, Audrey Arlington. Winston Millet and Phyllis Lerner, founding and current presidents of the Beverly Hills Historical Society, respectively, received periodic progress reports and reviewed draft material. Tim Gregory, Assistant Librarian, assisted in the logistics of volunteer training and the use of the Municipal Library, as well as making a major contribution to the research effort.

The consultants were assisted in the accomplishment of survey tasks by a group of dedicated volunteers from the Historical Society, the City's volunteer program, university interns, and the community at large (see Appendix for volunteer roster). Over the length of the project, eighteen volunteers participated. An initial group of twenty attended a one-day survey training workshop. The morning session utilized a slide lecture to present an overview of the proposed survey project, its concepts and scope, its purposes and goals. The afternoon session was designed as a "hands on" practical seminar. Volunteers interested in research participated in a workshop designed to explore research techniques and to gain experience with library resources. Another group received tips on photography from professional photographer Bill Doggett. Information on lighting, bracketing, and lenses was disseminated. Survey "etiquette" and proper personal identification procedures were also discussed. All potential volunteers left the training session with an assignment in research or photography.

To assist the volunteers in their efforts, the following were distributed as explanatory or reference materials (see Appendix):

- Training Session Agenda
- Chronology of Development in Beverly Hills Area
- Survey Objectives
- Street Map of Beverly Hills Survey Areas
- Volunteer Time Sheet
- Volunteer Questionnaire
- Indemnity and Hold Harmless Agreement
- Civic Center "Key" to Parking and Other Resources
- Research Assignment Prototypes
- Common Abbreviations Used in Research
- Glossary of Architectural Terms
- Letter of Introduction
- Photography Instructions
- Photography Assignment Log
- City Identification Application (photographers only)

Volunteer consultants also played a major role in the survey. An evaluation committee of seven experts was appointed by the City Council and

met seven times (February 6 (March 4); April 7; April 21; June 9; June 30; July 15; and August 27) to review survey findings in terms of the criteria for listing in the National Register of Historic Places, and to make recommendations for future management of historic resources. The Survey Review Committee members were:

Marvin M. Beck, A.I.A.: Educated at the University of Minnesota and UCLA, Mr. Beck has practiced architecture in California since 1955. Active in community affairs, he is a member of the Board of Directors of the Beverly Hills Chamber of Commerce, and for the past six years has been a member of the Beverly Hills Architectural Commission.

Patricia Reeder Eubank is a fourth generation Beverly Hills resident. Her great-grandfather, William Augustus Reeder, a former U.S. Congressman from Kansas, arrived in the community in 1912. An artist, Mrs. Eubank is active in the Beverly Hills Chamber of Commerce, the Beverly Hills Historical Society, and the Decorative Arts Council of the Los Angeles County Museum of Art.

Professor Albert Hoxie teaches Cultural and Intellectual History of Early Modern Europe at UCLA. He has occupied the same residence on North Roxbury Drive since 1929, giving him the "opportunity," as he states, "to see Beverly Hills go through a number of radical changes."

Marilyn Kritzer is an active community member who has resided in Beverly Hills for over twenty years. A member of the Society of Architectural Historians, Mrs. Kritzer is a retired professional social worker and has been involved in neighborhood and community planning issues.

Karl B. Schurz was born in Beverly Hills and attended local schools. Following his father in his profession, he joined the Karl Schurz Realty Company in 1961. Mr. Schurz is a past president of the Beverly Hills Rotary Club and a member of the boards of directors of the Beverly Hills Chamber of Commerce and the American Red Cross. An avid architectural photographer, Mr. Schurz has had tremendous experience with the built environment of the City.

Sally Sherman, a licensed contractor, is a past Chairperson and continues as a member of the City's Architectural Commission. Mrs. Sherman is an affiliate of the American Society of Interior Designers, the Association of Women in Architecture, and the Los Angeles Conservancy. She recently supervised the renovation of an Art Deco theatre in the Fairfax area of Los Angeles.

Pauline Stein has a doctorate in history from UCLA, and teaches at the college level. A consultant for documentary film projects and the author of a manuscript on Southern California New Deal art programs, Mrs. Stein was awarded a Dickson Art Fellowship by UCLA and a film development grant by the California Council for the Humanities. The current Chairperson of the Architectural Commission, she is also a member of the

Greystone Mansion Foundation and a former vice-president of the Southern California Chapter of the Society of Architectural Historians.

3.2: Survey Methodology.

3.2.1: City-wide Survey.

General guidelines for inclusion of buildings and other resources in the city-wide survey were used as follows:

An improvement* may be included in the city-wide survey of Beverly Hills architectural and historical resources if it meets one or more of the following criteria:

- A. It exemplifies, symbolizes, or manifests elements of the cultural, social, economic, political, or architectural history of the city.
- B. It has aesthetic or artistic interest or value, or other noteworthy interest or value.
- C. It is identified with historic personages or with important events in local, state, or national history.
- D. It embodies distinguishing architectural characteristics valuable to a study of a period, style, method of construction, or the use of indigenous materials or craftsmanship.
- E. It is representative of the work or product of a notable builder, designer, or architect.
- F. Its unique location or singular physical characteristic represents an established and familiar visual feature of a neighborhood.
- G. It contributes to the continuity or character of a visually or thematically cohesive street, neighborhood, or area.
- H. It has integrity as a natural or man-made environment that strongly contributes to the well-being of the people of the city.

A city-wide survey was conducted by the consultants to develop a base list of potential architectural and historical resources throughout the city. Using parcel and address maps provided by the City, the community divided into six

*An "improvement" means any building, structure, place, site, work of art, landscape feature, plant life, scenic condition, or other object constituting a physical addition of real property or any part of such addition.

survey areas (see Appendix). They were:

- Area 1, known as the "industrial area";
- Area 2, the single-family residential area north of Santa Monica Boulevard, exclusive of Trousdale Estates;
- Area 3, a single- and multi-family residential area south of Santa Monica Boulevard and north of Wilshire Boulevard, including strip commercial development on Robertson and La Cienega Boulevards;
- Area 4, the residential areas bordered by Wilshire Boulevard on the north and the City limits on the east, west, and south, including strip commercial development along the major streets of Robertson, La Cienega and Olympic Boulevards, and South Beverly Drive;
- Area 5, the City's historic commercial core and Wilshire Boulevard;
- Area 6, a single-family residential area known as Trousdale Estates, in the northeast section of the city.

A windshield survey identified the historic building stock of each area. Buildings of marginal architectural quality or interest, impaired design integrity, which were constructed after 1945, or which had non-existent neighborhood context were not included in the survey. The survey team always included at least three people trained in resources surveys, architectural history or planning. In the field, the team used a "field survey analysis" form prepared by the consultants in conjunction with City staff. Data recorded in the field were:

1. Address: The address of the property as it appeared on the curb or on the structure itself. If the structure had more than one address (i.e., corner properties), all addresses for a given structure were noted if visible. Addresses were subsequently changed in the documentation according to usage in official records.
2. Use of Property: Single-family dwelling, multi-family dwelling, commercial, institutional (churches, schools, community facilities), industrial.
3. Primary Exterior Building Materials: Brick, stucco, wood, concrete, steel or glass. This applied to the facade of the structure as viewed from the street. Spanish Colonial Revival residences, for instance, would usually be listed as "stucco."

4. Condition: Good, fair, or poor. The majority of the structures surveyed appeared to be in good condition, that is, appeared sound and well maintained. If a building showed a degree of disrepair or neglect, its condition was deemed fair. Only structures which were severely dilapidated were rated as poor.
5. Alterations: Alterations to the original structure may have included additions, changes in openings, new windows or doors, or changes in exterior materials. While most structures which did not retain their architectural integrity were not included in the survey, a number of buildings which had been modified were included if they were part of a neighborhood grouping or if the alterations appeared reversible. The word "Major" was used to denote structural additions (second stories, for example) or altered openings. An example of a "Minor" alteration would be window replacement or some materials changes. If the structure remained substantially intact and retained its original appearance, or if well-designed alterations compatible with the original design had been made, the survey team recorded no alterations. Only exterior changes were noted.

Each street was mapped and its general appearance and features noted. Local histories were read in order to identify buildings which were either of impaired architectural significance or not visible from the street but of potential historic importance.

3.2.2: Research.

The field analysis forms were compiled in alphabetical order by street name within each of the six areas mentioned above. The forms were then given to the team member responsible for site-specific research, who proceeded to add:

- 1) the parcel number and/or the legal description for each of the surveyed sites. This data was obtained from the Los Angeles County Tax Assessor's 1985 Local Roll.
- 2) original building permit number and date. Building permits are indexed by address in a binder in the Building Department. Permits are recorded in chronological order. Building permits have been retained by the City since August 1918. Structures which preceded that date were researched in the Los Angeles County Archives for the date of first assessed improvement.
- 3) Original owner/architect/builder. This material was also taken from the original building permits for most sites. When the source-specific

research was obtained and indexed (see below), missing or incomplete building permit data was supplemented.

Source-specific research was extremely helpful in expanding the knowledge about the City's built environment. Supervised by the consultants, volunteers systematically read and indexed the Beverly Hills Citizen (May 1926 - December 1939 and a few issues from 1923), Architectural Digest (1921 through 1939), Architectural Record (1905 through 1939), California Arts and Architecture (1929 through 1939), and Pacific Coast Architect (1924 through 1929). Selected years of City Directories were consulted in order to build a profile of the residential composition of certain neighborhoods. Local histories were reviewed for references to identified persons or buildings. Clippings and photographs from the Beverly Hills Public Library were reviewed. The material in Bison Archives, a private collection of film industry-related memorabilia, was searched. Coordinators reviewed a portion of the archives of the Beverly Hills Historical Society. The resulting collection of material is one of the most comprehensive resulting from a survey to date.

3.2.3: Photography.

Black and white photography assignments were prepared for those volunteers who had completed the identification procedure. Packets were assembled to include a specific assignment by street in each area (i.e., the 500 to 700 blocks of North Roxbury Drive). Volunteers were asked to photograph the facade of each structure listed on the city-wide survey which was visible from the street. Film and assignment sheets were returned to the coordinators for processing, and a proof sheet printed. These proofs constitute a clear record of each street's historic resources and their condition. A photo number for each structure was recorded on the city-wide survey field analysis form to facilitate retrieval.

3.2.4: Sites not visible from the street.

All properties not visible from the public right-of-way, whose existence was determined by street addresses, by addressed parcel maps, and from aerial photographs were included in the city-wide windshield survey for further investigation. After analyzing the data obtained from building permit files and research, coordinators developed a list of potentially significant properties which could not be seen from the street. City staff contacted the owner of record of each property by mail, requesting that the survey coordinators and team photographer be allowed to view and photograph the exterior of the building. If the response was positive, the team visited the site, took descriptive notes, and photographed the primary elevations. Forty-one sites were listed in this manner; twenty were inspected by the coordinators.

3.3: Inventory.

As the research phase for each area was completed, coordinators reviewed the data accumulated to date and recommended sites and groupings to be included in the inventory. Care was taken to provide a cross-section of the City's resources. The following considerations determined the types of properties recommended for inclusion in the inventory:

- Outstanding architectural quality representing a particular style or period.
- Age and scarcity of resources from the period.
- Institutional, social, and religious associations.
- Use or building type.
- Method of construction.
- Historic significance; association with a notable resident.
- Association with a prominent Southern California architect or builder.
- Intact neighborhood groupings.

Eight sites within the City had been surveyed in 1976 as part of a count-wide survey project conducted by the Los Angeles County Museum of Natural History. These eight properties had been documented on DPR 523s and were integrated into the 1986 inventory.

Each recommended site was presented, by slide, to the Survey Review Committee for evaluation. The Committee also made recommendations for sites to be included in both the city-wide survey and the inventory. Using the National Register categories established by the State (see Appendix), a numerical rating of 1 through 6 was assigned. For every site thereby evaluated a "5" or better, documentation on an individual or neighborhood historic resources inventory form (DPR 523) was prepared. Further research on these sites was

undertaken as required. All inventoried sites were then plotted on a series of base maps provided by the City.

The survey was a ten month effort, with the bulk of the time spent on research and architectural descriptions. The actual cost of the project is accurately reflected in the billing statements which accompanied the progress reports to the City, and in the amount of volunteer time expended (see Volunteer Information, Appendix).

In total, 2,790 structures were surveyed in the city-wide survey, of which 371 were documented in the final inventory.

IV. RESULTS

The following discussion of the results of the survey are organized and analyzed by survey area, (see map in Appendix) except for two thematic groupings and the community design features which are treated independently. A comprehensive, city-wide study, the survey identified 112 commercial buildings, 2,648 residential buildings, 15 institutional buildings, and 15 industrial buildings. From these categories, 32, 323, 13, and 3, respectively, were inventoried. Additionally, four community design features were included in the inventory. The majority of resources selected for the inventory were architecturally significant. A substantial overlap of architectural significance with historical importance was also noted.

4.1: Area 1.

As part of his original master plan for the city, Wilbur C. Cook included a small portion of land to be zoned for industrial use. The industrial "triangle," as it came to be known, was carefully separated from the residential areas so that none of its unsightly activities would intrude on adjacent neighborhoods. Two rail lines, one on Santa Monica Boulevard and the second on present-day Burton Way, formed its northern, western, and southern boundaries, with Maple Drive its border on the east. Originally intended as everything east of Canon, some of the industrial area was used for the building of the Civic Center, so that the current western boundary of the district is Civic Center Drive (formerly Alpine Drive). There are two north-south sidings within the area which connected the Burton Way spur to the Santa Monica rail line, so that the large-sized lots front on both a street and a rail siding.

Heavy industry played a minor role in the development of the area, which generally developed parcel by parcel in the boom years from 1922 to 1930. Original owners Ocean Foods Corporation, Oro Grande Lime and Stone Company, Standard Oil, Criterion Machine Works, and Southern California Gas Co., Woods Beekman/Sun Lumber Company and the Holsum Bakery had major facilities in the area. Several parcels were used by the City itself, one for an incinerator which burned the community's trash, another as a service yard and a third as a water treatment facility, the second in the City (see Area 4 for information regarding Plant #1). Designed by the firm of Salisbury, Bradshaw and Taylor in 1931, the three million gallon reservoir and plant treated water from West Hollywood wells.

Two buildings on Foothill (351 and 353) served (as one continues to do) the area's animal lovers with "the most modern facilities for the care and treatment of small animals." The Beverly Hills Dog and Cat Hospital advertised surgical facilities, a contagious disease ward and "current magazines of animal interest" for its patrons.

At 400 North Foothill Road, Southern California Gas Company built a service distribution office in 1939, designed by gas company architect Fred Alexander in the Moderne style. The complex consisted of a one story office and a large service yard for more than forty vehicles. Testament to the burgeoning growth of the Westside, the facility had clerical personnel, several adjusters, and a force of twenty installers.

Architects active in the area were H.L. Gogerty, a Hollywood designer whose Spanish Colonial Revival commercial structures decorated much of Hollywood; Allen Siple, designer of several buildings in Westwood Village; W. Asa

Hudson of Beverly Hills; and William J. Gage of Beverly Hills. Gage was associated for most of his career with Harry Koerner, and the firm designed several prominent structures in the City, including City Hall.

While the industrial district has been considerably eroded over the years, two sites still retain a major portion of their architectural integrity and are representative historically of the type of family-owned business which was located in the area. D.W. Payne and his son E.L. began Payne Furnace and Supply Company in a Los Angeles livery stable in 1915. In 1925, they moved the business to Beverly Hills. Called "one of the outstanding industrial enterprises in Beverly Hills," (Beverly Hills Citizen, 10-9-30) the company provided plumbing and heating units for many new residences and commercial projects. The original building at 336 North Foothill Road, designed by C.J. Smale in 1925, was extensively remodelled and enlarged in 1936 to accommodate the company's growth. The new Streamline Moderne plant facade was designed by William Gage combining, the Beverly Hills Citizen noted, "the picturesque with utilitarian" (11-10-36) and was to provide better manufacturing facilities, improved employee working conditions, executive office, auditorium, and product showrooms. In an article written for California Arts and Architecture (January, 1937), Gage described the challenge of renovating an industrial space in full operation. Cognizant of the plant's proximity to an exclusive residential area, Gage required that the modernization be "a harmonious treatment to meet the architectural development in its environs." E.L. Payne, a prominent citizen, was an active participant in various clubs and organizations in Beverly Hills and resided in a home designed by William Gage in Coldwater Canyon.

Another family enterprise was the B.E. Dayton Funeral Home, located at 417 North Maple. Dayton, a native of New York, established an undertaking

establishment in Hollywood upon his arrival in 1918. In 1926, he purchased the Beverly Hills firm of Cartwright and Wight. In 1930, he erected a \$100,000 funeral home on the present Maple Drive site. The Spanish Colonial Revival building, designed by the Austin Company of Los Angeles, was luxuriously appointed and contained a chapel, preparation rooms, offices, and a marble entrance hall with a tiled fountain. Dayton's son, Ralph, was also active in the business.

Fifteen structures in the industrial triangle are included in the city-wide survey. Ranging from utilitarian warehouses to company headquarters, they are representative of the styles and types of structures in the area during its prime period of growth.

4.2: Area 2.

The homes which gradually lined the gracefully curving streets and canyons north of Santa Monica Boulevard have established the Beverly Hills legend. These neighborhoods, known in the survey as Area 2, contain a wealth of architectural resources and an abundance of historic associations. Regardless of size, the homes and estates which were built forged a building type particular to this area. Certain amenities, including formal gardens, recreational facilities such as swimming pools and tennis courts, and servants quarters, either separate or integrated with the main dwelling, became the norm rather than the exception. Outbuildings could include extensive garages, guest houses, chauffeur's quarters, stables and kennels, and poolhouses and greenhouses. Those homes south of Sunset observed a deep setback, while those north of Sunset, often hidden from view from the street, perched atop knolls with extensive vistas of the basin and the ocean.

Designated as the single family residential zone in the Wilbur Cook 1907 master plan, Area 2 still retains several of the city's earliest homes. Tax assessment records indicate that at the beginning of 1908, four houses had been constructed in the survey area. They were:

- 601 North Canon Drive
- 619 North Canon Drive
- 703 North Canon Drive
- 718 North Crescent Drive

Three improvements, probably including some residential uses, had also been made by 1908 in the commercial triangle. By 1914, when Civil Engineer A.C. Pillsbury mapped the new town, the area north of Santa Monica was dotted with homes. A second map in 1920 charted the City's growth. In this year approximately 145 houses appeared in the area. Of these, at least forty-four remain

north of Sunset Boulevard, including seven on Canon Drive, nine on Beverly Drive, one on Rexford Drive, six on Crescent Drive, and one on Park Way. Other pre-1920 structures may exist, but were too altered to be included in the city-wide survey.

A thematic grouping of eighteen pre-1920 structures plus five individually significant residences which retain some degree of their stylistic integrity from the period of construction was documented in the inventory. These homes demonstrate the popularity of three architectural fashions. Craftsman bungalows, with their characteristic low, overhanging gables and natural materials were built prior to World War I in great numbers throughout Southern California. 718 North Beverly Drive, 517 North Canon Drive, and 801 North Rodeo Drive are the better remaining examples in the City. Although not built in Beverly Hills, the most outstanding example is 910 North Bedford Drive, designed by the premiere Craftsman architects Charles and Henry Greene. A second style, which combined the influences of the Mission Revival, Mediterranean, and Craftsman, was less widespread, but still seen in great number in nearby communities such as Hollywood. This hybrid is represented in Beverly Hills by 607 North Canon Drive. The style most closely associated with Beverly Hills in the teens and early 1920s, however, was the American Colonial Revival. Examples of this category are 515 North Canon Drive, presumed to be one of the "model" homes built by the Rodeo Land and Water Company, and 711 North Canon Drive. The American Colonial Revival in Beverly Hills achieved maturity with homes for Elizabeth Thomas (1006 Crescent Drive) (later owned by Carolyn and Silsby Spalding and lived in by H.D. Lombard); Herb Nacio Brown (616 North Beverly Drive); and Wheeler Oakman and Priscilla Dean (619 North Beverly Drive). In these a Southern plantation image conveyed the emerging elegance of the Beverly Hills lifestyle.

Eight additional notable pre-1920 residences still stand north of Sunset Boulevard. The home of Beverly Hills founder, Burton Green, at 1601 Lexington Road, was originally designed in an elaborately gabled Tudor Revival style and sat on several acres. Built in 1913/1914, the house has subsequently been modified and the property subdivided. An "Italian bungalow" was apparently designed by the prominent Los Angeles architectural firm of Sumner P. Hunt and Silas Reese Burns for department store heirs Harry and Virginia Robinson in 1910. Other sources attribute the design to Mrs. Robinson's father, Nathaniel Dryden, architect of the famed El Miradero, the lavish estate of Leslie Brand in Glendale. Owned and occupied by Mrs. Robinson until her death in 1977, the estate is listed on the National Register of Historic Places and its gardens, noted for its palm grove and other rare specimens, are now owned by the Los Angeles County Arboretum. A large Craftsman house set back from Sunset boulevard at the east end of town was built in 1914 by Lara Kirk. Later owned by silent screen actress Pauline Frederick and perhaps by Norma Shearer, the house still stands, although heavily altered, behind a dense screen of vegetation and a newer home.

Setting a trend toward large estates in the foothills, Boston banker Harry D. Lombard built an impressive baronial mansion on present-day Carolyn Way in 1916. Lombard had purchased the property in 1913 from H.D. Robinson, who in turn had acquired it in 1911. Although Lombard invested substantial sums in the improvement of the property, further improvements to the home were made by Silsby and Carolyn Spalding when they bought the residence now known as Grayhall in 1920. Architects Sumner Hunt and Silas Burns directed the remodelling effort. The spectacular "music room" installed by these noted architects is the centerpiece of the residence and was published in Architectural Digest in 1922. The Spaldings amassed large landholdings in the area,

and Grayhall's parcel originally encompassed sections of present-day Carolyn Way, Marilyn Drive, and Laurel Way. Carolyn was the daughter of Charles Canfield co-founder of the Rodeo Land and Water Company; Silsby became the City's first mayor in 1927 when the City government changed from a Board of Trustees to a City Council, serving on both from 1922 to 1929.

The residence that is credited with establishing Beverly Hills as the home of the movie community is, of course, Pickfair. Early records indicated that Lee A. Phillips built a structure valued at \$3,000.00 on the parcel of land that includes present-day Pickfair in 1911. Silent screen idol Douglas Fairbanks purchased the property from the Beverly Hills Corporation (E. Phillips, president) in 1919, and significantly enlarged the home in the English Arts and Crafts style; the new assessment reflected the improvements and was upgraded to \$30,000. While the construction was taking place, Fairbanks lived at Grayhall, which he rented from H.D. Lombard. Max Parker, an art director on several Fairbanks films, supervised the remodelling. In 1920, he brought his bride, Mary Pickford to live at "Pickfair" which became the social center of Beverly Hills. From the mid-1920s onwards the couple undertook an extensive remodelling program, using Pasadenean Wallace Neff as their architect. Partially as a result of these commissions, Neff enjoyed great popularity as "architect to the stars." Mary Pickford continued to change and refine her home after her divorce from Fairbanks in 1934 and marriage to Buddy Rogers in 1937, leaving the house with its present Georgian Revival appearance at the time of her death in 1979.

Following the lead of the "king and queen of Hollywood," numerous figures associated with the film world built or purchased residences in Beverly Hills. Closely associated with Pickford and Fairbanks in United Artists Studios, comedian Charles Chaplin built a residence less than half a block from

Pickfair at the intersection of Cove Way and Summit Drive. Named "Breakaway House," the Italian Renaissance estate, built by studio carpenters, was designed by Clinton B. Kolyar, a local architect with Belland Company. When the house was completed in 1923, the local press reported that "in accordance with Mr. Chaplin's wishes, each room of the house is of a different style. and mood, and each expresses a particular feature of the owner's character." The article continued to describe the Norman reception hall, Louis XIV living room, "rustic California redwood dining room, Chaplin's Florentine bedroom," and the "sunny Japanese breakfast room" (Beverly Hills Citizen, 10-623).

Slightly more of a piece was Buster Keaton's Italian Renaissance villa. Sited to take advantage of a commanding view, the house was bordered by terraced gardens and fountains which spilled dramatically down a slope to a poolhouse. Gene Verge, architect of the Jonathan Club in Santa Monica, created an elongated X-shaped plan for Keaton. Intricately patterned terra cotta and wrought iron embellished the architecture. Although this property, like many similar ones, has been subdivided, the house is substantially intact, minus a fountain and a vaulted ceiling.

The most palatial estate was created for comedian Harold Lloyd. Listed in the National Register of Historic Places, Greenacres is a forty-six-room mansion in the Italian Renaissance style which is surrounded by six acres of formal gardens, outbuildings, and a tennis court. It is entered via a large motor court, perhaps the ultimate expression of what has become a Beverly Hills convention. In addition to his illustrious career as a film comedian, Lloyd, like some of his contemporaries, took an active interest in the community, belonging to the Uplifters Club, the Los Angeles Athletic Club, and the Al Malaikah Shrine Temple, of which he became an Imperial Potentate.

Several other homes of movie personalities were documented as part of the inventory. Conrad Veidt, the star of The Cabinet of Dr. Caligari (1919), chose to build his home on a double lot on Foothill Drive south of Sunset Boulevard. It is distinguished not only by its scale but also by the quality and extent of its terra cotta ornament. Leading man Ronald Coleman's Tudor Revival home, located off of Summit Drive, contains a particularly fine library with a coffered ceiling. Coleman purchased the house from Mrs. Thomas Ince, who had in turn bought the nearly three acre estate and twelve room home from actress Corrine Griffith. Tudor Revival styling also characterized Marion Davies' first home in Beverly Hills on Lexington Road which was later the home of Columbia's Harry Cohn. Broadway actor turned screen idol Hobart Bosworth built a large Spanish home on four acres in 1926 near Sunset Boulevard and Hillcrest Drive. In 1934, William Powell acquired the property from Bosworth and commissioned architect James Dolena to remake the house in the Hollywood Regency mode. Powell added a sunken garden, a new pool and a bathhouse with a theatre, a pergola-covered spectators gallery above sunken tennis courts, and a players' gallery, resulting in the quintessential star's home.

Not to be outdone by the onscreen performers, the behind-the scenes executives created their own often lavish Beverly Hills residences. Among the first to arrive were Charles and Al Christie who purchased some prime acreage on Sunset boulevard. The Christies, who were the first to locate their studios in Hollywood, later became real estate entrepreneurs. Known as "Waverly," the 1925 mansion was a splendid Tudor Revival design of steep gables and decorative halftimbering. Columbia Pictures co-founder, Harry Cohn, was associated with two residences included in the inventory: the aforementioned Marion Davies home (1700 Lexington Road), and the Robert I. Rogers house at

Crescent Drive and Lexington Road. Robert Farquhar, the architect of the latter house, was trained at Harvard, M.I.T., and the Ecole Nationales des Beaux Arts. He is most famous for the restrained Classicism of his designs for the Clark Library (Los Angeles, 1924) and the California Club (Los Angeles, 1930). Pasadena architect Roland Coate was particularly active in Beverly Hills, and in 1933 and 1936, respectively, produced American Colonial Revival designs for David O. Selznick and Jack L. Warner, perhaps Hollywood's most famous independent producer and the son-in-law of Louis B. Mayer, Selznick is remembered as the producer of Gone With the Wind. The Selznicks entertained lavishly and often, and photographs of these events in the popular press helped to mold the public perception of Beverly Hills. With his brothers Harry, Sam, and Albert, Jack Warner established the Warner Brothers Studios in 1917. Their production of The Jazz Singer in 1927 changed the industry and sounded the death knell for silent films. The success of The Jazz Singer was followed by a string of gangster, adventure, and melodrama movies in the 1930s, and enabled Jack to purchase substantial acreage on the west side of Beverly Hills. Still owned by the Warner family, the estate is the largest unsubdivided property from the era. A few years before Warner moved to the City, rival Sam Goldwyn built a Colonial Revival styled home designed by Douglas Honnold. One of the pioneers of the Hollywood film industry, Goldwyn was involved with his then brother-in-law Jesse Lasky and Cecil B. DeMille in the production of Hollywood's first feature length film, The Squaw Man (1913). Subsequently he became an independent producer, and is most famous for his lavish costume dramas such as Wuthering Heights (1939).

Many directors made their homes in Beverly Hills as well. King Vidor, Raoul Walsh, Jean Renoir, Ernst Lubitsch, and Tod Browning were among that fraternity. One of the larger homes was built by Howard Hawks in Benedict

Canon in 1932. Myron Hunt and H.C. Chambers were the architects. Hunt, along and in partnership with Elmer Grey and H.C. Chambers, designed numerous important buildings, including Occidental College, the Pasadena Public Library, and the Henry E. Huntington residence in San Marino. Hawks is remembered as one of the most prolific and versatile of Hollywood's directors. Awarded an honorary Academy Award for his cumulative achievements, his work includes Sergeant York (1941), The Big Sleep (1946), and Red River (1948).

Representative of this area of Beverly Hills identification with the entertainment industry, the 900 and 1000 blocks of North Roxbury Drive contain several homes with famous associations. Among the personalities who live or have lived on this two block stretch are: Lionel Barrymore, Richard Barthelmess, Monte Blue, Wallace Beery, James Stewart, Lucille Ball, Jack Benny, Jose Ferrar and Rosemary Clooney, Constance Bennett, Eddie Cantor, Rita Hayworth, Dorothy Parker, Oscar Levant, Ira Gershwin, Hedy Lamarr, and Jean Crain.

Legendary Marlene Dietrich, brought to Hollywood from Germany in 1930 by director Josef Von Sternberg, lived for several years on North Roxbury Drive. Academy Award winner for his performances in Dr. Jekyll and Mr. Hyde (1932) and The Best Years of Our Lives (1946), actor Frederic March built a Norman Revival house designed by Wallace Neff in 1933. Fred Astaire commissioned Roland Coate to build his sumptuous Mediterranean villa atop Summit Drive in 1935.

Several successful businessmen, some who came to Beverly Hills for second homes or to retire, contributed noteworthy residences to the City's architectural legacy. E.L. Doheny Jr.'s Greystone (see Section 1.2) is probably the most well-known while the De Botiller house is a prominent landmark on Sunset boulevard. Although the Bishop/Hellman House has been demolished,

its gatehouse, pergola, and stone retaining wall remain. A.M. Edelman, architect of the Wilshire Boulevard Temple and consulting architect of the Shrine Auditorium, was listed as the architect. George Kolb, who retired from the baking industry on the East Coast in 1924, built an expansive Spanish Colonial Revival estate on a knoll overlooking the city in 1927. Harry E. Werner was his architect. The career of Werner, one of Beverly Hills's most prolific local architects, was highlighted by the survey. An adept practitioner of revival styles, Werner faded from public awareness in the late 1920s and 1930s.

One of Beverly Hills's great distinctions is that the financial circumstances of many of its residents allowed them to engage the services of most of the Southland's finest architects. In addition to those already mentioned, Beverly Hills contains examples of the residential work of Carleton Winslow; Johnson, Kaufmann and Coate, both singly and together; John Byers; Ralph Flewelling; Paul Williams; Walter and Pierpont Davis; H. Roy Kelley; Arthur Kelly, alone and with Joe Estep; Sylvanus Marston and Garrett Van Pelt, alone and in partnership with Edgar Maybury; A.C. Martin; Koerner and Gage; S. Charles Lee; and Gable and Wyant.

Winslow's talented interpretation of the Spanish Colonial Revival style goes back to his association with Bertram Goodhue as the architects of the 1915 Pan Pacific fair in San Diego, a fair generally credited with starting the preoccupation with Spanish architecture in California. Winslow's commissions include the Los Angeles Public Library (in association with Goodhue), the Pinkham residence in Benedict Canon, and numerous Los Angeles area churches, among them the Community Presbyterian Church of Beverly Hills and the First Baptist in Pasadena. He served briefly as president of the Los Angeles Municipal Arts Commission.

Architects Reginald Johnson, Gordon Kaufmann, and Roland Coate had a profound impact on Southern California architecture in the 1920s and 30s. In partnership (1920-1925) and individually, the three were responsible for a series of public buildings (among them Beverly Hills's All Saints Episcopal Church, the Atheneum at Caltech, the Los Angeles Times Mirror Building, the Pasadena Town Club), and upper class residences which set the tone for renditions of period revival styles, particularly Spanish and yet were simple and elegant in design. Residential commissions in this area of Beverly Hills include the Lawler house on North Crescent Drive and the extensively published Milton Getz estate near Coldwater Canyon..

John Byers, Santa Monica's most prominent local architect, was a former high school teacher who sought to highlight the colonial past of California with his adobe structures for prominent Santa Monicans. He came to the attention of the Beverly Hills citizenry through his commissions for movie personalities such as Irving Thalberg and Norma Shearer, and Townsend Netcher and Constance Talmadge on Palisades Beach Road and his Norman Revival design for Shirley Temple in Brentwood. His work in Beverly Hills was more conservative; examples of his work in the Spanish Colonial Revival and Norman Revival idioms are still extant.

Ralph Flewelling, architect of the Beverly Hills post Office and the 1927 portion of the Hawthorne School, was noted for his classically derived designs for Mudd Hall and Harris Hall at the University of Southern California. In Beverly Hills he pursued an active career in residential architecture, and several of his commissions are clustered around North Linden Drive.

Paul Revere Williams, who began his career in 1923, was one of the most well-known architects in Los Angeles when he retired in 1973. Born in Los Angeles and trained at the University of Southern California, Tuskegee Institution, Howard University, and the Beaux Arts Institute of Design, Williams was the first black member of the American Institute of Architects, and later became a Fellow. His early fame resulted from his residential commissions, with the 1929 design of automobile magnate E.L. Cord's large Beverly Hills estate (demolished) marking a turning point. He is credited with numerous homes in revival styles in Beverly Hills, Bel-Air, Brentwood, Holmby Hills, and Hancock Park, many of which were produced at the behest of celebrities. Williams was also a skilled designer of commercial and institutional buildings; see Section 4.4.

Walter and Pierpont Davis also achieved fame as residential architects in the 1920s. The majority of their work was in the Spanish style, although they were adept at other revivals, especially the Norman and Tudor styles. St. John's Episcopal Church, at Adams and Figueroa, demonstrated their fluency in the Romanesque Revival. Courtyard housing was also a specialty of the Davis brothers. Beverly Hills contains a rare example of their work in the American Colonial Revival.

H. Roy Kelley trained at Cornell and practiced in New York, Chicago, Indianapolis, and Los Angeles. The recipient of numerous awards, the San Marino resident designed a handful of homes in Beverly Hills.

Arthur Kelly maintained his office in the Van Nuys Building on Spring Street. The majority of his work was in the Hollywood and East Hollywood communities, and ranged from Craftsman bungalows for Cecil B. DeMille to the Mediterranean style Hollywood Women's Club (demolished) to the English-style

Christie Hotel on Hollywood Boulevard. English revivals were his preferred metier; the large half-timbered estate of merchant Arthur Letts in Hollywood (demolished) was an example of his early work, while the O.B. English house in Beverly Hills (on North Alpine Drive) illustrates his mature use of the idiom.

Sylvanus Marston, Garrett Van Pelt and Edgar Maybury practiced together in various combinations from their Pasadena office during the years 1915 through 1941. The architects of the Grace Nicholson Building (now the Pacific Asia Museum), the Vista del Arroyo Hotel, and numerous fine homes, the firm is represented in Beverly Hills by three residential commissions.

A.C. Martin, founder of one of the oldest architectural firms in Los Angeles, built a residence on North Camden Drive in 1924. Known primarily for large scale commercial and institutional projects, the firm was responsible for the Ramona Convent (Alhambra; 1889); the Million Dollar Theatre (South Broadway; 1918); Los Angeles City Hall (in association with with John C. Austin and Parkinson and Parkinson; 1926-28); May Company (Wilshire and Fairfax, 1948), and the Department of Water and Power (South Hope, 1963).

Modern architects Richard Neutra, Harwell Hamilton Harris, and John Lautner were each responsible for homes in Area 2. Neutra, recognized internationally as one of the American shapers of the International Style, designed the Kronish House on Sunset boulevard in 1954. Harwell Hamilton Harris is one of a younger generation of architects who were influenced by Neutra; Harris's work, for example the Harold English house on Lago Vista Drive built in 1949, also shows the influence of Frank Lloyd Wright. John Lautner, as well, passed through Wright's sphere. The Familian House on Cove Way (1970) demonstrates Lautner's mastery of materials and space.

A significant cluster of homes designed by prominent architects is located on the 700 and 800 blocks of North Alpine Drive. Twenty-eight houses' built between 1927 and 1934, contribute to the historic character of this grouping. The work of several of the aforementioned architects, including Harry Werner, Garrett Van Pelt, Paul Williams, Koerner and Gage, and Wallace Neff are represented. In addition, examples of the designs from four architects with more specialized reputations are also present. Gerard Colcord and Marshall Wilkinson became known primarily for their residential commissions on the West Side. L.A. Smith's portfolio includes a substantial number of theatres and larger apartment buildings. Frederick Kennedy, Jr. was active for the most part in Pasadena, producing designs for residences and several churches. Partner in one of Los Angeles's premiere commercial architecture firms, Aleck Curlett built his own home, a substantial Mediterranean, on Alpine. Like most streets in Beverly Hills, Alpine has also been associated with notable residents, including Wallace Beery and Marie Prevost.

Other less intense concentrations of work by noted architects, such as on the 700 block of Maple Drive, are scattered throughout the survey area. However, a significant portion of this neighborhood was built by developers such as James Dickason and E.P. Dentzel. North Arden Drive, from 506 through 709, is illustrative of this phenomenon. Of the fifty contributing homes in this grouping, eight are associated with Dickason, who was usually listed as the owner, builder, and architect of the house. In accordance with the patterns observed throughout the area, which includes approximately 41 Dickason houses, Dickason purchased clusters of lots and proceeded to develop them with mostly Spanish style homes. E.P. Dentzel, who had arrived in Beverly Hills to pursue a career as a builder in 1923, immediately became active in the construction boom. He was deeply involved in civic life as well, and served as

City Treasurer in 1923 and subsequently as a City Councilman from 1933 to 1948. The city-wide survey in Area 2 identified approximately 25 houses with Dentzel, including one on Arden Drive. Other builders who constructed large numbers of homes included the Houseman Brothers, J.H. Hillock and Son, Carleton L. Burgess, Rene Riverre, and C.S. Arganbright; examples by each of these are located in the North Arden grouping. In addition, architects Robert B. Derrah (Crossroads of the World, Hollywood, 1936) Colcord and Associates, William F. Staunton Jr., Paul Williams, and Wallace Neff designed dwellings on North Arden Drive.

No other single structure in the survey area had more impact on the City and the lives of its citizens than the Beverly Hills Hotel. This institution, developed by the Rodeo Land and Water Company in conjunction with Margaret Anderson, its first owner and manager, played a major role in attracting tourists and prospective residents to the area. One of several hostelries which dotted the Southland between San Diego and Santa Barbara, the hotel catered to wealthy Easterners who often spent several months in residence to avoid the chilly winters of their native states. It promised impeccable service, privacy, recreation and relaxation to its patrons. The architect of the Mission Revival hotel, opened in 1912, was Elmer Grey, a strong proponent of the integration of buildings with their surroundings. Grey's commissions in Southern California include a number of Christian Science churches, the Pasadena Playhouse (1925), the Huntington Gallery (1910) and the Wentworth Hotel (now the Huntington; with Myron Hunt; Pasadena, 1913). The hotel immediately became, and continued to be, the social center of Beverly Hills. Celebrities stayed in its private bungalows; royalty enjoyed its lush tropical ambience. Margaret Anderson brought much of her clientele from Hollywood with her and guests remained extremely loyal to the establishment. Mrs. Anderson

had no competition until the opening of the Beverly-Wilshire Hotel in 1928, but the two hotels quickly developed different personalities and the popularity of the older hotel did not suffer. Enlarged in 1949, it remains today one of the nation's premiere hotels.

Another meeting place for the community is the Beverly Hills Women's Club. The architectural firm of Gable and Wyant was commissioned to design the Club at the southwest corner of Benedict Canon and Chevy Chase in 1925. The team had designed several residences in the neighborhood, primarily in the Spanish Colonial Revival style, as well as commercial and institutional buildings throughout the Southland. Among their achievements are residences in Beverly Hills, Santa Monica and Hollywood, the several Los Angeles area schools (including Beverly Vista Elementary in Beverly Hills) and Hangar #1 at Los Angeles International Airport. The finely detailed Spanish building is the Club's first permanent home, members having met in private homes prior to its opening. Founded by 40 women of the City in 1916 for the dual purposes of fostering social contacts and promoting community service, the Women's Club joined the General Federation of Women's Clubs in 1924. Special "sections" enlarged the scope of activities to include dramatic readings, discussion of current events, a junior auxiliary, music, and French. The Club's philanthropic endeavors included a Red Cross unit during World War I, child welfare activities (including "securing worthwhile motion pictures for juvenile audiences"), and scholarships. The building continues to serve the Club today.

One consequence of research in Area 2 was the opportunity to clarify many commonly accepted anecdotes about the City. For example, the locations of several legendary estates were pinpointed, while others were apparently never within the official city limits at all. This latter group includes the

homes of Rudolf Valentino ("Falcon's Lair," 1436 Bella Drive), Thomas Ince ("Dias Dorados," thirty acres on Angelo Drive; Roy Seldon Price, architect), Fred Niblo ("Misty Mountain," eight acres at 1330 Angelo Drive; Wallace Neff, architect), John Gilbert (1400 Tower Grove Road), John Barrymore ("Bella Vista," 1400 Seabright Place), Fred and Francis Marion Thompson (16 Acres on Angelo Drive; Wallace Neff, architect), and Benjamin Meyer (Doheny Drive; Gordon Kaufmann, architect). Within the city limits, the homes of King C. Gillette (later Gloria Swanson, northeast corner of Sunset Boulevard and Crescent Drive), Walter G. McCarty ("Deodars," northwest corner of Crescent Drive and Lexington Road), Tom Mix (southeast corner of Benedict Canon Road and Summit Drive), Kirk B. Johnson (top of Alpine Drive), E.L. Cord (present day Cord Circle), and Max Whittier (northwest corner of Sunset Boulevard and Alpine Drive) have been demolished or substantially altered.

4.3: Areas 3 and 4.

With the exception of the land bounded by North Oakhurst Drive, Santa Monica Boulevard, the industrial zone, and Wilshire Boulevard, Survey Areas 3 and 4 comprise the first annexation made to the original City of Beverly Hills. Enacted by special election in 1915, the Rancho Rodeo de las Aguas Annexation brought the south and east city limits more or less to their current lines. Prior to annexation, these areas, described in the Beverly Hills Citizen (1-28) as "open fields of nominal worth," only contained two clusters of ranch buildings, located near Preuss Road (Robertson Boulevard) and Wilshire Boulevard, and in the vicinity of Gregory and South Canon Drives, respectively. A portion of Area 3 that was in the original City was leased by the Amalgamated Oil Company for tanks.

By 1920, the area was still undeveloped, but a local landmark had appeared. Built by a group of investors headed by Peck and Canfield, the Beverly Hills Speedway was located south of a grove of eucalyptus trees and Wilshire Boulevard, between Beverly Drive and what is now Spalding Drive. El Camino Drive took its original name, Speedway, from the track which was enthusiastically patronized by well-known car racers and thousands of fans.

The Speedway was demolished in 1924 to make way for Walter G. McCarty's plans for the development of what became known as the Speedway Tract. According to Pierce Benedict, McCarty's and his associates' purchases represented twenty-five percent of the land in the city, making McCarty still the second largest taxpayer in Beverly Hills a decade later. Nearly 194 acres were contained in the Speedway Tract (bordered by Beverly Drive, Wilshire Boulevard,

Moreno Drive, and Olympic Boulevard), which McCarty had bought from the Speedway Association, led by Silsby Spalding, Cliff Durant, and Jack Dansinger, for \$10,000 an acre.

McCarty had been raised in Southern California, and followed his father into the real estate business. Initially active in Los Angeles, with his first subdivisions made in 1903, McCarty entered into the world of Beverly Hills real estate in 1922. A few years later his success enabled him to build "The Deodars," a seven acre Mediterranean estate, demolished and subdivided in the 1950s, which occupied the northwest corner of Lexington Road and North Crescent Drive.

The following years were "boom" ones in the growth of Beverly Hills. New streets were laid out, residences and businesses constructed, new schools begun, and old ones enlarged to accommodate the mushrooming population. Signaling the optimism of the era, McCarty commissioned an elegant and elaborate apartment hotel at the northeastern edge of the old Speedway. The Beverly Wilshire opened to great community acclaim on New Years Eve, 1927 (see Section 4.4). Other major improvements in Survey Area 4 in these years were the Beverly Vista, Horace Mann, and Beverly Hills High public schools (see Section 4.6); the Good Shepherd and Berkeley Hall private schools; the Beverly Vista Community Church, and the First Church of Christ, Scientist (see Section 4.6); an architecturally and technologically distinguished water treatment plant in La Cienega Park; and the lavish new home of the Beverly Hills Club. Located on Roxbury Drive just south of Wilshire Boulevard, the two-story Spanish Colonial Revival clubhouse (now demolished) contained social and recreational facilities which were organized around a tiled patio. Member W. Asa Hudson was the architect of the clubhouse, and he served on the building committee

with others active in the local building industry, including architect William Gage and contractor James Cornelius.

The Beverly Hills Water Treatment Plant #1, located on a two block parcel bounded by La Cienega Boulevard, Olympic Boulevard, Le Doux Drive and Gregory Way, was completed in 1928. Designed by engineer Arthur Taylor, of Salisbury, Bradshaw, and Taylor, the reinforced concrete structure took its Spanish Colonial styling from the Terrazas estate, a traditional hacienda located in the Mexican countryside often visited by Taylor. Like the California mission compounds, haciendas were actually complexes of buildings: chapel, owners' quarters, service buildings, and workers housing. Each portion of the plant, the four story central unit, the two story filter unit, the aeration unit, and the clarification and sedimentation tanks, respectively, corresponded to the parts of the hacienda. The campanile, embellished with blind arcades, disguised a chimney which vented burnt off hydrogen sulphide gasses. Built for the purposes of treating and softening the City's water supply, the plant was the first of its kind on the west coast. The plant became necessary when the City, after defeating an attempt to annex it to Los Angeles in 1923, realized it had to depend on its own water supply. The Los Angeles section of the American Society of Civil Engineers has designated the Water Treatment Plant Number One as a historic civil engineering landmark. Unused since operations ceased in 1976, the plant, like the City Hall and school buildings, is among the most prominent architectural monuments in the City.

Growth in the City's commercial district, located in the triangle bordered by Santa Monica, Wilshire, and Crescent, began spilling over onto South Beverly Drive in the 1930s. One of the larger undertakings was the Beverly Hills Transfer and Storage Company at 217 South Beverly Drive. Founded by Stanley Anderson, Harrison Lewis, Harry Mortson, and James R. Martin, the

firm had opened for business in 1924. Under the subsequent leadership of Fred Nason, the company expanded dramatically along the West Coast, while maintaining its headquarters in Beverly Hills. In 1937, this Art Deco influenced, six story, concrete and steel structure, illuminated by vertical channels of glass brick (now replaced), was erected to the design of F.E. Stanberry. A two-story addition to the south was made in 1945.

What became the most well-known commercial improvement on South Beverly Drive was the intersection of Beverly and Charleville Boulevard. The "Four Corners" as it has come to be called, was developed by actress Corrine Griffith, a resident of the City who invested extensively in Beverly Hills real estate. Architect Allen Siple designed the first two buildings, located on the southeast and southwest corners, in the refined and delicate Colonial Revival style characteristic of contemporaneous architectural taste; these very similar structures were erected in 1938 and 1939. A year later, Griffith commissioned architect P.P. Lewis to produce plans for the northeast corner. The final corner was built in 1950, with Paul Hunter as architect. Like the Siple designs, the later two buildings were a stylized variant of the Colonial Revival. As an ensemble, the four buildings relate to each other in terms of style, scale, materials, and detailing, making the intersection a notable and cohesive achievement in urban design.

Two architects who were responsible for many elegant commercial buildings in Beverly Hills in the 30s and 40s were Douglas Honnold and H. Vernon Russell. An intact example of their work is located at 121 South Beverly Drive. Built in 1942, this two story brick building wedded Classical Revival imagery with the Moderne, creating a design remarkable for its sophisticated simplicity.

Another pocket of office buildings grew up near the intersection of Wilshire and Santa Monica Boulevards. One example, located at 153 Lasky Drive, is representative of the trend in Westside commercial development towards small scale, pedestrian oriented, courtyard buildings with a Spanish Colonial Revival theme. This phenomenon was most completely expressed in neighboring Westwood Village, whose growth paralleled that of Beverly Hills.

The vast majority of the development during the boom years in Beverly Hills in Survey Areas 3 and 4 was, however, residential. Multi-family housing was introduced, primarily in the first blocks south of Wilshire Boulevard, on some of the north-south streets west of Linden Drive, and east of Beverly Drive, and later, along and south of Olympic Boulevard. Spanish Colonial Revival duplexes were a strong favorite in the late 20s and early 30s. For example, one active builder, M. Waldo, reported the sale of fifty duplexes in Beverly Hills in the year and a half ending in October 1930 (Beverly Hills Citizen 1023-30, p. 5). An intact block of duplexes is located on Arnaz Drive, just north of Wilshire; another representative cluster is on the 400 block of South Bedford Drive. Fourplexes, eightplexes, and larger apartment buildings, also in revival styles of architecture, were concentrated in the strip south of the business district, creating a more urban character in this area. Typically such apartments ranged in size from singles to multiple bedrooms, some offering such amenities as furnishings, fireplaces, patios, two story plans, and maid service.

Single family housing, varying from typical revival styled bungalows to larger, more elaborate homes, continued to play a dominant role in the Beverly Hills landscape. Smaller homes tended to be built east of Beverly Drive on lots with 50 foot frontages and depths ranging from 115 to 150 feet. One street, the 100 block of North Carson, is notable for its developer, Pacific

Ready-Cut Homes, Inc. An outgrowth of the early Craftsman bungalow era in which numerous companies offered house designs, plans, and specifications through pattern books, Pacific Ready-Cut homes are scattered throughout the Los Angeles region. This block may be the only example of a Pacific Ready-Cut tract.

In fact, many of the single and multi-family residences in Areas 3 and 4 were built by developers. Some of the most active, either as owner, builder, architect, or any combination of the three, included: Herbert Riesenberg, Albert Rothenberg, Walter Bollenbacher, M. Burgbacher and Sons, Lincoln Mortgage Company, R.F. Wade, C.I. Harter, Joe Endemiller, M. Waldo, and S. Backus. This pattern of development resulted in a curious aspect of building documentation. Many builders, instead of filing specifics for each building they constructed with the Building Department, simply noted on the permit that it was a duplicate of another permit. For example, the permit for 257-59 South Spalding Drive, issued to H. Trott, another active developer, indicated that it was a duplicate of the permits for 209-11, 217-19, and 244-46 South Spalding, and 435 South Bedford Drive. Thus, similarities in designs and plans can be detected throughout the two areas.

Additionally many architects were involved in residential building design, although more so in Area 4 than in Area 3. Some were architects of wide repute, such as Paul Williams, Ralph Flewelling, H. Roy Kelley, S. Charles Lee, Wurdeman and Beckett, W. Asa Hudson, and Gable and Wyant. The most well represented architects were Eric Black, with at least 17 buildings to his credit, and Harry Werner, with 14 documented buildings. Additionally, Area 4 contains examples of work by two Southern California architects with national reputations, each of whose work has been considered uniquely personal

and avant garde for their time. Lloyd Wright designed the one story, Expressionist home at 436 South Spalding Drive in 1961. Frank Gehry recently completed the flamboyantly colored and tiled penthouse atop 440 South Roxbury Drive, an apartment building originally built in 1964.

One portion of the old Speedway Tract stands out as the most intact neighborhood of single family homes in the city. Bordered by Linden and El Camino Drives inclusively and by the south side of Charleville Boulevard and the alley north of Olympic Boulevard, the neighborhood contains 192 lots, of which 157 still contribute to the historic character of the area. Most of the lots are 60 by approximately 125 feet, allowing for substantially sized homes with consistent setbacks. Highly homogeneous in appearance, the neighborhood features predominantly Spanish Colonial Revival designs. The vocabulary of the style is effectively utilized, with variations on enclosed courtyards, arched openings, leaded and stained glass, porte cocheres, and grilles adding interest to ubiquitous stucco walls and red clay tiles roofs. Interiors were embellished with beamed and/or stencilled ceilings, and with patterned tiles. Most houses are two stories in height. Built by many of the same architects and developers cited above, the neighborhood was largely completed by 1931. Most construction took place in 1928-1930, with the earliest two houses, which date to 1926, located on El Camino Drive. In addition to its architectural quality, the neighborhood is notable for its lack of intrusions and for the relatively restrained and sympathetic character of its alterations.

Overall, Areas 3 and 4 contain approximately half of the sites listed in the city-wide survey. While pockets of new construction are present, many streets and clusters remain from the primary period of growth. Although not

as architecturally distinguished as Areas 2 and 5, these areas are still representative of the architectural trends and development patterns that shaped Beverly Hills.

4.4: Area 5.

"Beverly Hills has defied the commercial urge of the times and has firmly and definitely set the bounds for the business district," declared a real estate brochure published by the Frank Meline Company early in the 1920s. Just as in the case of the industrial district, the adjacent commercial "triangle" had definite and distinct boundaries: Santa Monica Boulevard and the railroad tracks on the north, Rexford Drive on the east and Wilshire Boulevard on the southwest. With the exception of spurs south of Wilshire on Beverly Drive and the eastern portion of Wilshire Boulevard to the city limits, the majority of commerce took place within the twenty square block area known as the "triangle."

4.4.1: The Commercial Triangle

The earliest improvements in the district are somewhat obscure. It is known that the first commercial building housed a grocery and butcher shop near the Pacific Electric station (Canon and Santa Monica) run by the postmaster George Brusso. The Rodeo Land and Water Company erected the Peck Building on the southwest corner of Beverly Drive and Santa Monica in 1907. This Tudor structure, the community's first "landmark," was razed in 1929 to make way for a bank. During World War I a community store was in operation. The first drug-store (Homer's) opened in 1920; the first furniture store in 1921. The first business block in the City is attributed to J.L. Kennedy and William Canfield, built in the 9400 block of Santa Monica Boulevard. According to historian Benedict, between 1921 and 1923, the City of Beverly Hills ranked eleventh in the state, in terms of building activity, yet only eight business buildings were erected. By 1934, there were 291 commercial structures.

While the growth of the business district was lethargic before World War I, the activity of the 1920s proceeded with lightning speed. Investors embarked on a marathon construction campaign which resulted in a fifteen year buildout of the triangle. The relatively small lots, mostly 50x150 feet, led many syndicates to assemble parcels. Several citizens, among them realtors Leland Reeder, J.A. Cornelius, Karl Schurz, Sr., and George Elkins, were responsible for blocks of one- and two-story storefront complexes. Other investors like Stanley Anderson, manager of the Beverly Hills Hotel, and the son of its owner Margaret Anderson, built larger buildings on corner sites. Few exceeded six stories. The prevailing architectural style was the popular Spanish Colonial Revival, with a generous sprinkling of Tudor, French, and Art Deco designs added for variety.

The principal center of commerce in the early years was Beverly Drive. This thoroughfare housed a number of markets, drug stores, clothiers, and financial institutions. Regeneration appears to have been constant; buildings were razed or remodelled every ten years or so to keep abreast of current design trends. The result is that, while many structures have played an important role in the history of commerce for the city, few display their original architectural characteristics. Among the buildings which have retained a substantial amount of architectural integrity are the two-story Spanish Colonial Revival structure at 357 and the W.D. Longyear Building at 370. The latter was first designed in 1927 by the prestigious architectural firm of Morgan, Walls, and Clements, as an Italian Renaissance style bank building which was to house the Liberty Bank. The bank building was apparently never built, and in 1931, the same architects, in keeping with the City's new, more sophisticated image designed a new Art Deco structure for the corner site, adding five stores to the south. Longyear, vice president of Security

First National Bank and a Beverly Hills resident, developed several commercial properties and gave the City the "Hunter and Hounds" statue in Beverly Gardens Park. Other prominent structures on the street included the Anderson Arcade at 450, built by Stanley Anderson; the picturesque Peck Building at 469, the City's oldest office complex, razed in 1929 to be replaced by the imposing six-story First National Bank Building when interest turned "to larger and higher type buildings" (Beverly Hills Citizen, 6-27-29); and a series of Spanish Colonial Revival building built in the mid 1920s--the Erb Building, and the Chamber of Commerce Building (9441 Santa Monica Boulevard) built by Jack Warner in 1928. At the end of the decade, a number of Art Deco structures shared the street with their period revival counterparts, among them the Bolger Building at 351, and the Leland P. Reeder Building at 404. Thespians Sidney Franklin, Corinne Griffith, and Jack Haley invested a portion of their movie earnings in real estate on the street.

One of the most important edifices on the street was the Beverly Theatre (206 North Beverly Drive), a Moorish masterpiece constructed in 1924 by L.A. Smith, a local architect who specialized in neighborhood theatres. The Beverly's imposing onion dome made it a landmark at the intersection of Wilshire and Beverly Drive. The first major theatre in the City, the Beverly was part of the trend to flamboyant designs that set the tone for entertainment facilities of the era. Together with the Egyptian and Chinese theatres in Hollywood, the Beverly was a favorite with entertainment industry personnel for previews and premieres. Now heavily altered, the building provides only a glimpse of its former grandeur.

In the mid-1920s, substantial buildings began to appear along Brighton Way, particularly at the intersection with Camden. Designed in the Spanish Colonial Revival style, these buildings had professional office space on the

upper floors with commercial uses on the ground floor. Most were two to three stories in height; some were as tall as five stories. The particularly strong grouping at Camden serves as a visual reminder of the period in which the City was emerging as one of the most prestigious locations in Southern California. The group includes 9601, a five story Churrigueresque structure known as the Beverly Professional Building; 9525, the two story Camden-Brighton Building; and 368 Camden, the Beaumont Building. On the fourth corner the post office stood until its removal to the present facility on Canon.

The Beverly Professional Building was designed by Harry Werner for real estate entrepreneurs Guy K. Harrison and George Cordingly and represented an investment of \$250,000. The building contained sixty office suites, and immediately became the address of choice for those in the medical profession. Its neon roof sign was the largest in the state, 35 feet high and 17 feet long, and was visible for several miles. The ground floor housed the requisite pharmacy and several fine retail establishments, one of which, Livingstones', boasted an attendance of 1,500 at its invitation-only opening in 1927. Across the street on the northeast corner was the Camden-Brighton Building, a project of Midway Investment Company, owned by realtors George Elkins and Harry Kem. Designer of the well appointed Spanish Colonial Revival building, whose original renderings included a corner tower, was Claude K. Smithley. Completed in 1930, the structure contained eight stores and second floor office space. In addition to its corner entrance, there was a large arched entrance on Brighton. On the southeast corner, the Beaumont Building was designed for motion picture director Harry Beaumont by architect Harry Werner. This building, too, was designed in the Spanish Colonial Revival style, and had an abbreviated tower with arched openings, wrought iron railings and a red tile roof. Upon its completion in 1928, the corner portion was

occupied by Ever Ready Drug Company. Originally containing eighteen shops and studios, the Beaumont Building boasted a third floor patio and was called "one of the most unique shopping centers in Beverly Hills." The southwest corner was the location of a two-story Spanish Colonial Revival post office designed by Gable and Wyant.

The use of business buildings in the triangle was generally limited to neighborhood service facilities. There was a heavy concentration of automobile showrooms, garages, and service stations, which have since disappeared; several markets had stores there; and decorators, furniture stores and clothiers catered to the conspicuous consumption that was a part of the Beverly Hills lifestyle of the 1920s and 30s. Among the structures in this category which are still standing today are:

- 209 North Canon Drive, the Dr. Mae Wilson Building, a four story Art Deco storage building designed as a fireproof storage facility by J.W. Stromberg and Industrial Construction Company in 1926;
- 420 North Canon Drive, the Pioneer/Premier Market, a one story Moderne grocery constructed in 1938, designed by Godfrey A. Bailey;
- 302 North Rodeo Drive, a three story Classical structure built in 1935 by J.R. Moiso and Ray P. Stahmann. The original tenant was Eddie Schmidt, "tailor to screen celebrities and notables from every part of the world."

Located on the rail line at Santa Monica Boulevard, the Artists and Writers Building at 9501 Santa Monica Boulevard occupies a special place in community history. Like the Beverly Professional Building, the Artists and Writers Building provided space for people of like professions to have offices. The four-story structure was designed by Roy Seldon Price and Gable and Wyant in the Spanish Colonial Revival style. Completed in 1924, the building has been in continuous use by creative professionals ever since. While the street facade has been modified, the rear elevation retains most of the original detailing. At 9441 is a business block built by Jack L. Warner

in 1928. Located at the northernmost end of Beverly Drive, Warner's two-story Spanish style edifice was at the center of commerce. A substantial portion of the second floor was occupied by the Chamber of Commerce; the rest was leased by motion picture producers and other professionals. The Karl Schurz Realty Company has continuously occupied one of the storefronts since the building opened in 1928.

Two other structures of architectural importance to the area are contained within the triangle. The first is the complex of buildings located on North Crescent Drive, the offices of the Music Corporation of America, designed by Paul Williams in 1937. The architecture of this elegant Colonial Revival grouping was befitting the image of a major entertainment corporation and is considered a fine example of corporate architecture in the Thirties. Williams was at the height of his career, and his popular period revival designs were sprinkled throughout the residential sections of the city. The triangle also contains a late example of the work of master architect Frank Lloyd Wright. Anderton Court, located at 332 North Rodeo Drive, was completed in 1953. The court of shops is a free form design of reinforced concrete. Ornamentation of the building pioneered the use of fiberglass reinforced plastic. Although not built entirely to the architect's specifications, Anderton Court is highly significant as the only example in Beverly Hills of the work of the acknowledged master of American architecture.

4.4.2: The Architects

During its primary period of development, a handful of architectural firms were responsible for the overall image of the commercial district. Mostly local firms, the architects produced some very fine examples of Spanish

Colonial Revival, Art Deco, and Streamline Moderne designs. Often they remodelled a facade several times for the same client as the popularity of styles changed. Among the most prolific firms were those of W. Asa Hudson, Harry E. Werner, Gable and Wyant, Koerner and Gage, Norstrom and Anderson, and later Douglas Honnold and George Vernon Russell.

W. Asa Hudson was the first architect to locate permanently in Beverly Hills, beginning his practice there in 1920. He built several buildings for Stanley Anderson, including the Arcade Building on North Beverly Drive. A certified architect and member of the American Institute of Architects and Allied Architects of Los Angeles, Hudson's contributions to the business district, according to period journals, included a heavy concentration of Spanish Colonial Revival designs on Beverly Drive: the Reeder Buildings at 404 and 417 North Beverly (1926 and 1929); the Bolger Building (1928/1937); the Loud Building (1929); and the Beaudette Building at 416 North Beverly Drive (1927).

Harry Werner opened his office in Beverly Hills in 1921. In addition to many residences, newspaper references indicate that Werner was responsible for several major commercial structures, including both the Beverly Professional Building (1926) and the Beaumont Building at the intersection of Camden Drive and Brighton Way (1927); the Erb Building at 327 North Beverly Drive (1926); the Johnson Building at 409 North Canon; the Jack Haley Building at 475 North Beverly (1938 remodel); the Beverly Medical Center at 303 North Canon (1936); the Kraus Building at 403 North Canon (1927/1936); a drive-in market at 463 (1928); the Stabler Building at 468 North Canon (1930); and a French style building at 444 North Camden (1935). Equally at home in both period revival and Art Deco styles, Werner built a reputation for craftsmanship and quality of design. Werner was trained at the University of Southern California, spent several years with various Los Angeles architects until he served in World War

I, observing in Europe the architectural traditions which later influenced his designs.

The firm of Harry Koerner and William Gage was founded in Los Angeles in 1912, and maintained an office in the Van Nuys Building. Koerner received some of his early training from noted New York architect Stanford White. Specialists in florid Spanish Renaissance designs, Koerner and Gage did many fine residences in Beverly Hills. In 1926, the firm relocated in Beverly Hills to a building of their own design, the Kennedy-Pritchard Building at Santa Monica Boulevard and Camden Drive. Their institutional commissions include the Beverly Hills City Hall and Central Fire Station. Sometime in the early 1930s, the partnership dissolved, but William Gage continued to design buildings such as those at 427 North Canon Drive for the Beverly Hills Citizen and 444 North Canon for Stanley Anderson.

The Los Angeles firms of Gable and Wyant, and Norstrom and Anderson also contributed to the Beverly Hills commercial district. Gable and Wyant designed a post office on the southwest corner of Brighton Way and Camden Drive, and the Beverly State Bank at Canon Drive and Burton Way (both no longer extant), collaborated with Roy Seldon Price on the Artists and Writers Building at 9501 Santa Monica Boulevard, and were the architects of the Beverly Hills Women's Club and several residences in the City. Norstrom and Anderson were responsible for the original designs of the bank structure at 406 North Beverly Drive and buildings at 9661, 9683, and 9731 Santa Monica Boulevard. Both were active throughout Southern California. Gable and Wyant designed a number of institutional and industrial structures, including various schools and the first hangar at Los Angeles International Airport; Norstrom and Anderson were active in the Westwood Village and Santa Monica areas.

Thus, the development of the commercial triangle by a handful of developers and talented architects gave the district a concentration of quality structures designed in the Spanish Colonial Revival, Art Deco, and Moderne styles which were in keeping with the image the City was trying to create of a sophisticated, urbane suburb. The scale of these buildings remained small. Continuous remodelling has eradicated any visual continuity, but fine examples of each firm's work from the 1920s and 30s do remain.

4.4.3: Wilshire Boulevard.

In the early 1920s Wilshire Boulevard began to develop as a major thoroughfare linking downtown Los Angeles to the sea. Several segments of the boulevard claimed the latest in retail establishments and high-rise housing. The street was automobile-oriented, and the establishments which grew up along the route to Santa Monica were not necessarily catering to a local clientele but an increasingly mobile population from various parts of the region. By the mid-1920s suburban centers were firmly established near Westlake Park, the Miracle Mile, and Beverly Hills. Most of the boulevard was improved with one- and two-story retail establishments and automobile showrooms designed in commercial vernacular or Spanish Colonial Revival styles. By 1929, however, a new look was occurring along the street. High-rise financial, entertainment, retail, and office facilities sprang up, most of them designed in the sophisticated Art Deco and Streamline Moderne styles then in vogue. Many of the upscale retailers adopted a more Classical variation of Moderne, known as "Regency." The Beverly Hills portion of the Wilshire Corridor is particularly rich in buildings of this type.

One of the best remaining examples of Spanish Colonial Revival architecture on the street is the Clock Market, designed by C.W. Wilson and Sons in

1929. The L-shaped market was set into the northeast corner of Hamilton and Wilshire. Parking was provided in front. Its most prominent feature was the namesake clock tower. Unlike the markets of today, each department was operated by a different tradesperson. By 1939, the usage of the structure had changed to become an automobile showroom, a use it maintains today.

One of the most important components of the Wilshire Boulevard economy was its entertainment facilities. Two neighborhood theatres, the Regina Wilshire (8554) and the Elite (9036) were built in 1936 by B. Marcus Priteca and Wilfred Verity, respectively. Both are one-story Art Deco houses with adjacent storefronts. The Regina featured a stylized marquee and central tower. Its creator, B. Marcus Priteca, was perhaps the foremost theatre designer of the 1920s and 30s. The 800 seat auditorium boasted the latest in sound equipment and design. The Elite's owner felt that his establishment would be "one of the most comfortable in Southern California, due to the fact that the seating arrangement will allow considerable (sic) more space between seats than the average theatre and that the air conditioning will entirely eliminate annoying drafts." (Beverly Hills Citizen 11-6-36) General admission was \$.25 for a double feature. In addition to the two neighborhood theatres, two larger auditoriums were built to serve as first-run houses on Wilshire. The Fox Wilshire Theatre at 8444 was housed in an elegant eight-story Art Deco structure designed by S. Charles Lee in 1930. Its first feature film was "Animal Crackers"; the Chamber of Commerce sponsored the opening. Seating 2,500 patrons, the theatre was the third largest in Los Angeles at the time of its opening. Lee, one of America's most famous theatre architects, designed over 400 theatres, many in the Art Deco style. The Fox Wilshire made its debut in 1930, and was followed shortly thereafter by the equally opulent Warner Brothers Theatre at 9400. The Warner's architect, B. Marcus Priteca, was also

a renowned theatre designer, who did most of his work for the Pantages chain. The Hollywood Pantages (1930) is another significant example of his work. The million dollar Warner Bros. structure opened in 1931 with an appropriate George Arliss film, "The Millionaire." The gala premiere was attended by thousands. The elegance of the two edifices helped to establish Wilshire Boulevard as the West's "Fifth Avenue."

Perhaps the most important structure built on Wilshire Boulevard in the 1920s was the hostelry of Walter G. McCarty. The Beverly Wilshire was designed by the prestigious Los Angeles firm of Walker and Eisen in an elegant Renaissance Revival style. It was only Beverly Hills' second hotel and its construction in 1926 attests to the growth of the City both in terms of population and reputation since the erection of the Beverly Hills Hotel in 1912. McCarty and his investment syndicate were as dedicated to the promotion of the City as the Rodeo Land and Water Company had been, and the hotel was a fitting anchor to their residential developments south of Wilshire Boulevard. Opened with a gala New Year's Eve in January of 1928, the nine-story apartment-hotel boasted such elegant accoutrements as marble stairways, hand-decorated ceilings, fountains, walnut panelling, and a roof garden. Several apartments were designed to accommodate guests in the same style that they would have enjoyed in an elegant private home. The hotel has maintained its standards since its opening, and has catered to a glittering clientele.

The 1930s brought a change in the character of commercial enterprises on Wilshire Boulevard as several downtown department stores built branches on the thoroughfare. As in the case of the entertainment facilities, these structures were designed by Los Angeles architects. The most notable group of buildings associated with this type of upscale retailing is located on the south side of the street between Rodeo Drive and Roxbury Drive. John and

Donald Parkinson designed a five-story Moderne structure for auto magnate E.L. Cord at 9536 which housed W. and J. Sloane, a prestigious furniture store. Cord also commissioned a similar building at 9544 which was used by Haggarty's, a men's clothier. By 1949, Sloane's had expanded to include the five-story Moderne building designed by Paul Williams at 9560. Cord, the Parkinsons and Williams had also collaborated in the design of the Beverly Hills branch of New York's Saks Fifth Avenue on the opposite corner (9600) in 1938. The success of Saks was seen by the media as proof positive that Beverly Hills was "well known for its glamour." Saks began slowly, testing the market in Los Angeles by using only two floors of the original building. Less than a year later, however, the store occupied all four floors of that structure and was constructing a five-story addition on an adjacent lot. The luxury retailer had indeed helped to make Wilshire Boulevard the "Fifth Avenue of the West." San Francisco architect Timothy Pflueger added to the ambience of the street with a three-story Regency Moderne structure at 9634 designed for I. Magnin and Company in 1946.

In addition to the retail establishments, Parkinson and Parkinson also designed one of the street's major financial institutions. The seven-story Art Deco tower at 9429 was the Beverly Hills office of the California Bank. The new building opened in November of 1929, an inauspicious time for new banking ventures. Original plans for this site had been developed by Walker and Eisen in 1928 for California National Bank, and there is some evidence that a restructuring of the institution as well as a change in architects preceded the opening. The building represented a \$700,000 real estate investment, and its prominent stepped tower and illuminated rooftop sign made an immediate impact on the Wilshire Boulevard streetscape. 7,500 people attended the opening on November 7, 1929, "surpassing any opening that has ever been held in

Beverly Hills both for splendor and attendance," said the Citizen (11-7-29). The California Bank opening was preceded by just a few months by the construction of the Wilshire Preuss Building at 8810, on the southwest corner of the important Wilshire/Robertson intersection. At this junction, a local company known as Advance Properties developed several structures. Vice president and general manager was Fred Cook, a City Councilman and business developer. Advance Properties built first a Spanish Colonial Revival business block on the northwest corner which was sold in 1928 for \$300,000--said to be the largest individual realty deal recorded in the city to date at \$2,200 per front foot (the original price of the lot in 1922 had been \$125 per front foot). The Austin Company of California, designers of the 1927 building on the northwest corner, designed the two-story Art Deco business structure on the southwest corner for the same investment group two years later.

4.4.4: The Architects

The designers and architects responsible for the Wilshire Boulevard architectural image were, for the most part, not the same cast of characters as those who developed the commercial triangle. While many of the original one- and two-story structures on the street were designed by W. Asa Hudson, Koerner and Gage, and other local firms, most have been demolished or altered beyond recognition. The remaining structures which convey a strong sense of style, time, and place are the work of larger, notable Southern California firms whose works are scattered throughout the region. Acknowledged as the premiere designers of their day, these firms had a lasting impact on the built environment of the region, particularly in the major business centers of Los Angeles, Hollywood, and Beverly Hills. The examples of their work in the City complement those in surrounding communities, and add to the knowledge of a

firm's overall body of work. Although references were made above in the context of individual buildings, a word about the firms themselves is in order.

Eminent architect John Parkinson is responsible for the design of many of the most prominent commercial, institutional, and government structures in Southern California. He designed the first Class A office building in Los Angeles in 1898, the Homer Laughlin Building. Son Donald joined his father in 1919. The firm's commissions include the Bullock's buildings (both downtown and the Wilshire Boulevard store), several buildings on the University of Southern California campus, the Los Angeles Athletic Club, Union Station, and Los Angeles City Hall (in collaboration with A.C. Martin and John C. Austin). Parkinson is also responsible for the design of the Los Angeles Coliseum. The Parkinsons' Moderne department stores on Wilshire Boulevard and their Art Deco California Bank Building are testament to their elegant and sophisticated designs.

Albert Walker and Percy Eisen were, in addition to the Parkinsons and John C. Austin, among the top five architectural firms in Southern California in the 1920s. Associated from 1919 to 1941, Walker and Eisen employed as many as fifty draftsmen in their heyday, designing for Southern California such structures as the Fine Arts Building, the Breakers Hotel in Long Beach, the United Artists Theatre, the Oviatt Building, the Hollywood Plaza Hotel, the Hollywood Taft Building, the Torrance Civic Center complex, and the Beverly Wilshire Hotel. Classically trained and known for the quality of their Renaissance Revival designs, the firm made a significant contribution to the stock of elegant "skyscraper" office and hotel buildings in the region.

Architect Paul Williams made notable contributions to Beverly Hills in both residential and commercial fields. Southern California's most prominent

black architect, Williams designed homes for many in the entertainment industry (see Area 2). Commercial and public works commissions include the Music Corporation of America complex on Crescent Drive, Saks Fifth Avenue (with the Parkinsons), an English style storefront at 9501 Wilshire, the Los Angeles Courthouse and Hall of Administration, three buildings at UCLA, Perino's Restaurant, and the Palm Springs Tennis Club. He also had several international commissions to his credit, notably in South America.

Theatre designers S. Charles Lee and B. Marcus Priteca were two of the most respected in their field. The flamboyance of their designs embellished an already fanciful medium, and the resulting experiences of the movie-going public colored the perspectives of several generations. Priteca's early works were Neoclassical in design, and he is best known for his association with theatre entrepreneur Alexander Pantages. Beginning in 1911, Priteca created a series of theatres on the West Coast for the Greek dream merchant, "picture palaces" in every sense of the word. Gradually freeing himself from traditional design constraints, Priteca did his best work in the Art Deco style, where he abstracted and glamourized decorative concepts into hard-edged geometric forms. He wanted "motifs that were modern, never futuristic-based on time-tested classicism of enduring good taste and beauty" (Naylor, American Picture Palaces, p. 162). Priteca's Warner Theatre at 9400 Wilshire is evocative of these ideas, as are the Hollywood Pantages and the Warner Bros. Downtown Theatre and Office building. The most prolific Southern California theatre architect of the 1930s was S. Charles Lee, who, like Priteca, was an exponent of Deco and Moderne styles. Lee's work in the greater Los Angeles area includes the Academy, Bruin, Los Angeles, and Tower Theatres, as well as the Max Factor and Motion Picture Association buildings in Hollywood. Theatre

historian David Naylor calls the Fox Wilshire one of the first "pure" Art Deco theatres in California (p. 141).

Beverly Hills was indeed fortunate to attract such a quantity of architectural talent and investment capital during its prime period of growth. The resulting commercial building stock from the 1920s and 30s contains within it significant examples of the work of major firms and individuals, many of which have received recognition from critics and historians alike.

4.4.5: The Civic Center.

In addition, two civic institutions of prominence grace this section of the City, forming a bridge between the commercial district and the industrial section. From conception to completion, each project was carefully detailed in the local press.

In 1930, a petition drive was organized to enable the City Council to call a bond election for the purposes of acquiring property and erecting buildings to comprise a civic center. A four-acre site owned by the Pacific Electric Railway and occupied by the Sun Lumber Company was chosen as the future home of the City Hall, Police and Fire Departments, City emergency hospital, City Library, a patriotic memorial hall, and space for a future post Office and Federal Building. Prior to this time, the City Hall occupied a Neo-Classical building in what is now the intersection of Burton Way and Crescent Drive, and prior to that in an office space on North Canon Drive.

The eight-story Beverly Hills City Hall was designed by the local firm of Koerner and Gage, with John C. Austin and Frederick M. Ashley as consulting architects. The impressive Spanish Renaissance design, with its elaborate Churrigueresque ornamentation executed in architectural terra cotta, imposing

tower with its dome covered with glazed colored tile, and H-shaped plan, remains the centerpiece of an active civic center. The interior carries out the decorative feeling established on the exterior, with beamed and coffered ceilings, elaborately molded arches, and formal public spaces, harmoniously assembled under the direction of the noted Heinsbergen decorating company. The Beverly Hills Citizen was lavish in its praise of the new structure, saying "The main lobby . . . is finished with cast travertine wall panelling, with ornamented travertine beams and coffered ceiling, beautifully decorated. Cast bronze has been used for the entrance screen, balcony railings, elevator doors, and chandeliers. The base of the walls is of black and gold marble, and the floors of precast marble mosaic terrazzo tile. The corridors are wainscotted with French Rose de Brignoles marble with floors of the same material as that used in the lobby." (Beverly Hills Citizen , 4-28-32). The building was dedicated with a banquet in 1932 in "honor of the men who ... have made the name of Beverly Hills synonymous with the highest type of American government and to the City department heads who have faithfully and efficiently carried on the details of the administration of our community affairs." Cost of the building was approximately \$400,000. Landscaping was done by Seymour Thomas in consultation with Koerner and Gage. A wide promenade, reflection pool, and two fountains were central features of Thomas' design.

Four years later, the Beverly Hills Post Office was constructed on the site of the Pacific Electric Station at 470 North Canon Drive, directly to the west of City Hall. Local architect Ralph Flewelling received the commission for the \$300,000 "Spanish style" structure, which was erected after lobbying of the federal government by various community members, including Will Rogers. The cornerstone was dedicated in 1933, with Fred Niblo as master of ceremonies

(he had also hosted the City Hall dedication banquet). The building's interior used marble and tile, and was decorated with murals by artist Charles Kassler, winner of a \$3,000 PWA commission, depicting "scenes in the development of the mail service and representative views of modern life." (Beverly Hills Citizen, 7-24-36). The Kassler murals were restored in 1983. The Post Office is listed on the National Register of Historic Places as part of a thematic grouping of architecturally significant postal facilities in California.

4.5: Area 6.

In 1912 oil millionaire E.L. Doheny, Sr. began purchasing property north of Sunset Boulevard just east of the then City boundaries. By the time he completed his acquisition, Doheny Sr. was the owner of 429 acres. A working ranch, raising cattle, avocados, and citrus fruit, was established in the hilly terrain. Two homes, used by the Dohenys, and assorted ranch buildings were located on the property. One twelve and one-half acre portion was detached in 1926, and on it, in 1927 E.L. Doheny Jr. erected the baronial mansion, Greystone, which is on the National Register of Historic Places (see Section 1.2).

The existence of so much unimproved property in such a desirable area led, in 1955, to subdivision and annexation to the City of Beverly Hills. It was the second major addition to the City since its creation and the eighth annexation overall. 539 parcels of varying sizes were created, streets laid out, and hills graded. The homes which were built in the subsequent years were generous in scale, horizontal in orientation, and showed a predilection for neo-classical detailing and stylized modern design. Among the architects who have contributed to the "look" of Trousdale Estates, as the subdivision was known, were James Dolena (400 Chris Place) and Casper Ehmcke (1151 Hillcrest Drive).

Eleven Trousdale residences were included on the city-wide survey as representative examples of the types of architecture contained within the subdivision. Because the housing stock in this area was built after World War II, no structures from Trousdale were included in the inventory.

4.6: Thematic Groupings.

4.6.1: Churches.

Religious buildings have acted as focal points for the community since the 1920s boom. Four historic churches are located in Beverly Hills, three on Santa Monica Boulevard and a fourth at Rexford Drive and Charleville Boulevard. A parish school, at Linden Drive and Charleville Boulevard, is also included in this thematic grouping. With the exception of the Christian Science Church, which replaced an earlier structure in 1937, all of the buildings in the grouping date from 1924-1925, and all have experienced varying degrees of alteration.

The roots of each congregation, however, predate the construction of their respective sanctuaries. Religious life in Beverly Hills is commonly traced back to the Reverend Edward Funk of the German Methodist Episcopal faith, who in 1913 initiated Sunday School classes. By 1921 the community decided a church was necessary, and polling indicated that the Presbyterian denomination predominated. Dr. Robert M. Donaldson of Occidental College was called to formally organize the church, an event which took place on August 14, 1921. Services were held in the Woods-Beekman Building, where the Sunday School had begun, and then at Hawthorne School, pending construction of a church. With the support of the Rodeo Land and Water Company, a site at the corner of Santa Monica Boulevard and Rodeo Drive was acquired. Carleton Monroe Winslow was chosen as the architect for the Spanish style building which was dedicated on Easter, 1925.

The distinction of building the first church actually erected in Beverly Hills belongs to the Roman Catholic faith. A parish had been organized in

1923 by the Reverend Michael J. Mullins, chaplain of the Catholic Motion Picture Guild. Mass was celebrated at various locations, including the Beverly Hills Hotel, until Christmas of 1924. The Mission style Church of the Good Shepherd, designed by James J. Donnellan, was dedicated that day. Within a few years, expansion plans were published in the Beverly Hills Citizen (7-14-27), detailing a school and convent immediately adjacent to the church. However, late in 1928 a new site and architectural scheme for the school were announced. Dedicated in 1931, the Beverly Hills Catholic School was designed in a Mediterranean style by M.L. Barker. Throughout the effort culminating in the erection of the two structures, ties between the parish and the motion picture community remained strong. This connection continues to the present day.

Episcopal services were initiated about the same time as the Catholic observances, and also utilized the space made available by Margaret Anderson in the Beverly Hills Hotel. Under the leadership of rector Reverend Arthur J. Evans, the church at the corner of Santa Monica Boulevard and Camden Drive was erected and, like its neighbor, the Presbyterian church, was dedicated on Easter, 1925. The All Saints Episcopal Church is generally conceded to be the most architecturally distinguished of the three churches on Santa Monica Boulevard. Designed by Johnson, Kaufmann, and Coate, the building was published in numerous journals, including California Southland (November 1925), Pacific Coast Architect (March 1926), and Architectural Record (April 1927). Credited specifically to Roland Coate in these articles, the building was admired for its reinforced concrete construction, its use of a large hanging at the west end for acoustics, its craftsmanship, and for the simplicity and dignity of the overall scheme. The Christian Science congregation, unlike the three aforementioned faiths, occupies its second rather than its

first sanctuary. Services were originally held in Berkeley Hall when the church was founded on March 27, 1923. In 1928 a frame church in a simple Colonial Revival style was completed at 140 South Rexford Drive. Intended from the beginning to be a temporary home until a larger building could be erected, the structure was moved to the north end of the site in 1937 to allow for construction of the present church. Designed by P.P. Lewis, the First Church of Christ Scientist conforms to the classicism that distinguishes many Christian Science churches. Its Colonial Revival styling is keynoted by a pedimented portico, and construction is of reinforced concrete, so that both image and material convey a sense of permanence.

4.6.2: Schools.

Beverly Hills' legacy of fine civic buildings is aptly illustrated by the five public schools within the city limits. A unifying thread of architecture, keynoted by towers, characterized not only the schools but also the City Hall, Fire Station (now demolished), and the La Cienega Water Treatment Plant. Additionally, most of the civic buildings, including the schools, were variations on Spanish Revival styling. The services of some of the most prominent architects in the Los Angeles region were utilized. Unlike many of the surrounding communities, however, Beverly Hills has preserved its school buildings from the 1920s, albeit with additions and seismic strengthening.

The Beverly Hills School District was organized in 1913, and one of its first actions was to provide a new, portable building for the "Canyon School" at the corner of Coldwater Canon Drive and Sunset Boulevard. Financial support was provided by the Rodeo Land and Water Company until taxes could be collected; previously the school had been part of the Los Angeles

system. In 1914, a bond issue of \$35,000 was passed, enabling the construction of a new plant on five acres at the southeast corner of Rexford Drive and Elevado Street. The new school, later known as Hawthorne, opened for the fall term in 1914 with an enrollment of 35.

Rapid growth in the community soon dictated the need for additional schools. All of the five schools in the present system date, at least in part, from the boom years in the 1920s. Expansion of the Hawthorne School and the initial building of the Beverly Vista School were the first projects of the young district during this decade. These were followed by additions to both schools and by the construction of a third, El Rodeo, by the end of 1927. In all, the voters had approved a total of \$1,215,000 in bonds in five years to finance the building program. Also in 1927 the Beverly Hills High School opened its doors for the first time, negating the need for local students to attend school in Los Angeles, Hollywood, or Sawtelle. Its initial capacity of 750 students was soon expanded to 2,000. The high school remained part of the Los Angeles School District until 1935, when it was incorporated into the Beverly Hills Unified School District.

The last project during these heady days was the construction of the Tatum Tract School, known briefly as the La Cienega, and finally as the Horace Mann School. Built during 1929, Horace Mann was dedicated in 1930. A \$125,000 addition to the high school was built concurrently.

Some of the most distinguished local architects were chosen to design the schools. After an early addition to Hawthorne by short lived Pennsylvania architect T. Beverley Keim, the firm of Gable and Wyant produced the plans for a "domestic science" building in 1926. They were at work at the same time on several buildings for Beverly Vista, as well. The definitive construction

at Hawthorne took place in 1928-29, when architect Ralph Flewelling produced a lyrical Spanish design organized around a quadrangle. Noted architect John C. Austin, whose career included several schools and collaborations in the designs of Los Angeles City Hall, the Shrine Auditorium, and the Giffith Park Observatory, was responsible for El Rodeo. Roy Seldon Price, architect of many homes in Beverly Hills, and the partnership of Edward Cray Taylor and Ellis Wing Taylor drew the plans for Horace Mann. Robert F. Farquhar is credited with the original building at Beverly Hills High School.

A second round of construction was initiated in 1934 by compliance with the Field Act which mandated earthquake resistant construction. Some of the same architects were chosen to supervise the upgrading. Additionally, Claude Beelman and the firm of Morgan, Walls, and Clements were chosen as consulting architects for the high school. Later Stiles Clements would also design a pool and basketball facility for the campus (1939-1940).

Although the high school continued to grow in the forties and fifties, the other schools remained as they were until the sixties. During that decade, all of the schools received new buildings which are somewhat damaging to the overall historic fabrics. Nonetheless, Beverly Hills' public schools largely remain true to their original architectural concepts.

4.7: Community Design Features.

The historic resources of a city are not limited to buildings alone. Community design features is the name given to such important elements of the man-made landscape as trees, parks, monuments, fountains, lighting, and signage. Beverly Hills contains some remarkable community design features which contribute substantially to the quality and identity of the City and which have played important or visible roles in its development.

Just north of the Civic Center intersection of Canon, Beverly, and Lomitas, Will Rogers Park occupies a wedge-shaped parcel immediately south of Sunset Boulevard and the Beverly Hills Hotel. It was part of the original City as it was laid out by landscape architect Wilbur Cook, and functioned, in advertising at least, as an extension of the grounds of the hotel. Embellished by a fountain, lily ponds, and an allee of colorful flowers, the park is named for humorist Will Rogers. Rogers, an enthusiastic civic booster, dated his newspaper column from Beverly Hills and was the honorary mayor of the City for many years.

Also an integral feature of the original city plan, Beverly Gardens extends nearly the breadth of the City in a strip along the north side of Santa Monica Boulevard and Wilshire Boulevard west of Santa Monica Boulevard. Although the original plat map only set aside the blocks between Rodeo and Crescent Drives, by 1930 the park had reached its present twenty one and a half block configuration. The park, which forms the southern boundary of the original residential area, was designed by Wilbur Cook in 1907 and by Cook and his partner Ralph Cornell in 1930. Instead of being a single homogeneous unit, the park consists of several "vignettes" within an overall unity. Several features are particularly notable, including:

1. The Electric Fountain at the corner of Wilshire and Santa Monica Boulevards. Designed by Ralph Flewelling and adorned with sculpture by Merrell Gage, the fountain became known for its splendid effects of colored lighting and jets of water.
2. Fountain at Doheny Drive and Santa Monica Boulevard. Architect W. Asa Hudson was responsible for this circular, tiled fountain, which also dates to the 1930 expansion of the park.
3. Cactus garden. Located on the block between the Church of the Good Shepherd and All Saints Church, the cactus garden is a particularly notable landmark for the many commuters who pass by it daily.
4. Pergolas. Particularly identified with parks in Southern California, four pergolas with stucco columns and dark timber beams are located at four points in the park. One, at Alpine, is oriented around a third fountain.
5. Moreton Bay fig tree. Originally from Australia, these trees, with their enormous root systems, have been designated landmarks in several Southland communities. A Beverly Hills specimen is located on Park Way.
6. "Hunter and Hounds." After spending several years on the lawn of the W.D. Longyear estate, the statue, brought from France in 1925, was moved to the park. It was erected as a memorial to the son of Longyear, who died in World War I. (Longyear served on the City Council in 1929).

One of the most significant parks on the west side of Los Angeles, Beverly Gardens is notable for the quality of its design and its linear plan, for its influential role in shaping the visual environment, for its historic associations with the founding of the City and with two prominent landscape architects, and for its high degree of historic integrity. Only one major feature of the park, a lily pond now used as a planter, is known to have been removed.

Three other sizable parks are located within the City but do not have the degree of historic interest present in Will Rogers Park and Beverly Gardens. Roxbury Park contained a clubhouse designed by Koerner and Gage (recently demolished), and was noted for its lawn bowling and 18-hole putting green. La Cienega Park's most prominent feature is the Water Treatment Plant (see Section 4.3). In addition, a historic marker, noting that the expedition of Portola camped nearby in 1769, is sited in the park. A second plaque is

located in Beverly Park in Coldwater Canyon, commemorating the deeding of the Rancho Rodeo de las Aguas to Maria Rita Valdez in 1831 and the incorporation of the City in 1914.

Lush landscaping spills out onto the thoroughfares of the City as a result of Cook's vision. Today, there are close to 20,000 parkway trees in Beverly Hills, due to a continuing aggressive City policy. The most prevalent varieties are Mexican fan palms, American elms, London planes, Canary Island pines, date palms, southern magnolias, jacarandas, Arizona ash trees, and Indian laurel figs. According to a 1928 article in the Beverly Hills Citizen, "the city is zoned so that the same variety of tree is planted along a single street for the entire distance." (January, 1928). Street trees are particularly effective in creating an identity for a community. City boosters would feature the street planting program prominently in their brochures and rhetoric.

Another feature specifically associated with Beverly Hills are the signs at the major entrance points to the city. Shaped like shields atop poles, the signs spell the name of the City in neon letters. The signs provide a counterpoint for the remaining historic street lamps in the city. Iron standards with decorated terra cotta bases are located on Wilshire Boulevard; their original lanterns have been replaced. Many of the bases retain their plaques with the incised names of the appropriate cross streets. A different design, incorporating two globes, one suspended over the street, lines Santa Monica Boulevard, along Beverly Gardens.

Vestiges of a well-publicized historic feature remain on Sunset Boulevard, Rodeo Drive, and east of Coldwater Canon Drive. The Beverly Hills Bridle Path was developed in 1923 to allow citizens and visitors to pursue

equestrian activities over its three miles of trails. Fostered by this local enthusiasm, Beverly Hills hosted a series of annual horse shows that were part of the "Midwinter Horse Show Circuit."

In 1957, actress and real estate entrepreneur Corinne Griffith proposed a monument to honor and perpetuate the names of eight members of the motion picture community who had fought to preserve Beverly Hills as a separate city. A cooperative effort between the City government and private citizens resulted in a seven foot high spiral of metal celluloid sitting on an octagonal base emblazoned with the portraits and names of Mary Pickford, Douglas Fairbanks, Harold Lloyd, Tom Mix, Will Rogers, Rudolph Valentino, Conrad Nagel, and Fred Niblo. Sculptor Merrell Gage was responsible for this tribute, which stands at the intersection of Olympic Boulevard and Beverly Drive.

As the above discussion indicates, the survey amply demonstrated the extraordinary quality and depth of Beverly Hills' historic resources.

V. Recommendations

In accordance with the purposes and goals of the survey stated in Section II, the following recommendations address community needs and interests from both a planning perspective and a public education standpoint.

5.1: City Actions.

It is anticipated that the Beverly Hills Historic and Cultural Resources Survey will play an important role in future planning efforts by the City. Copies of the survey products, including the final report, forms, and maps, as well as recommendations for future survey work, will be maintained in the Planning and Community Development Department.

The City recognizes the need to identify and document the community's built environment. As indicated in Part IV of this report, Beverly Hills is unique in the quality of architecture and in the special character of its history. Currently, substantial portions of this legacy are intact, in the forms of single buildings, and clusters or neighborhoods, and as community design features. However, renewal of the residential building stock has begun escalating rapidly in recent years in response to market demands. This phenomenon has included major alterations to individual buildings and outright demolition of all or parts of many older homes. Given these market conditions, the City may wish to assess whether or not a policy of cultural resources management is appropriate, and what implementation measures may be suitable.

A range of implementation measures are possible. Consideration can be given to the amendment of the 1975 ordinance which establishes the Architectural Commission's duty of designating landmarks in order to clarify the criteria and procedure of designation. Several types of landmark ordinances

have been adopted by other cities in Southern California, reflecting varying approaches to the treatment of landmark buildings and districts. These could be studied to determine the feasibility of incorporating similar provisions in Beverly Hills. The criteria used in the survey were formulated with these purposes in mind (see Section 3.2).

The concept of an "historic environment" includes not only individual landmarks, but also districts of buildings which individually may not qualify for designation, but as a whole are particularly evocative of a historic period. In addition to buildings, community design features (see Section 4.1) can also be considered for their contribution to the historic fabric of the environment. The range of potential amendments to the ordinance could include, but not necessarily be limited to, any of the following provisions:

1. Itemize criteria and clarify procedures for designation;
2. Encourage appropriate rehabilitation of historic resources by amending building permit issuance procedures to take into consideration the results of the survey, and by providing technical assistance or guidelines to property owners who wish to retain their buildings;
3. Delay demolition of structures identified on the Inventory or a local Landmarks List or which contribute to a historic district by allowing an appropriate period for review, comment, or documentation;
4. Promote public awareness of Beverly Hills's architectural heritage.

In addition to identifying buildings, districts, and features which can be designated under the local ordinance, the survey identified buildings and districts with potential for listing on the National Register of Historic Places. This will facilitate compliance with Section 106 of the National Historic Preservation Act of 1966, which requires an assessment of impact on historic structures and consideration of mitigating measures for all federally-funded projects. The requirements of the California Environmental Quality Act

(CEQA) will also be easier met with the Historic and Cultural Resources Survey in place.

5.2: Incentives and Assistance for Historic Preservation.

Incentives and assistance to encourage preservation of significant properties can be provided through a variety of measures. For example, technical assistance and information can be furnished to property owners who wish to maintain or remodel historic resources. This might include providing guidelines such as the following:

1. Siding. The re-surfacing of wood exteriors with stucco or textured coatings should be avoided, especially on exteriors visible from the street which contribute to the architectural or historical identity of the city. In addition, the re-stuccoing of originally plastered buildings should attempt to duplicate the original textures and techniques.
2. Windows. The replacement of wood window frames with aluminum ones, especially those of a different size, seriously compromises historic character.
3. Porches. Inappropriate replacement of porch supports, or the removal of the porch altogether by expanding the interior, also detracts from the quality of the building and its contribution to the streetscape.
4. Roofs. Care should be taken that features which contribute to the original design, such as shingles or exposed rafters, be retained, repaired, or compatibly replaced.
5. Secondary materials. The retention of character-defining secondary materials in their original state, including art glass, brick, cut stone and cobblestone, is encouraged.
6. Additions. New wings and stories should not overwhelm the original massing and design. If possible, additions should be in the rear or otherwise not impact the streetscape.

Survey documentation will facilitate private sector participation in rehabilitation projects. Investors could be encouraged to renovate historic properties through the use of federal tax incentives, and by technical assistance with appropriate rehabilitation techniques, and by the use of the State Historic Building Code. A 20% investment tax credit is available for buildings which are potentially eligible, either individually or as contributors to a district, for listing in the National Register, are income-producing, whose

rehabilitation costs meets certain requirements, and whose renovation plans are in conformance with the Secretary of the Interior's Guidelines for Rehabilitation of Historic Buildings. Information concerning available tax credits could be disseminated to real estate developers, agents, and other interested parties.

Since Senate Bill 2321 in 1984, local enforcing authorities including building officials and fire safety officers are to use the State Historic Building Code with the existing code when dealing with historic structures. Under the code, many specific alternatives may be allowed. The code applies only to qualified historic structures. To be qualified as historical, designation must come from federal, state, or local authority and includes structures listed on the following:

1. National Register of Historic Places.
2. California Registered State Historic Landmarks.
3. Points of Historic Interest.
4. Official local inventories of historic or architecturally significant sites, landmarks, or districts.

State Historic Building Code regulations are intended to facilitate restoration or accommodate change of occupancy, so as to preserve a historic structure's original or restored architectural elements and features.

The City could explore the availability of grant funds such as Community Development Block Grants or other sources to fund low-interest rehabilitation loans for qualified residences. Also, the City could monitor City-assisted improvements to encourage sympathetic treatments for historic buildings.

5.3: Public Education.

The creation of a positive public perception regarding the quality of Beverly Hills's historic built environment through public education should be a main priority. One of the purposes of the survey was to formulate materials which could be used to increase public awareness and appreciation of the City's historic and architectural resources. An informational exhibit including both photographic, pictorial, and graphic components, has been designed. A brochure and slide show, prepared in conjunction with the exhibit, can also be used separately from it. Other public education opportunities which could be developed include tours, seminars, or other public programs, educational packages for elementary and secondary school use, dissemination of rehabilitation guidelines, and publication of books, pamphlets, annotated maps or the like. These activities can be planned and implemented by a variety of organizations and institutions, including the City, the school district, the Beverly Hills Historical Society, the Friends of the Library, and the Chamber of Commerce.

5.4: Research.

The Beverly Hills Historic Resources Survey has created an extensive archive of materials relating to the built environment. These include not only the survey forms, files and reports themselves, but also an unparalleled collection of articles from historic periodicals and books. This collection could become the seed of a Beverly Hills Historical Archive to be located at the library or other appropriate facility. Effectively managed, the archive could become a repository for memorabilia, photographs, publications, and manuscripts. Cooperation and coordination with the library and the Historical Society, who are also collecting materials, would increase the opportunity for a more complete and better used community resource. Survey activities, specifically photography and research, could be continued. Specific tasks which could be undertaken are detailed in Section 6.2, "Potential for Future Surveys and Research."

IV. Conclusions.

6.1: Successes and Failures.

The Beverly Hills Historic Resources Survey successfully developed a work program designed to provide assistance to future preservation and survey efforts. The methodology used in this endeavor was designed to ensure a comprehensive and systematic approach to documentation of the built environment. One of the components of the program was the preparation of a field survey research package: a step-by-step research guide "How to Research Buildings in Beverly Hills," research form to record raw data, and a city-wide survey form. A development history of the community and the surrounding area was also included. A system for the accurate catalogue and retrieval of project photographs was developed. Other materials designed to aid the survey are included in the appendix. As a result of this first year effort, Beverly Hills has a comprehensive picture of the development of the entire City, a photographic record of blocks which contain significant concentrations of historic resources, and a format and procedure for further assessment of resources.

A second success of the survey involved source specific research. Through the dedicated efforts of Assistant Librarian Tim Gregory, the local newspaper and major architectural periodicals in the Beverly Hills and Pasadena libraries were systematically read for references to buildings in the community. The material was photocopied, and an index reference card produced. Survey staff assembled all articles by address and/or by name of owner or building. The resulting card catalogue and alphabetical filing system is a major achievement in documenting the built environment. The file also contains some bibliographic information and articles on street improvements, parks, and community design features. The research file will be of great use

to serious researchers, particularly when attempting to verify "real estate" stories or legends surrounding various prominent residents.

The participation of the Survey Review Committee was particularly rewarding to the survey effort. Review Committee participants were well-informed and dedicated to the task at hand. Thoughtful discussion preceded many evaluations.

The extent to which the City was able to fund the survey also had a positive impact on the product. The survey team was composed of a consortium of experts, enabling the project to have a wide variety of professional expertise while allocating time and resources in an efficient manner. It also allowed the use of a professional photographer for those sites not visible from the public right-of-way, many of which were exceedingly complex to photograph.

The survey can be the foundation of a public education effort by the City to encourage public awareness of the quality of the community's architectural and cultural resources. The centerpiece of this effort will be a moveable exhibit which capsulizes the architectural diversity of the community and also provides an historical perspective on the City's development. The exhibit is designed for use in libraries, schools, and public meetings, and is intended to reach a wide audience.

The success of the volunteer recruitment effort was mixed. The number of participants was not as large as expected or needed, although the volunteers who did participate were committed to the project. A total of twenty volunteers enrolled; almost all completed their initial assignments. Many, particularly those working in photography, took several assignments and continued working throughout the project. The quality of the photodocumentation

they produced is very high, and the volunteers are to be commended for their efforts.

There were, however, some difficulties encountered in the completion of the survey contract. The fire at the Central Library in downtown Los Angeles on April 29, 1986 closed a major research avenue. Although the research effort on the present project was substantial and thorough, an effort should be made to check the Central Library's holdings for additional information when it becomes available.

Foremost among the problems was the delayed execution of contract documents by the State Office of Historic Preservation, resulting in a shortened work period for the survey team. Closer communication between the OHP and its grantees is strongly encouraged. The progress reports may appear to serve this purpose, but the information requested in those documents does not always make for efficient survey procedure (see 6.3).

6.2: Potential for future surveys and research.

Using the city-wide survey results as a base, there is great potential for a continuing research effort in the City of Beverly Hills. With the methodology developed in 1985-86 the City could continue to document (on DPR 523s) individual sites of historic interest or neighborhoods and groupings identified by consultants as worthy of note. The survey's research activities enhanced the accumulation of information begun by the Friends of the Library's oral history program, the Beverly Hills Historical Society, and various private archives. Volunteers should continue to integrate new material into the survey card file so that a comprehensive file of resources on Beverly Hills history can be maintained. The indexing of building permits by architects would also facilitate the study of an individual's body of work. Southwest Builder and Contractor should be scanned from 1905 to 1918, when the City established its building permit files. The cross-referencing of city directories and historic pamphlets is also a task for the future. Notes on the residences of famous individuals whose homes have been demolished or which no longer maintain their architectural integrity should also be collected.

6.3: State Office of Historic Preservation Participation.

As the funding agency, the Office of Historic Preservation is the catalyst in most survey efforts. In its role as advisor and mentor to local governments, greater assistance could be provided to local communities by pursuing the following suggestions:

- A. The redefinition or further amplification of the "5" category (now stated as "individually listed or eligible for listing under a local preservation or landmark ordinance"). While it is the intent of the State to encourage preservation of locally significant structures and groupings, this category may need to be clarified in the manner of the "4" category which precedes it. Many communities have no ordinance and therefore no criteria on which to base this classification. Others include language in their ordinance criteria which may allow for the designation of outstanding structures only, and not representative examples of a type. OHP has used different terminology in evaluating redevelopment area surveys, which might be advantageous in this situation as well. Category "5" might be amended to include the phrase "worthy of note" meaning that the structure is a typical example of a particular style or contributes to a substantially intact neighborhood or district. The creation of a precisely defined category "6" incorporating the concept of "worthy of note" may also serve this purpose.
- B. The implementation of survey grants could be encouraged through provision of technical assistance grants for the drafting of ordinances, design guidelines, etc.
- C. Quarterly reports. While the concept of a quarterly report is a good administrative tool, the content of certain sections of these reports may need to be realigned in light of actual conditions in the field. For instance, in a survey of the scope and size of Beverly Hills, even a preliminary list of properties studied for inclusion in the inventory is not ready in the first quarter. Asking for such a list in the second or third quarter may be appropriate, but a final listing often only becomes available as part of the final product. Review teams often use their last meeting for those sites difficult to research or with severe alterations, and the inventory is continuously amended until that time. Preparation for volunteer recruitment should be initiated, but training should be postponed until definite assignments can be made. If there are contractual slips at the beginning of the first quarter, training may be postponed. A description of field work in the first quarter would be appropriate. Second quarter results ask for areas not yet photographed, a question which would receive a more definitive answer in the third quarter.

6.4: Conclusion.

The 1985-86 Beverly Hills Historic Resources Survey has succeeded in documenting the history of the built environment in Beverly Hills for 2,790 structures, 371 of which have been included in the Beverly Hills Inventory. The inventory includes 323 residential, 32 commercial, 3 industrial, and 13 institutional buildings. It has identified the developers, contractors, and architects who shaped the city during the years 1900-1945, a period of tremendous growth and development in the community. It has provided a record of prominent residents, boosters, and original owners-- their occupations, and lifestyle. It has documented the City's institutions-- religious, social, educational, and civic --which have played a role in creating the personality of the city. And it has succeeded in providing factual information, systematically and effectively conveyed, in order to foster the opportunity for heightened awareness of the City's architectural legacy, and to provide a basis for the community to make informed decisions about the future.

The activity which is the subject of this report has been financed in part with Federal funds from the National Park Service, Department of the Interior. However, the contents and opinions do not necessarily reflect the views of policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior.

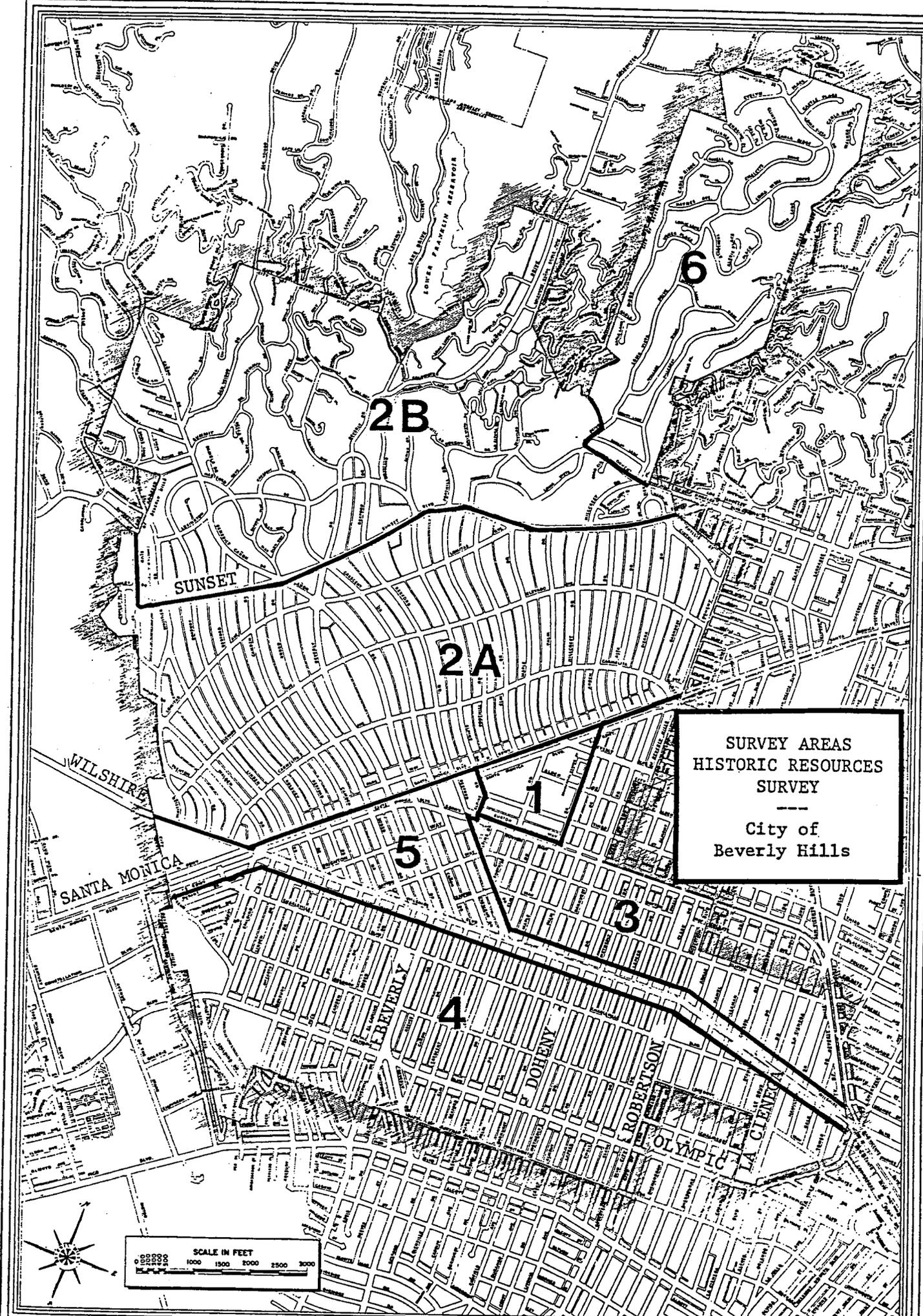
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	"Historical Survey Seeks Volunteers," <u>Beverly Hills Community Service Newsletter</u> , Vol. 15, No. 2, Winter, 1986.	
	"Volunteers for Historical Photographic Survey Needed," <u>Beverly Hills Courier</u> , March 21, 1986.	
	"News Briefs," <u>The Post</u> , Vol. 59, No. 13, March 27, 1986.	
	Television Interview, KCOP-TV, June 2, 1986.	
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Research Assignment Prototypes.
Common Abbreviations Used in Research.
Glossary of Architectural Terms.
Letter of Introduction.
Photography Instructions.
Photography Assignment Log.
City Identification Application.

1. Maps.

City of Beverly Hills Historic Resources Survey--Survey Areas.



**SURVEY AREAS
HISTORIC RESOURCES
SURVEY**

City of
Beverly Hills

2B

6

2A

1

5

3

4

SUNSET

WILSHIRE

SANTA MONICA

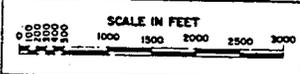
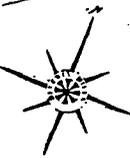
BEVERLY

E. DOHENY

ROBERTSON

OLYMPIC

LA CIENEGA



2. Inventoried Properties Listed by National Register of Historic Places
Eligibility Status.

- Survey Area 1.
- Survey Area 2.
- Survey Area 3.
- Survey Area 4.
- Survey Area 5.
- Survey Area 6.
- Community Design Features.

By Eligibility--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 1

NO.	STREET	EVAL
0336 Foothill Rd. North		3
0417 Maple Dr. North		3

By Eligibility--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 2

NO.	STREET	EVAL
1008	Elden Way	1
1740	Greenacres Dr.	1
0905	Loma Vista Dr.	1
0918	Alpine Dr. North	3
0634	Alta Dr. North	3
1801	Angelo Dr.	3
0910	Bedford Dr. North	3
0610	Beverly Dr. North	3
0616	Beverly Dr. North	3
0718	Beverly Dr. North	3
1100	Carolyn Way	3
1700	Chevy Chase Dr.	3
1000	Crescent Dr. North	3
1006	Crescent Dr. North	3
0720	Foothill Rd.	3
1640	Lexington Rd.	3
1018	Pamela Dr.	3
0803	Rexford Dr. North	3
1026	Ridgedale Dr.	3
1028	Ridgedale Dr.	3
0801	Rodeo Dr. North	3
0803	Rodeo Dr. North	3
0801	Roxbury Dr. North	3
1103	San Ysidro Dr.	3
1050	Summit Dr.	3
1143	Summit Dr.	3
9481	Sunset Blvd.	3
9641	Sunset Blvd.	3
9930	Tower Lane	3
1146	Tower Road	3
0516	Walden Dr.	3
0135	Copley Place	3D
0145	Copley Place	3D
0826	Greenway Dr.	3D
0832	Greenway Dr.	3D
0836	Greenway Dr.	3D
0841	Greenway Dr.	3D
9900	Sunset Blvd.	3D
1230	Benedict Canon Dr.	4
1011	Beverly Dr. North	4
0809	Hillcrest Dr. North	4
1200	Laurel Lane	4
1601	Lexington Rd.	4
1305	Park Way	4
0507	Rodeo Dr. North	4
0822	Roxbury Dr. North	4
1085	Summit Dr.	4
9401	Sunset Blvd.	4
9419	Sunset Blvd.	4

By Eligibility--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 2

NO.	STREET	EVAL
9439	Sunset Blvd.	4
0619	Arden Dr. North	5
0705	Arden Dr. North	5
0707	Arden Dr. North	5
0917	Benedict Canon Dr.	5
1220	Benedict Canon Dr.	5
1030	Benedict Canyon Dr.	5
0908	Beverly Dr. North	5
0729	Camden Dr. North	5
0901	Camden Dr. North	5
0905	Camden Dr. North	5
0520	Canon Dr. North	5
1011	Cove Way	5
0916	Crescent Dr. North	5
1261	Lago Vista Dr.	5
1700	Lexington Rd.	5
0906	Rexford Dr. North	5
0927	Rexford Dr. North	5
0808	Rodeo Dr. North	5
0902	Roxbury Dr. North	5
1130	Schuyler Rd.	5
1143	Tower Road	5
1162	Tower Road	5
0703	Alpine Dr. North	5D
0705	Alpine Dr. North	5D
0706	Alpine Dr. North	5D
0707	Alpine Dr. North	5D
0709	Alpine Dr. North	5D
0710	Alpine Dr. North	5D
0711	Alpine Dr. North	5D
0713	Alpine Dr. North	5D
0714	Alpine Dr. North	5D
0715	Alpine Dr. North	5D
0716	Alpine Dr. North	5D
0717	Alpine Dr. North	5D
0721	Alpine Dr. North	5D
0722	Alpine Dr. North	5D
0724	Alpine Dr. North	5D
0801	Alpine Dr. North	5D
0802	Alpine Dr. North	5D
0803	Alpine Dr. North	5D
0804	Alpine Dr. North	5D
0805	Alpine Dr. North	5D
0806	Alpine Dr. North	5D
0808	Alpine Dr. North	5D
0810	Alpine Dr. North	5D
0811	Alpine Dr. North	5D
0812	Alpine Dr. North	5D
0814	Alpine Dr. North	5D

By Eligibility--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 2

NO.	STREET	EVAL
0816	Alpine Dr. North	5D
0506	Arden Dr. North	5D
0507	Arden Dr. North	5D
0508	Arden Dr. North	5D
0509	Arden Dr. North	5D
0510	Arden Dr. North	5D
0511	Arden Dr. North	5D
0512	Arden Dr. North	5D
0514	Arden Dr. North	5D
0515	Arden Dr. North	5D
0516	Arden Dr. North	5D
0518	Arden Dr. North	5D
0519	Arden Dr. North	5D
0520	Arden Dr. North	5D
0521	Arden Dr. North	5D
0522	Arden Dr. North	5D
0523	Arden Dr. North	5D
0524	Arden Dr. North	5D
0525	Arden Dr. North	5D
0527	Arden Dr. North	5D
0603	Arden Dr. North	5D
0604	Arden Dr. North	5D
0605	Arden Dr. North	5D
0606	Arden Dr. North	5D
0607	Arden Dr. North	5D
0610	Arden Dr. North	5D
0611	Arden Dr. North	5D
0612	Arden Dr. North	5D
0613	Arden Dr. North	5D
0615	Arden Dr. North	5D
0617	Arden Dr. North	5D
0618	Arden Dr. North	5D
0620	Arden Dr. North	5D
0621	Arden Dr. North	5D
0622	Arden Dr. North	5D
0624	Arden Dr. North	5D
0625	Arden Dr. North	5D
0626	Arden Dr. North	5D
0627	Arden Dr. North	5D
0628	Arden Dr. North	5D
0629	Arden Dr. North	5D
0630	Arden Dr. North	5D
0703	Arden Dr. North	5D
0704	Arden Dr. North	5D
0706	Arden Dr. North	5D
0708	Arden Dr. North	5D
0709	Arden Dr. North	5D
0501	Bedford Dr. North	5D
0522	Beverly Dr. North	5D

By Eligibility--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 2

NO.	STREET	EVAL
0613	Beverly Dr. North	5D
0618	Beverly Dr. North	5D
0621	Beverly Dr. North	5D
0710	Beverly Dr. North	5D
0714	Beverly Dr. North	5D
0500	Camden Dr. North	5D
0810	Camden Dr. North	5D
0814	Camden Dr. North	5D
0515	Canon Dr. North	5D
0517	Canon Dr. North	5D
0601	Canon Dr. North	5D
0607	Canon Dr. North	5D
0609	Canon Dr. North	5D
0711	Canon Dr. North	5D
0627	Crescent Dr. North	5D
0708	Crescent Dr. North	5D
0717	Crescent Dr. North	5D
0805	Crescent Dr. North	5D
0624	Rexford Dr. North	5D
0501	Rodeo Dr. North	5D
0605	Whittier Dr.	5D

By Eligibility--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 3

No structures recommended for inclusion.

By Eligibility--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 4

NO.	STREET	EVAL
0333	La Cienega Blvd.	3
0221	Beverly Dr. South	5
0153	Lasky Dr.	5
0440	Roxbury Dr. South	5
0436	Spalding Dr. South	5
0300	Bedford Dr. South	5D
0301	Bedford Dr. South	5D
0304	Bedford Dr. South	5D
0305	Bedford Dr. South	5D
0308	Bedford Dr. South	5D
0309	Bedford Dr. South	5D
0313	Bedford Dr. South	5D
0315	Bedford Dr. South	5D
0316	Bedford Dr. South	5D
0307	Bedford Dr. South	5D
0320	Bedford Dr. South	5D
0321	Bedford Dr. South	5D
0328	Bedford Dr. South	5D
0339	Bedford Dr. South	5D
0332	Bedford Dr. South	5D
0333	Bedford Dr. South	5D
0336	Bedford Dr. South	5D
0337	Bedford Dr. South	5D
0340	Bedford Dr. South	5D
0341	Bedford Dr. South	5D
0168	Beverly Dr. South	5D
0195	Beverly Dr. South	5D
0204	Beverly Dr. South	5D
0205	Beverly Dr. South	5D
0300	Camden Dr. South	5D
0301	Camden Dr. South	5D
0304	Camden Dr. South	5D
0308	Camden Dr. South	5D
0309	Camden Dr. South	5D
0312	Camden Dr. South	5D
0315	Camden Dr. South	5D
0316	Camden Dr. South	5D
0317	Camden Dr. South	5D
0320	Camden Dr. South	5D
0321	Camden Dr. South	5D
0324	Camden Dr. South	5D
0325	Camden Dr. South	5D
0328	Camden Dr. South	5D
0332	Camden Dr. South	5D
0333	Camden Dr. South	5D
0336	Camden Dr. South	5D
0337	Camden Dr. South	5D
0340	Camden Dr. South	5D
8701	Charleville Dr.	5D

By Eligibility--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 4

NO.	STREET	EVAL
0301	El Camino Dr.	5D
0304	El Camino Dr.	5D
0305	El Camino Dr.	5D
0308	El Camino Dr.	5D
0309	El Camino Dr.	5D
0312	El Camino Dr.	5D
0313	El Camino Dr.	5D
0316	El Camino Dr.	5D
0320	El Camino Dr.	5D
0321	El Camino Dr.	5D
0325	El Camino Dr.	5D
0332	El Camino Dr.	5D
0333	El Camino Dr.	5D
0336	El Camino Dr.	5D
0340	El Camino Dr.	5D
0341	El Camino Dr.	5D
0344	El Camino Dr.	5D
0345	El Camino Dr.	5D
0200	Elm Dr. South	5D
0148	Linden Dr. South	5D
0300	Linden Dr. South	5D
0301	Linden Dr. South	5D
0305	Linden Dr. South	5D
0309	Linden Dr. South	5D
0312	Linden Dr. South	5D
0315	Linden Dr. South	5D
0316	Linden Dr. South	5D
0317	Linden Dr. South	5D
0320	Linden Dr. South	5D
0321	Linden Dr. South	5D
0328	Linden Dr. South	5D
0329	Linden Dr. South	5D
0332	Linden Dr. South	5D
0333	Linden Dr. South	5D
0336	Linden Dr. South	5D
0337	Linden Dr. South	5D
0340	Linden Dr. South	5D
0341	Linden Dr. South	5D
0300	McCarty Dr.	5D
0301	McCarty Dr.	5D
0304	McCarty Dr.	5D
0305	McCarty Dr.	5D
0308	McCarty Dr.	5D
0309	McCarty Dr.	5D
0312	McCarty Dr.	5D
0315	McCarty Dr.	5D
0316	McCarty Dr.	5D
0317	McCarty Dr.	5D
0320	McCarty Dr.	5D

By Eligibility--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 4

NO.	STREET	EVAL
0321	McCarty Dr.	5D
0324	McCarty Dr.	5D
0325	McCarty Dr.	5D
0328	McCarty Dr.	5D
0329	McCarty Dr.	5D
0332	McCarty Dr.	5D
0333	McCarty Dr.	5D
0336	McCarty Dr.	5D
0337	McCarty Dr.	5D
0340	McCarty Dr.	5D
0341	McCarty Dr.	5D
0241	Moreno Dr. South	5D
0300	Peck Dr.	5D
0301	Peck Dr.	5D
0304	Peck Dr.	5D
0305	Peck Dr.	5D
0308	peck Dr.	5D
0309	Peck Dr.	5D
0312	Peck Dr.	5D
0313	Peck Dr.	5D
0316	Peck Dr.	5D
0317	Peck Dr.	5D
0320	Peck Dr.	5D
0322	Peck Dr.	5D
0324	Peck Dr.	5D
0325	Peck Dr.	5D
0328	Peck Dr.	5D
0329	Peck Dr.	5D
0333	Peck Dr.	5D
0336	Peck Dr.	5D
0337	Peck Dr.	5D
0340	Peck Dr.	5D
0140	Rexford Dr. South	5D
0300	Rodeo Dr. South	5D
0301	Rodeo Dr. South	5D
0304	Rodeo Dr. South	5D
0305	Rodeo Dr. South	5D
0308	Rodeo Dr. South	5D
0312	Rodeo Dr. South	5D
0315	Rodeo Dr. South	5D
0316	Rodeo Dr. South	5D
0317	Rodeo Dr. South	5D
0320	Rodeo Dr. South	5D
0321	Rodeo Dr. South	5D
0325	Rodeo Dr. South	5D
0328	Rodeo Dr. South	5D
0329	Rodeo Dr. South	5D
0332	Rodeo Dr. South	5D
0336	Rodeo Dr. South	5D

By Eligibility--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 4

NO.	STREET	EVAL
0340	Rodeo Dr. South	5D
0345	Rodeo Dr. South	5D
0300	Roxbury Dr. South	5D
0301	Roxbury Dr. South	5D
0304	Roxbury Dr. South	5D
0305	Roxbury Dr. South	5D
0308	Roxbury Dr. South	5D
0309	Roxbury Dr. South	5D
0312	Roxbury Dr. South	5D
0313	Roxbury Dr. South	5D
0316	Roxbury Dr. South	5D
0317	Roxbury Dr. South	5D
0320	Roxbury Dr. South	5D
0321	Roxbury Dr. South	5D
0324	Roxbury Dr. South	5D
0325	Roxbury Dr. South	5D
0328	Roxbury Dr. South	5D
0329	Roxbury Dr. South	5D
0333	Roxbury Dr. South	5D
0336	Roxbury Dr. South	5D
0337	Roxbury Dr. South	5D
0340	Roxbury Dr. South	5D
0341	Roxbury Dr. South	5D

By Eligibility--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 5

NO.	STREET	EVAL
0470	Canon Dr. North	1
0370	Beverly Dr. North	3
9525	Brighton Way	3
9601	Brighton Way	3
0368	Camden Dr. North	3
0450	Crescent Dr. North	3
9400	Wilshire Blvd.	3
9528	Wilshire Blvd.	3
0360	Crescent Dr. North	3D
0375	Crescent Dr. North	3D
0332	Rodeo Dr. North	4
9376	Santa Monica Blvd.	4
8444	Wilshire Blvd.	4
9429	Wilshire Blvd.	4
0206	Beverly Dr. North	5
0357	Beverly Dr. North	5
0421	Canon Dr. North	5
0302	Rodeo Dr. North	5
9441	Santa Monica Blvd.	5
9501	Santa Monica Blvd.	5
8423	Wilshire Blvd.	5
8810	Wilshire Blvd.	5
8554	Wilshire Blvd.	5D
9036	Wilshire Blvd.	5D
9536	Wilshire Blvd.	5D
9600	Wilshire Blvd.	5D
9634	Wilshire Blvd.	5D

By Eligibility--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 6

No structures recommended for inclusion.

By Address--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Community
Design Features

NO.	STREET	EVAL
	Beverly Gardens	2
	Will Rogers Park	3
	Street Trees	5
	Entry Signs/Streetlamps	5

3. Inventoried Properties Listed by Address.

Survey Area 1.

Survey Area 2.

Survey Area 3.

Survey Area 4.

Survey Area 5.

Survey Area 6.

Community Design Features.

By Address--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 1

NO.	STREET	EVAL
0336	Foothill Rd. North	3
0417	Maple Dr. North	3

By Address--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 2

NO.	STREET	EVAL
0703	Alpine Dr. North	5D
0705	Alpine Dr. North	5D
0706	Alpine Dr. North	5D
0707	Alpine Dr. North	5D
0709	Alpine Dr. North	5D
0710	Alpine Dr. North	5D
0711	Alpine Dr. North	5D
0713	Alpine Dr. North	5D
0714	Alpine Dr. North	5D
0715	Alpine Dr. North	5D
0716	Alpine Dr. North	5D
0717	Alpine Dr. North	5D
0721	Alpine Dr. North	5D
0722	Alpine Dr. North	5D
0724	Alpine Dr. North.	5D
0801	Alpine Dr. North	5D
0802	Alpine Dr. North	5D
0803	Alpine Dr. North	5D
0804	Alpine Dr. North	5D
0805	Alpine Dr. North	5D
0806	Alpine Dr. North	5D
0808	Alpine Dr. North	5D
0810	Alpine Dr. North	5D
0811	Alpine Dr. North	5D
0812	Alpine Dr. North	5D
0814	Alpine Dr. North	5D
0816	Alpine Dr. North	5D
0918	Alpine Dr. North	3
0634	Alta Dr. North	3
1801	Angelo Dr.	3
0506	Arden Dr. North	5D
0507	Arden Dr. North	5D
0508	Arden Dr. North	5D
0509	Arden Dr. North	5D
0510	Arden Dr. North	5D
0511	Arden Dr. North	5D
0512	Arden Dr. North	5D
0514	Arden Dr. North	5D
0515	Arden Dr. North	5D
0516	Arden Dr. North	5D
0518	Arden Dr. North	5D
0519	Arden Dr. North	5D
0520	Arden Dr. North	5D
0521	Arden Dr. North	5D
0522	Arden Dr. North	5D
0523	Arden Dr. North	5D
0524	Arden Dr. North	5D
0525	Arden Dr. North	5D
0527	Arden Dr. North	5D

By Address--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 2

NO.	STREET	EVAL
0603	Arden Dr. North	5D
0604	Arden Dr. North	5D
0605	Arden Dr. North	5D
0606	Arden Dr. North	5D
0607	Arden Dr. North	5D
0610	Arden Dr. North	5D
0611	Arden Dr. North	5D
0612	Arden Dr. North	5D
0613	Arden Dr. North	5D
0615	Arden Dr. North	5D
0617	Arden Dr. North	5D
0618	Arden Dr. North	5D
0620	Arden Dr. North	5D
0621	Arden Dr. North	5D
0622	Arden Dr. North	5D
0624	Arden Dr. North	5D
0625	Arden Dr. North	5D
0626	Arden Dr. North	5D
0627	Arden Dr. North	5D
0628	Arden Dr. North	5D
0629	Arden Dr. North	5D
0630	Arden Dr. North	5D
0703	Arden Dr. North	5D
0704	Arden Dr. North	5D
0706	Arden Dr. North	5D
0708	Arden Dr. North	5D
0709	Arden Dr. North	5D
0619	Arden Dr. North	5
0705	Arden Dr. North	5
0707	Arden Dr. North	5
0501	Bedford Dr. North	5D
0910	Bedford Dr. North	3
0917	Benedict Canon Dr.	5
1220	Benedict Canon Dr.	5
1230	Benedict Canon Dr.	4
1030	Benedict Canyon Dr.	5
0522	Beverly Dr. North	5D
0613	Beverly Dr. North	5D
0618	Beverly Dr. North	5D
0621	Beverly Dr. North	5D
0710	Beverly Dr. North	5D
0714	Beverly Dr. North	5D
0610	Beverly Dr. North	3
0616	Beverly Dr. North	3
0718	Beverly Dr. North	3
0908	Beverly Dr. North	5
1011	Beverly Dr. North	4
0500	Camden Dr. North	5D
0810	Camden Dr. North	5D

By Address--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 2

NO.	STREET	EVAL
0814	Camden Dr. North	5D
0729	Camden Dr. North	5
0901	Camden Dr. North	5
0905	Camden Dr. North	5
0515	Canon Dr. North	5D
0517	Canon Dr. North	5D
0601	Canon Dr. North	5D
0607	Canon Dr. North	5D
0609	Canon Dr. North	5D
0711	Canon Dr. North	5D
0520	Canon Dr. North	5
1100	Carolyn Way	3
1700	Chevy Chase Dr.	3
0135	Copley Place	3D
0145	Copley Place	3D
1011	Cove Way	5
0627	Crescent Dr. North	5D
0708	Crescent Dr. North	5D
0717	Crescent Dr. North	5D
0805	Crescent Dr. North	5D
0916	Crescent Dr. North	5
1000	Crescent Dr. North	3
1006	Crescent Or. North	3
1008	Elden Way	1
0720	Foothill Rd.	3
1740	Greenacres Dr.	1
0826	Greenway Dr.	3D
0832	Greenway Dr.	3D
0836	Greenway Dr.	3D
0841	Greenway Dr..	3D
0809	Hillcrest Dr. North	4
1261	Lago Vista Dr.	5
1200	Laurel Lane	4
1601	Lexington Rd.	4
1640	Lexington Rd.	3
1700	Lexington Rd.	5
0905	Loma Vista Dr.	1
1018	Pamela Dr.	3
1305	Park Way	4
0624	Rexford Dr. North	5D
0803	Rexford Dr. North	3
0906	Rexford Dr. North	5
0927	Rexford Dr. North	5
1026	Ridgedale Dr.	3
1028	Ridgedale Dr.	3
0501	Rodeo Dr. North	5D
0507	Rodeo Dr. North	4
0801	Rodeo Dr. North	3
0803	Rodeo Dr. North	3

By Address--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 2

NO.	STREET	EVAL
0808	Rodeo Dr. North	5
0801	Roxbury Dr. North	3
0822	Roxbury Dr. North	4
0902	Roxbury Dr. North	5
1103	San Ysidro Dr.	3
1130	Schuyler Rd.	5
1050	Summit Dr.	3
1085	Summit Dr.	4
1143	Summit Dr.	3
9900	Sunset Blvd.	3D
9401	Sunset Blvd.	4
9419	Sunset Blvd.	4
9439	Sunset Blvd.	4
9481	Sunset Blvd.	3
9641	Sunset Blvd.	3
9930	Tower Lane	3
1143	Tower Road	5
1146	Tower Road	3
1162	Tower Road	5
0516	Walden Dr.	3
0605	Whittier Dr.	5D

By Address--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 3

No structures recommended for inclusion.

By Address--BEVERLY HILLS HISTORIC RESOURCES SURVEY--Area 4

NO.	STREET	EVAL
0300	Bedford Dr. South	5D
0301	Bedford Dr. South	5D
0304	Bedford Dr. South	5D
0305	Bedford Dr. South	5D
0308	Bedford Dr. South	5D
0309	Bedford Dr. South	5D
0313	Bedford Dr. South	5D
0315	Bedford Dr. South	5D
0316	Bedford Dr. South	5D
0307	Bedford Dr. South	5D
0320	Bedford Dr. South	5D
0321	Bedford Dr. South	5D
0328	Bedford Dr. South	5D
0339	Bedford Dr. South	5D
0332	Bedford Dr. South	5D
0333	Bedford Dr. South	5D
0336	Bedford Dr. South	5D
0337	Bedford Dr. South	5D
0340	Bedford Dr. South	5D
0341	Bedford Dr. South	5D
0168	Beverly Dr. South	5D
0195	Beverly Dr. South	5D
0204	Beverly Dr. South	5D
0205	Beverly Dr. South	5D
0221	Beverly Dr. South	5
0300	Camden Dr. South	5D
0301	Camden Dr. South	5D
0304	Camden Dr. South	5D
0308	Camden Dr. South	5D
0309	Camden Dr. South	5D
0312	Camden Dr. South	5D
0315	Camden Dr. South	5D
0316	Camden Dr. South	5D
0317	Camden Dr. South	5D
0320	Camden Dr. South	5D
0321	Camden Dr. South	5D
0324	Camden Dr. South	5D
0325	Camden Dr. South	5D
0328	Camden Dr. South	5D
0332	Camden Dr. South	5D
0333	Camden Dr. South	5D
0336	Camden Dr. South	5D
0337	Camden Dr. South	5D
0340	Camden Dr. South	5D
8701	Charleville Dr.	5D
0301	El Camino Dr.	5D
0304	El Camino Dr.	5D
0305	El Camino Dr.	5D
0308	El Camino Dr.	5D

By Address--BEVERLY HILLS HISTORIC RESOURCES SURVEY--Area 4

NO.	STREET	EVAL
0309	El Camino Dr.	5D
0312	El Camino Dr.	5D
0313	El Camino Dr.	5D
0316	El Camino Dr.	5D
0320	El Camino Dr.	5D
0321	El Camino Dr.	5D
0325	El Camino Dr.	5D
0332	El Camino Dr.	5D
0333	El Camino Dr.	5D
0336	El Camino Dr.	5D
0340	El Camino Dr.	5D
0341	El Camino Dr.	5D
0344	El Camino Dr.	5D
0345	El Camino Dr.	5D
0200	Elm Dr. South	5D
0333	La Cienega Blvd.	3
0153	Lasky Dr.	5
0148	Linden Dr. South	5D
0300	Linden Dr. South	5D
0301	Linden Dr. South	5D
0305	Linden Dr. South	5D
0309	Linden Dr. South	5D
0312	Linden Dr. South	5D
0315	Linden Dr. South	5D
0316	Linden Dr. South	5D
0317	Linden Dr. South	5D
0320	Linden Dr. South	5D
0321	Linden Dr. South	5D
0328	Linden Dr. South	5D
0329	Linden Dr. South	5D
0332	Linden Dr. South	5D
0333	Linden Dr. South	5D
0336	Linden Dr. South	5D
0337	Linden Dr. South	5D
0340	Linden Dr. South	5D
0341	Linden Dr. South	5D
0300	McCarty Dr.	5D
0301	McCarty Dr.	5D
0304	McCarty Dr.	5D
0305	McCarty Dr.	5D
0308	McCarty Dr.	5D
0309	McCarty Dr.	5D
0312	McCarty Dr.	5D
0315	McCarty Dr.	5D
0316	McCarty Dr.	5D
0317	McCarty Dr.	5D
0320	McCarty Dr.	5D
0321	McCarty Dr.	5D
0324	McCarty Dr.	5D

By Address--BEVERLY HILLS HISTORIC RESOURCES SURVEY--Area 4

NO.	STREET	EVAL
0325	McCarty Dr.	5D
0328	McCarty Dr.	5D
0329	McCarty Dr.	5D
0332	McCarty Dr.	5D
0333	McCarty Dr.	5D
0336	McCarty Dr.	5D
0337	McCarty Dr.	5D
0340	McCarty Dr.	5D
0341	McCarty Dr.	5D
0241	Moreno Dr. South	5D
0300	Peck Dr.	5D
0301	Peck Dr.	5D
0304	Peck Dr.	5D
0305	Peck Dr.	5D
0308	Peck Dr.	5D
0309	Peck Dr.	5D
0312	Peck Dr.	5D
0313	Peck Dr.	5D
0316	Peck Dr.	5D
0317	Peck Dr.	5D
0320	Peck Dr.	5D
0322	Peck Dr.	5D
0324	Peck Dr.	5D
0325	Peck Dr.	5D
0328	Peck Dr.	5D
0329	Peck Dr.	5D
0333	Peck Dr.	5D
0336	Peck Dr.	5D
0337	Peck Dr.	5D
0340	Peck Dr.	5D
0140	Rexford Dr. South	5D
0300	Rodeo Dr. South	5D
0301	Rodeo Dr. South	5D
0304	Rodeo Dr. South	5D
0305	Rodeo Dr. South	5D
0308	Rodeo Dr. South	5D
0312	Rodeo Dr. South	5D
0315	Rodeo Dr. South	5D
0316	Rodeo Dr. South	5D
0317	Rodeo Dr. South	5D
0320	Rodeo Dr. South	5D
0321	Rodeo Dr. South	5D
0325	Rodeo Dr. South	5D
0328	Rodeo Dr. South	5D
0329	Rodeo Dr. South	5D
0332	Rodeo Dr. South	5D
0336	Rodeo Dr. South	5D
0340	Rodeo Dr. South	5D
0345	Rodeo Dr. South	5D

By Address--BEVERLY HILLS HISTORIC RESOURCES SURVEY--Area 4

NO.	STREET	EVAL
0300	Roxbury Dr. South	5D
0301	Roxbury Dr. South	5D
0304	Roxbury Dr. South	5D
0305	Roxbury Dr. South	5D
0308	Roxbury Dr. South	5D
0309	Roxbury Dr. South	5D
0312	Roxbury Dr. South	5D
0313	Roxbury Dr. South	5D
0316	Roxbury Dr. South	5D
0317	Roxbury Dr. South	5D
0320	Roxbury Dr. South	5D
0321	Roxbury Dr. South	5D
0324	Roxbury Dr. South	5D
0325	Roxbury Dr. South	5D
0328	Roxbury Dr. South	5D
0329	Roxbury Dr. South	5D
0333	Roxbury Dr. South	5D
0336	Roxbury Dr. South	5D
0337	Roxbury Dr. South	5D
0340	Roxbury Dr. South	5D
0341	Roxbury Dr. South	5D
0440	Roxbury Dr. South	5
0436	Spalding Dr. South	5

By Address--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 5

NO.	STREET	EVAL
0206	Beverly Dr. North	5
0357	Beverly Dr. North	5
0370	Beverly Dr. North	3
9525	Brighton Way	3
9601	Brighton Way	3
0368	Camden Dr. North	3
0421	Canon Dr. North	5
0470	Canon Dr. North	1
0360	Crescent Dr. North	3D
0375	Crescent Dr. North	3D
0450	Crescent Dr. North	3
0302	Rodeo Dr. North	5
0332	Rodeo Dr. North	4
9376	Santa Monica Blvd.	4
9441	Santa Monica Blvd.	5
9501	Santa Monica Blvd.	5
8423	Wilshire Blvd.	5
8444	Wilshire Blvd.	4
8554	Wilshire Blvd.	5D
9036	Wilshire Blvd.	5D
8810	Wilshire Blvd.	5
9400	Wilshire Blvd.	3
9429	Wilshire Blvd.	4
9528	Wilshire Blvd.	3
9536	Wilshire Blvd.	5D
9600	Wilshire Blvd.	5D
9634	Wilshire Blvd.	5D

By Address--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Area 6

No structures recommended for inclusion.

By Address--BEVERLY HILLS HISTORIC RESOURCES INVENTORY--Community
Design Features

NO.	STREET	EVAL
	Will Rogers Park	3
	Beverly Gardens	2
	Street Trees	5
	Entry Signs/Streetlamps	5

4. National Register of Historic Places Criteria.

CRITERIA FOR EVALUATION
NATIONAL REGISTER OF HISTORIC PLACES

The following criteria are designed to guide the States, Federal agencies, and the Secretary of the Interior in evaluating potential entries (other than areas of the National Park System and National Historic Landmarks) for the National Register.

The quality of significance in American history, architecture, archaeology, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

- A. that are associated with events that have made a significant contribution to the board patterns of our history; or
- B. that are associated with the lives of persons significant in our past; or
- C. that embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. that have yielded, or may be likely to yield, information important in prehistory or history.

Ordinarily cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

- A. a religious property deriving primary significance from architectural or artistic distinction or historical importance; or
- B. a building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
- C. a birthplace or grave of a historical figure of outstanding importance if there is no other appropriate site or building directly associated with his productive life; or
- D. a cemetery which derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or
- E. a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master

plan, and when no other building or structure with the same association has survived; or

- F. a property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own historical significance; or
- G. a property achieving significance within the past 50 years if it is of exceptional importance.

5. National Register of Historic Places Eligibility Status Categories

NATIONAL REGISTER OF HISTORIC PLACES

ELIGIBILITY STATUS

(1-6 rating scale used by SOHP on DPR 523s)

1. Individually listed on the National Register
- 1D. Listed on the National Register as part of a district
2. Determined individually eligible for the Register by the U.S. Department of the Interior
- 2D. Determined eligible as part of a district
3. Appears eligible for individual listing in the judgment of the person(s) completing or reviewing the inventory form
- 3D. Appears eligible for listing only as a contributor to a potential National Register district that has been identified and recorded according to OHP instructions
4. May become eligible for individual listing when:
 - a) more historical or architectural research is performed
 - b) the property is restored to an earlier appearance
 - c) more significant examples of the property's architectural style are demolished; or
 - d) the property becomes old enough to meet the Register's 50-year requirement
- 4D. May become eligible for listing (as above) only as a contributor to a district that has been identified and recorded according to OHP instructions. Use this designation for properties that: 1) might become contributors to listed, determined eligible, or apparently eligible districts; 2) are contributors to districts that might become eligible; or 3) might become contributors to districts that might become eligible
- 4E. (Not for use in inventories funded through the OHP) May become eligible (as above) only as a contributor to a possible district that has not yet been identified and recorded according to OHP instructions
5. Is individually listed or eligible for listing under a local preservation or landmark ordinance
- 5D. Is listed or is eligible for listing as a contributor to a locally designated historic district or preservation area that has been identified and recorded according to OHP instructions.
6. Ineligible for above

6. Roster of Volunteers.

VOLUNTEER ROSTER

Audrey Arlington
3752 Mentone Ave., #1
Palms, CA 90034

Carson Anderson
P.O. Box 875238
Los Angeles, CA 90087

*Marvin Beck
621 Sierra Dr.
Beverly Hills, CA 90210

Linda Bunnage
157 S. Clark Dr.
Beverly Hills, CA 90211

Julia Cohen
401 S. Camden Dr., #7
Beverly Hills, CA 90212

David Corwin
708 N. Sierra Dr.
Beverly Hills, CA 90210

*Patty Reeder Eubank
511 N. Alta Dr.
Beverly Hills, CA 90210

Elaine S. Glass
128 S. La Peer Dr.
Beverly Hills, CA 90211

Barbara Harcum
4002 1/2 Seventh St.
Los Angeles, CA 90005

Geri Hess
134 S. Roxbury Dr.
Beverly Hills, CA 90212

Ed Howard
3116 Cardiff Ave.
Los Angeles, CA 90034

*Professor Albert Hoxie
916 N. Roxbury Dr.
Beverly Hills, CA 90210

Brenda Fiske Kramer
9222 Alden Dr., #7
Beverly Hills, CA 90210

*Marilyn Kritzer
1030 Woodland Dr.
Beverly Hills, CA 90210

Marguerite Lane
450 N. Crescent Dr.
Beverly Hills, CA 90210

Lester Luber
1613 S. Rexford Dr.
Los Angeles, CA 90035

Adolph Mandl
133 N. Almont Dr., #305
Beverly Hills, CA 90211

Barbara Miksic
4217 Michael Ave.
Los Angeles, CA 90066

Sandra Orellana
3853 Coolidge Ave.
Los Angeles, CA 90066

Luis Otazu, Jr.
340 N. Concord, #7
Glendale, CA 91203

Mildred Peskin
7973 W. Forth St.
Los Angeles, CA 90048

Sheryl Rabkin
436 1/2 S. Doheny Dr.
Beverly Hills, CA 90211

Marylee C. Reeder
610 N. Rexford Dr.
Beverly Hills, CA 90210

*Karl Schurz
Karl Schurz Company
9439 Santa Monica Blvd.
Beverly Hills, CA 90210

*Sally Sherman
256 S. Camden Dr.
Beverly Hills, CA 90212

*Dr. Pauline Stein
1156 San Ysidro Dr.
Beverly Hills, CA 90210

Joyce Weiner-Hirsch
425 S. Doheny Dr., #3
Beverly Hills, CA 90211

Sandy Zax
706 N. Alpine Dr.
Beverly Hills, CA 90210

*Members of the Survey Review Committee.

7. Publicity and Recruitment.

"Historical Survey Seeks Volunteers," Beverly Hills Community Services Newsletter, Vol. 15, No. 2, Winter, 1986.

"Volunteers for Historical Photographic Survey Needed," Beverly Hills Courier, March 21, 1986.

"News Briefs," The Post, Vol. 59, No. 13, March 27, 1986.

Television Interview, KCOP-TV, June 2, 1986.

techniques in painting and sculpture. Finished works may be selected for display at Beverly Hills spring art show; 9:30 a.m.-3:30 p.m.

Exercise and Behavior Modification

See Tuesday class description; 1-3 p.m.

Sunday:

"Koffee Klatch"

Join friends first Sunday afternoon of every month; refreshments, a film and social gathering; 1-3 p.m.

Historical Survey Seeks Volunteers

In December, an architectural and historical survey of the City gets under way. The survey will involve a block-by-block curbside examination of the City's buildings, parks, fountains, statuary and other features, culminating in an Inventory of Historic Places.

A Project Historian will guide the survey efforts to insure that structures which may not be of architectural significance are not overlooked if they are historically important. The survey will be conducted by a professional Survey Coordinator approved by the State Office of Historic Preservation which is partially funding the project.

Individuals and organizations in the community are invited to participate in the survey to share any historical information, whether from their memories or from examination of photo albums, scrapbooks or private archives about the City's early development. Interested persons who are knowledgeable about the City's history or architecture are invited to express interest in serving as survey volunteers.

A Survey Review Committee will review the survey results with the Coordinator and Historian and select the structures to receive in-depth research as part of the inventory.

The City's Architectural Commission, which advises the City Council on historic preservation issues, has initiated the project to compile a comprehensive body of information about the City's considerable architectural resources. For further information about the survey, please contact the Community Planning Department at 550-4881.

Volunteers for Historical Photographic Survey Needed

Persons who would like to be involved in the Beverly Hills Historic Resources Survey to photograph structures included in the historic survey or to research historic buildings should call the Survey Coordinator at 851-8854, or the Planning & Community Development Department at City Hall at 550-4881.

The Survey involves a comprehensive examination of the city's buildings, parks, fountains, statuary, etc., culminating in the creation of an

Inventory of Historic Places.

Chosen to review the results of the Survey and to select those properties to be included in the Inventory are Marvin Beck, Patty Reeder Eubank, Professor Albert Hoxie, Marilyn Kritzer, Karl Schurz, Sally Sherman and Dr. Pauline Stein.

The Survey project is being conducted by Johnson Heumann Research Associates, under contract to the City. Project funding is from the City and the State Office of Historic Preservation.

BEVERLY HILLS COURIER, March 21, 1985

News Briefs

From Page 1

■ The Beverly Hills Council meeting slated Tuesday afternoon was cancelled because, a city official said. "They either didn't have a quorum or they didn't have anything to talk about."

■ Beverly Hills resident Yaghoub "Jimmy" Hay, the first local resident to participate in the California Lottery's "big spin," sort of ran out of luck Saturday, winning "only" the minimum prize of \$10,000, officials said. Hay made it to the finals after one of the 10 lottery tickets he purchased at the Thrifty Drug Store on Canon Drive qualified him for the chance to become an instant millionaire.

■ The Beverly Hills High School's academic decathlon team will be vying for a national championship for the third year in a row next Thursday at Loyola Marymount University. The Beverly Hills team finished second in last year's championship. Following next week's competition, the Beverly Hills Chamber of Commerce and PTA Council will be hosting a screening of a new film for all of the teams at the Academy of Motion Picture Arts and Sciences in Beverly Hills.

■ The City of Beverly Hills is looking for volunteers to help conduct a historical resources survey recently approved by the council. Both photographers and persons who can help with research are needed. For information, call the survey coordinator at 851-8854 or the city's planning Department at 550-4881.

8. Training Materials.

City of Beverly Hills Research Guide and Form (submitted separately).
Volunteer Orientation/Training Session Agenda.
Chronology of Development in Beverly Hills Area.
Survey Objectives.
Street Map of Beverly Hills Survey Areas.
Volunteer Time Sheet.
Volunteer Questionnaire.
Indemnity and Hold Harmless Agreement.
Civic Center "Key" to Parking and Other Resources.
Research Assignment Prototypes.
Common Abbreviations Used in Research.
Glossary of Architectural Terms.
Letter of Introduction.
Photography Instructions.
Photography Assignment Log.
City Identification Application.

BEVERLY HILLS HISTORIC RESOURCES SURVEY

Volunteer Orientation/Training Session

Saturday, March 1, 1986

I. Introduction of Participants

II. Explanation of Materials

III. Overview of the Survey Process

IV. Volunteer Role in the Survey

V. Discussion of Afternoon Agenda

LUNCH BREAK

VI. Concurrent workshops: research and photography

CHRONOLOGY

- 1769 Gaspar de Portola and his company explore Southern California for Spain. Priest Father Crespi chronicles customs of existing inhabitants and conditions.
- 1771 San Gabriel Mission founded (September 8).
- 1781 Los Angeles founded by forty-four settlers from Mexico. Settlement is named "El Pueblo de La Reina de Los Angeles."
- 1784 Rancho period in Los Angeles county area begins with the granting of three ranchs.
- 1791 Population of the pueblo is 139.
- 1810 "New Spain" secedes from Spain, forming the Republic of Mexico.
- 1822 California becomes a province of Mexico.
- Maria Rita and Vicente Valdez are granted Rancho Rodeo de las Aguas by the Mexican government. The 4,500 acre site has little water and is used for cattle ranching. Surrounding land grants include the Rancho La Brea (granted to Rocha family c. 1790) to the east, Rancho Las Cienegas at the southeastern edge, Rancho Rincon de los Bueyes on the south, and Rancho San Jose de Buenos Ayres (granted to the Alanes family in 1843) on the west.
- 1846 John C. Fremont signs Treaty of Cahuenga, ending hostilities in California between United States and Mexico (Mexican-American War).
- 1848 California becomes a territory of the United States.
- 1850 City of Los Angeles incorporates (April 4).
- California is admitted to the Union (September 9).
- 1854 Valdez rancho is acquired by two American "ranchers," Benjamin Davis, "Don Benito" Wilson and Henry Hancock. Wilson also acquires Rancho San Jose de Buenos Ayres, present-day Westwood and West Los Angeles area.
- 1860-69 Portions of the Wilson-Hancock holdings are sold to other American ranchers and subdividers.
- 1869 Transcontinental railroad arrives in California. Terminus is at San Francisco.
- 1869 Edwin Preuss and associates propose townsite of Santa Maria, near Doheny Drive, Burton Way, Gregory Way, and El Camino.

- 1875 Town plat map filed for City of Santa Monica by Senator J.P. Jones and Colonel Robert S. Baker.
- 1881 Senator Cornelius Cole plans townsite of Colegrove on his ranch in present-day Hollywood.
- 1884-88 More than one hundred townsites are platted in Los Angeles. Sixty per cent do not survive.
- Former Senator John Wolfskill plans "Sunset," a town near Westwood, on his 2,000 acre ranch (1884).
- 1886 City of Santa Monica incorporates.
- 1887 H.H. Wilcox records subdivision map for "Hollywood."
- Railroad fare from Midwest to Los Angeles drops to \$1.00 during rate wars.
- 1888 Town of Morocco is platted by Hammel and Denker within present-day Beverly Hills.
- 1891 Pacific Electric Railroad formed by Henry Huntington and Isaias W. Hellman.
- 1892 Discovery of oil in Los Angeles by E.L. Doheny and C.A. Canfield.
- 1900 Los Angeles population: 102,479.
- 1903 Hollywood incorporates. Construction on the Hollywood Hotel is begun.
- 1906 First motion picture company locates in Los Angeles.
- Rodeo Land and Water Company announces plans for subdivision of Beverly and Beverly Hills.
- City of Sawtelle (near Westwood) is incorporated. Annexed to Los Angeles in 1922.
- 1907 First business block in Beverly Hills is constructed.
- 1910 Hollywood annexed to Los Angeles.
- 1911-12 Nestor Films rents Blondeau Tavern, becoming first studio in Hollywood.
- Beverly Hills Hotel opens.

- 1914 City of Beverly Hills is incorporated.
- 1915 The concept of the "star system" is developed in the movie industry. Publicists begin to market actors and actresses according to personality, lifestyle, etc.
- Area bounded roughly by Wilshire Boulevard, Spalding Drive, and San Vicente Boulevard is annexed to the City.
- 1916 Triangle Studios is built in land donated by real estate developer Harry Culver in the city named after him. Others follow, among them producers Thomas Ince and Samuel Goldwyn.
- 1919 Charles Chaplin, Mary Pickford, Douglas Fairbanks and D.W. Griffith form United Artists Studios.
- Arthur Letts, pioneer retailer, buys Wolfskill Ranch in West Los Angeles.
- 1920 Douglas Fairbanks and Mary Pickford move to Pickfair, beginning the migration of film industry elite to Beverly Hills.
- Multi-family housing begins in areas south of Wilshire Boulevard, creating urban streetscapes of period revival apartments.
- 1922 Harold Janss, son-in-law of Arthur Letts, begins to subdivide southern portion of Wolfskill Ranch for middle-class housing developments.
- Fox Film Corporation builds West Los Angeles facility.
- 1924 Beverly Hills population: 5,000.
- 1925 Construction on Beverly Theatre, with its flamboyant Moorish styling, begins.
- 1926-29 Harold Lloyd estate begins construction.
- Construction begins on Greystone, the estate of E.L. Doheny Jr.
- Beverly Wilshire Hotel begins construction.
- UCLA opens. Westwood Village and surrounding residential area developed by Janss Corporation.
- 1929 First Academy Awards ceremony held at Hollywood Roosevelt Hotel.
- Beverly Hills Schools built.

- 1932 Beverly Hills City Hall, designed by William Gage, is built.
Tenth Olympiad held in Los Angeles.
- 1933 Beverly Hills Post Office, designed by Ralph Flewelling, begins construction.
- 1937 Saks Fifth Avenue opens a Beverly Hills store, in a building designed by Paul R. Williams.
- 1939 Hunt and Chambers designs I. Magnin's Beverly Hills store.
Union Station opens.
World War II begins in Europe.
- 1941 United States joins World War II.
- 1955 Trousdale Estates annexed.
- 1960s Century City planned and developed on Fox Film Corporation back lot.
- 1970 Beverly Hills population reaches 33,416.
- 1984 Construction on Civic Center Addition commences.
Charles Moore designs library expansion, parking, police and fire facilities.

SURVEY OBJECTIVES

A comprehensive survey must first establish clear definitions, or categories, of what to look for so that survey workers will be alerted to items they might normally overlook. Categorization also provides a systematic presentation format later when the inventory is put into published form. Try to keep categories open-ended to admit new items as knowledge grows or tastes develop and change, e.g., ten years ago the craftsman bungalow probably was not considered by most to be of any historical value.

Categories might logically follow chronology or includes "themes" as used in the State Inventory of Historic Resources; however phrased or arranged, certain categories of cultural resources should be included:

architectural history - as many possible representatives of the diverse styles and variations of residential and commercial architecture, whether vernacular or works of identifiable artisans, master craftsmen, builders or architects important locally or with wider significance. This category will contribute to the following "groupings" category, since a good representation of a particular period or style might mean an entire street of such structures (of minor importance singularly, but of great importance in a cluster).

community design and esthetic features - objectives or relationships of design interest or importance of setting. This category might include street trees, light fixtures, street graphics, street furniture, local or unusual building materials, interesting or pleasant design components, or landscape features that contribute to the "look and feel" of the community.

cultural history - sites and structures important to the history of the community. These sites and structures might include those associated with early or continuing cultural events such as yearly festivals, parades or theatre; those associated with literary or political figures and events; and places associated with educational, religious or ethnic groups or individuals important in the community.

development history and industrial archaeology - surviving sites, routes, or structures important to the early settlement, economic origins, or technological development of the locale. This category might include evidences of the Spanish colonial or Mexican period, early agriculture or industry, town plat indications or subdivision history, and transportation routes from paths and trails to canals, railroads, and more recent highways.

historic districts - groupings or structures, historic sites or features, design components, natural features and landscape architecture, or other interesting details which together create an exceptionally rich historic or cultural ambiance. Clusters of significant historic, cultural, esthetic elements will normally justify designation as a special district. Such future districts are often readily apparent to residents and are long recognized as areas of special significance. Sometimes, however, the survey will uncover unsuspected clusterings of significant structures, important historic sites and unique design elements. The survey form should be designed to make survey workers alert to this possibility.

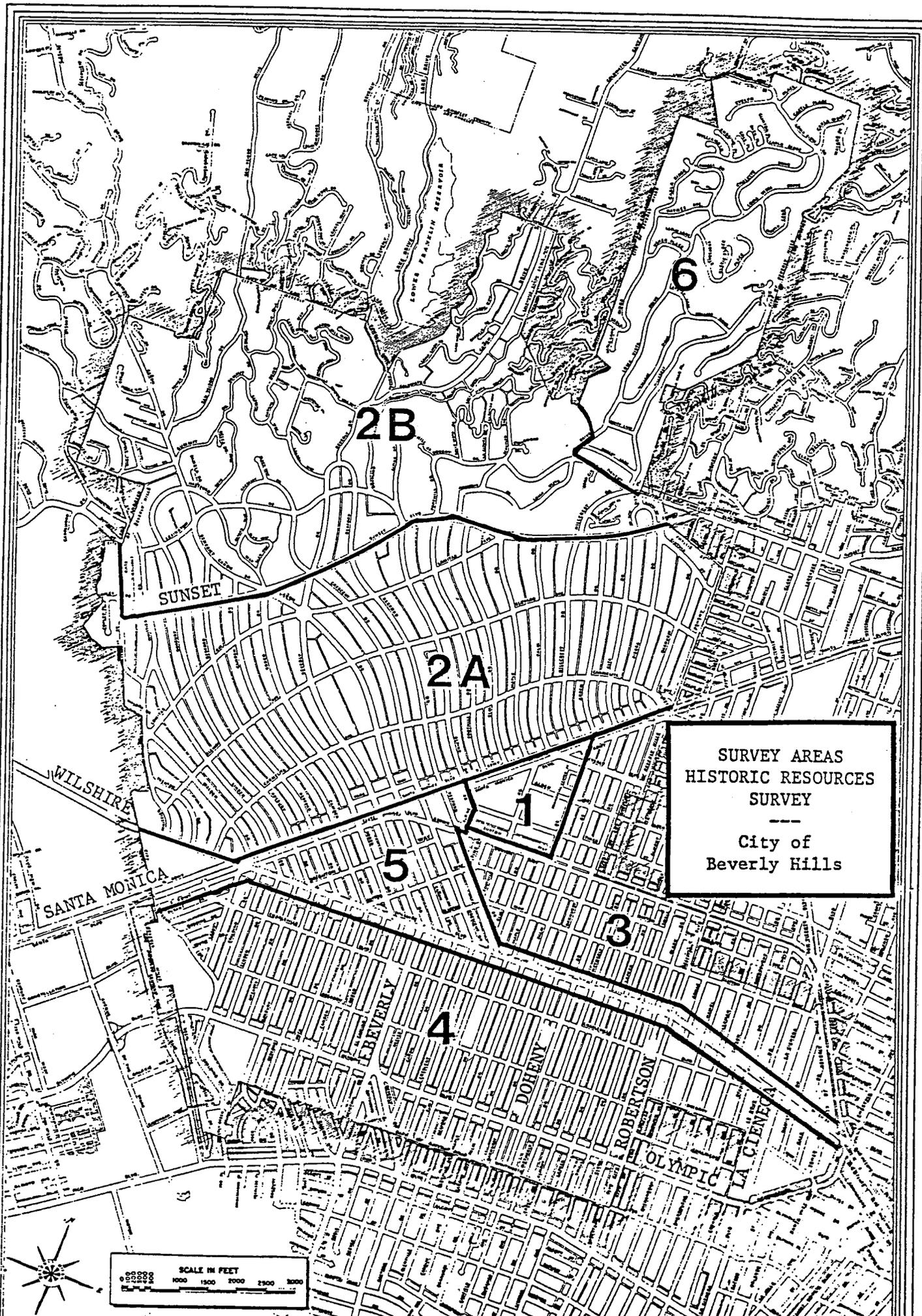
In either a well-known or newly discovered district, informed judgement is helpful in establishing the validity of district designation.

natural features - hills, geological formations, bodies of water, arroyos, gorges, remaining forests or natural vegetation and other striking or familiar physical characteristics are often important to the special character, historic identity or esthetic setting of the community. Such features are not to be confused with purely physical features but should like an important person have a place in the history of the community.

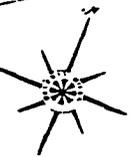
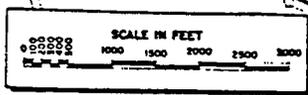
paleontological sites and archeological sites - those capable of yielding information about the prehistoric activities of man, evidences of earlier historic cultures once inhabiting the area or locale, areas of cultural, social or economic importance to these people's daily lives, well-being or survival (e.g., petroglyphs, ritual sites, hunting or gardening areas, and grounds potentially rich in fossil findings) and also sites having spiritual or cultural significance to living Native Americans.

Excerpt from Historic Preservation Element Guidelines

Prepared by Office of Planning and Research
State of California
September, 1976



SURVEY AREAS
HISTORIC RESOURCES
SURVEY
City of
Beverly Hills



CITY OF BEVERLY HILLS HISTORIC RESOURCE SURVEY

NAME: _____

ADDRESS: _____

_____ ZIP _____

PHONE: Day () _____ Evening () _____

AVAILABILITY FOR VOLUNTEER WORK:

Weekdays _____ Weekends _____ Both _____

AREA OF INTEREST:

Architectural Field Survey _____ Research _____

Photography _____ Other _____

WHERE DID YOU HEAR ABOUT THIS PROGRAM?

Newspaper (Specify): _____

Direct Mail: _____

Other (Specify): _____

I understand that my attendance at these workshops indicates my commitment to complete a survey assignment for the Beverly Hills Historic Resources Survey, under the supervision of Christy Johnson McAvoy and Leslie Heumann.

SIGNED _____ DATE _____

ASSIGNMENT: _____ DATE: _____

City of Beverly Hills
Historic Resources Survey

INDEMNITY AND HOLD HARMLESS AGREEMENT

(name)

whose address is _____

California (hereinafter "Indemnitor"), in consideration of being permitted to participate on a voluntary basis in the preparation of the survey of Beverly Hills' architectural and historical resources agrees to the following terms and conditions:

Indemnitor shall indemnify and hold harmless City, its Council, boards, commissions, officers, agents, servants and employees from and against any and all loss, damages, liability, claims, suits, costs and expenses, whatsoever, including reasonable attorney's fees, regardless of the merit or outcome of any such claim or suit, arising from or in any manner connected to the services, work, or activities conducted or performed by Indemnitor in connection with the survey.

Indemnitor shall indemnify, defend and save harmless the City, its Council, boards, commissions, officers, agents, servants and employees from and against any and all claims and losses whatsoever, including reasonable attorney's fees, accruing or resulting to any and all persons, firms or corporations furnishing or supplying work, services, materials, equipment or supplies in connection with services, work, or activities conducted or performed by Indemnitor in connection with the survey, and arising out of such services, work, or activities, and from any and all claims and losses whatsoever, including reasonable attorney's fees, accruing or resulting to any person, firm or corporation for damage, injury or death arising out of Indemnitor's services, work, or activities.

IN WITNESS WHEREOF, this Agreement is executed on this _____ day of _____, 1986

INDEMNITOR:

By _____

waahisto

VOLUNTEER RESEARCH ASSIGNMENT

PERIODICAL: _____

YEAR: _____

LOCATION: _____

A CARRILLO, E. J. 205-16th ST, SM

SWBC 1/28/24 p. 55 col 2
E. Carrillo, 233-16th St., SM,
will build a 1 1/2 Br dwlg at
205-16th St., SM for self;
\$15,000.

B Griffin Bldg

LAT 7-13-80 X:23:1

C Winslow, Carleton M

see BH Community Pres. Church
(SWBC 7-4-24)
see Thomas Costello Res (SWBC 11/10/22)
see Paul English Res (SWBC 5/13/27)
see Francis Whittaker Res (SWBC
2/6/25)

D Bishop, Roland P. Res
(Irving Hellman)

LAT 12-26-15 5:1
Regan, Michael, Stars, Moguls, Magnate
p 44
SWCM 6-28-13 p 12 col 3
CH Russell arch of \$30,000 ~~class~~
colonial style res
over

COMMON ABBREVIATIONS
(for use in research assignments)

AIA	American Institute of Architects
<u>AD</u>	<u>Architectural Digest</u>
<u>Arch & Eng</u>	<u>Architect and Engineer</u>
arch	architect
ba	bath
BH	Beverly Hills
bldg	building
blt	built
Ca.	California
<u>Ca. A & A</u>	<u>California Arts & Architecture</u>
CR	California Room (LAPL)
<u>Ca Southland</u>	<u>California Southland</u>
col	column
contr	contractor
cyn	canyon
il	illustrated
LA	Los Angeles
<u>LADJ</u>	<u>Los Angeles Daily Journal</u>
<u>LA Her-Ex</u>	<u>Los Angeles Herald Examiner</u>
LAPL	Los Angeles Public Library
<u>LAT</u>	<u>Los Angeles Times</u>
mag	magazine
p, pp	page, pages
r, rm	room
res	residence
s	stories

SM	Santa Monica
<u>SWBC</u>	<u>Southwest Builder & Contractor</u>
<u>SWCM</u>	<u>Southwest Contractor & Manufacturer</u>
v, vol.	volume
VF	vertical file
Hwd	Hollywood

Glossary

A

This glossary is a guide to common architectural terms. For more precise definitions, consult architectural dictionaries listed in the bibliography.

ADOBE A sun-dried, unburned brick of earth (generally clay) and straw; a structure made with such bricks.

AISLE A part of a church parallel to the nave and divided from it by piers or columns; a passageway between rows of seats, such as in a church or auditorium.

ARCADE A series of arches supported by columns or piers; a building or part of a building with a series of arches; a roofed passageway, especially one with shops on either side.

ARCHITRAVE The lower part of a classical entablature, resting directly on the capital of a column; the molding around a window or door.

ASHLAR Hewn or squared stone, also masonry of such stone; a thin, dressed rectangle of stone for facing walls, also called ashlar veneer.

ASTYLAR Without columns or pilasters.

AXIALITY Symmetrical disposition of parts of a building or of structures along an axis.

B

BALUSTER An upright, often vase-shaped, support for a rail.

BALUSTRADE A series of balusters with a rail.

BAND WINDOWS A horizontal series of uniform windows that appear to have little or no separation between them.

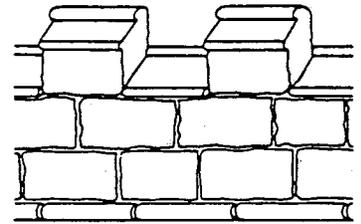
BAPTISTERY A part of a church; formerly, a separate building used for baptism.

BARGEBOARD A board, often ornately curved, attached to the projecting edges of a gabled roof; sometimes referred to as verge-board.

BATTER The receding upward slope of a wall or structure.

BATTLEMENT A parapet built with indentations for defense or decoration.

BAY One unit of a building that consists of a series of similar units, commonly defined by the number of window and door openings per floor or by the space between columns or piers.



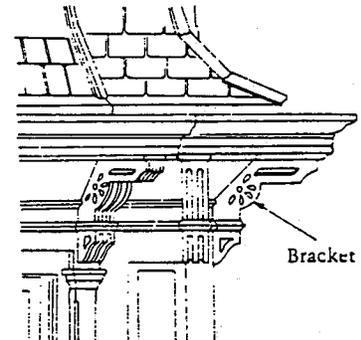
Battlement

BELT COURSE A narrow horizontal band projecting from the exterior walls of a building, usually defining the interior floor levels.

BLIND ARCH An arch that does not contain an opening for a window or door but is set against or indented within a wall.

BRACE A diagonal stabilizing member of a building frame.

BRACKET A support element under eaves, shelves or other overhangs; often more decorative than functional.



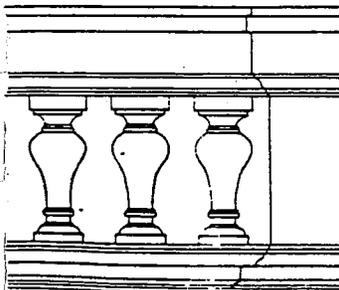
BUTTRESS A projecting structure of masonry or wood for supporting or giving stability to a wall or building.

C

CANTILEVER A projecting beam or part of a structure supported only at one end.

CAPITAL The top, decorated part of a column or pilaster crowning the shaft and supporting the entablature.

CARTOUCHE An ornamental panel in the form of a scroll, circle or oval, often bearing an inscription.



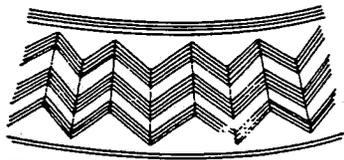
Balustrade

CASEMENT A window with sash hung vertically and opening inward or outward.

CASTELLATED Having battlements and turrets, like a medieval castle.

CAST IRON Iron, shaped in a mold, that is brittle, hard and cannot be welded; in 19th-century American commercial architecture, cast-iron units were used frequently to form entire facades.

CHEVRON A V-shaped decoration generally used as a continuous molding.



Chevron

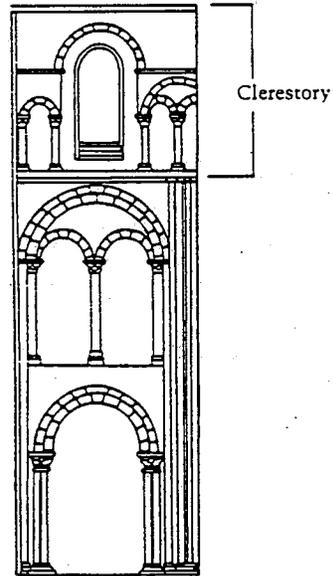
CHIMNEY POT A pipe placed on top of a chimney, usually of earthenware, that functions as a continuation of the flue and improves the draft.

CLAPBOARD A long, narrow board with one edge thicker than the other, overlapped to cover the outer walls of frame structures; also known as weatherboard.

CLASSICAL Pertaining to the architecture of ancient Greece and Rome.

CLERESTORY The upper part of the nave, transepts and choir of a church containing windows; also, any similar windowed wall or construction used for light and ventilation.

CORBEL A bracket or block projecting from the face of a wall that generally supports a cornice, beam or arch.



Clerestory

CORINTHIAN ORDER The most ornate of the classical Greek orders of architecture, characterized by a slender fluted column with a bell-shaped capital decorated with stylized acanthus leaves; variations of this order were extensively used by the Romans.

CORNICE In classical architecture, the upper, projecting section of an entablature; projecting ornamental molding along the top of a building or wall.

COURSED MASONRY A wall with continuous horizontal layers of stone or brick.

CRENELLATION A battlement.

CROCKET In Gothic architecture, carved projections in the shape of stylized leaves that decorate the edges of spires, gables and pinnacles.



Crocket

CUPOLA A dome-shaped roof on a circular base, often set on the ridge of a roof.

D

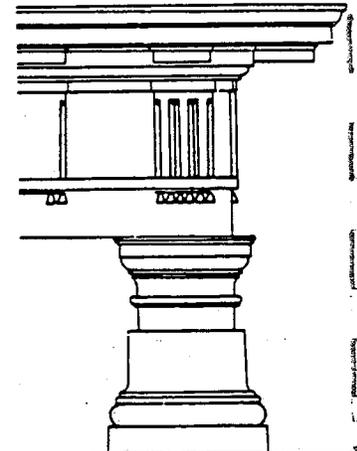
DEPENDENCY A structure subordinate to or serving as an adjunct to a main building.

DORIC ORDER The oldest and simplest of the classical Greek orders, characterized by heavy fluted columns with no base, plain saucer-shaped capitals and a bold simple cornice.

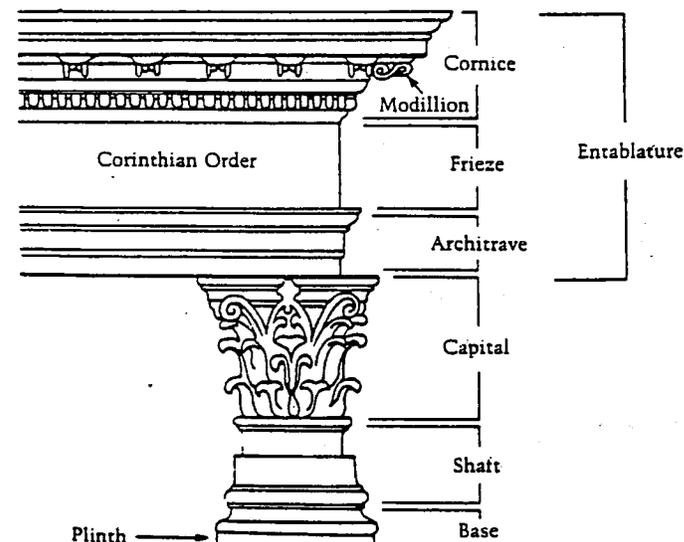
DORMER A vertically set window on a sloping roof; the roofed structure housing such a window.

DOUBLE-HUNG SASH WINDOW A window with two sash, one above the other, arranged to slide vertically past each other.

DOUBLE PORTICO A projecting two-story porch with columns and a pediment.



Doric Order



E

EAVES The projecting overhang at the lower edge of a roof.

EGG-AND-DART MOLDING A decorative molding comprising alternating egg-shaped and dart-shaped motifs.

ENTABLATURE In classical architecture, the part of a structure between the column capital and the roof or pediment, comprising the architrave, frieze and cornice.

EYEBROW DORMER A low dormer in which the arched roofline forms a reverse curve at each end, giving it the general outline of an eyebrow.

F

FANLIGHT A semicircular or fan-shaped window with radiating members or tracery set over a door or window.

FENESTRATION The arrangement of windows in a wall.

FESTOON A carved, molded or painted garland of fruit, flowers or leaves suspended between two points in a curve.

FINIAL An ornament at the top of a spire, gable or pinnacle.

FLEMISH GABLE A gable with stepped and occasionally multicurved sides, derived from 16th-century Netherland prototypes.

FLUTED Having regularly spaced vertical, parallel grooves or "flutes," as on the shaft of a column, pilaster or other surface.

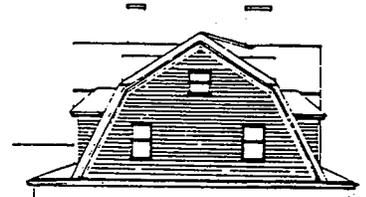
FOLIATED Decorated with leaf ornamentation or a design comprising arcs or lobes.

G

GABLE A triangular wall segment at the end of a double-pitched or gabled roof.

GALLERY A roofed promenade, colonnade or corridor; an outdoor balcony; in the South, a porch or veranda.

GAMBREL A ridged roof with two slopes on each side, the lower slope having the steeper pitch.



Gambrel

H

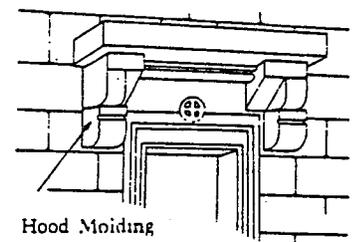
HACIENDA In Spanish-speaking countries or areas influenced by Spain, a large estate, plantation or ranch; also, the house of the ranch owner; in the southwestern United States, a low sprawling house with projecting roof and wide porches.

HALF-TIMBERING Wall construction in which the spaces between members of the timber frame are filled with brick, stone or other material.

HEWN AND PEGGED A frame construction system in which the beams are hewn with an adze (predating saws) and joined by large wooden pegs.

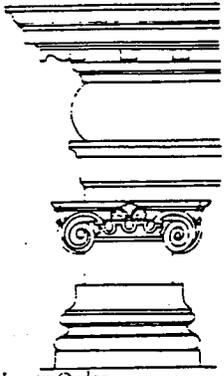
HIPPED ROOF A roof with four uniformly pitched sides.

HOOD MOLDING A large molding over a window, originally designed to direct water away from the wall; also called a drip molding.



Hood Molding

HORSESHOE ARCH An arch shaped like a horseshoe; common in Islamic architecture.



Ionic Order



IONIC ORDER An order of classical Greek architecture characterized by a capital with two opposed volutes.



LANCET A narrow pointed arch.

LANTERN A structure built on the top of a roof with open or windowed walls.

LEADED GLASS Small panes of glass held in place with lead strips; the glass may be clear or stained.

LEAN-TO A simple structural addition that has a single-pitch roof.

LOZENGE A diamond-shaped decorative motif.



MANSARD ROOF A roof that has two slopes on all four sides.

MASONRY Wall construction of materials such as stone, brick and adobe.

MEASURED DRAWING An exact-scale drawing based on measurements taken from an existing building.

MEDALLION An object resembling a large medal or coin.

MINARET A tall, slender tower attached to a mosque with one or more projecting balconies.

MITER The edge of a piece of material, generally wood, that has been beveled preparatory to making a miter joint.

MODILLION An ornamental bracket or console used in series under the cornice of the Corinthian order and others.

MOLDED BRICK Brick shaped in a mold, commonly in decorative shapes.

MOLDING A continuous decorative band that is either carved into or applied to a surface.

MULLION A vertical member separating (and often supporting) windows, doors or panels set in a series.



NAVE The long, narrow main part of a church that rises higher than the flanking aisles.

NOGGING The brick or rubble material used to fill the spaces between wooden frames.



OBELISK A tall, four-sided shaft that is tapered and crowned with a pyramidal point.

ORDER Any of several specific styles of classical and Renaissance architecture characterized by the type of column used (e.g., Doric, Ionic, Corinthian, Composite, Tuscan).



PALLADIAN WINDOW A tripartite window opening with a large arched central light and flanking rectangular side lights.

PARAPET A low, solid, protective wall or railing along the edge of a roof or balcony.

PATERA A circular ornament used in decorative relief work.

PAVILION A part of a building projecting from the rest; an ornamental structure in a garden or park.

PEDIMENT A wide, low-pitched gable surmounting the facade of a building in a classical style; any similar triangular crowning element used over doors, windows and niches.

PILASTER A shallow pier attached to a wall; often decorated to resemble a classical column.

PLINTH The base of a pedestal, column or statue; a continuous course of stones supporting a wall.

PODIUM A low platform or base.

POLYCHROMY The use of many colors in decoration, especially in architecture and statuary.

PORTAL The principal entry of a structure or wall of a city.

PORTE COCHERE A large covered entrance porch through which vehicles can drive.

PORTICO A major porch, usually with a pedimented roof supported by classical columns.

PRESSED METAL Thin sheets of metal molded into decorative designs and used to cover interior walls and ceilings.

PUEBLO Indian communities in the Southwest with distinctive flat-roofed structures of adobe and stone.

Q

QUOIN Units of stone or brick used to accentuate the corners of a building.

R

REEDED Decoration of parallel convex moldings (the opposite of fluted).

REREDOS An ornamental screen behind an altar.

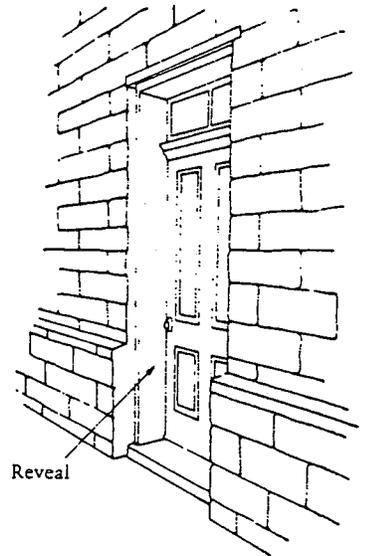
REVEAL The vertical side of a door or window opening between the frame and the wall surface.

RINCEAU A band of ornament consisting of intertwining foliage.

ROCOCO The decorative style developed from the baroque; characterized by delicacy, light colors and a general reduction in building scale.

ROSETTE Stylized floral decoration.

RUSTICATION Masonry cut in massive blocks separated from each other by deep joints.



S

SALTBOX A gabled-roof house in which the rear slope is much longer than the front.

SASH A frame in which the panes of a window are set.

SETBACK An architectural expedient in which the upper stories of a tall building are stepped back from the lower stories; designed to permit more light to reach street level.

SHAFT The main part of a column between the base and capital.

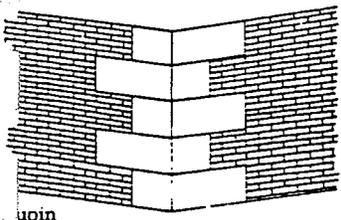
SKELETON FRAME A freestanding frame of iron or steel that supports the weight of a building and on which the floors and outer covering are hung.

SPANDREL The triangular space between the left or right exterior curve of an arch and the rectangular framework surrounding it; the space between adjacent arches and the horizontal molding or cornice above them; in skeleton frame construction, the horizontal panels below and above windows between the continuous vertical piers.

SPINDLE A turned wooden element, often used in screens, stair railings and porch trim.

STAIR HALL A room specifically designed to contain a staircase.

STAIR TOWER A projecting tower that contains a staircase serving all floors; usually found in castles and chateaux.



quoin

STRINGCOURSE A narrow, continuous ornamental band set in the face of a building as a design element; also known as a cordon.

SWAG A festoon in which the object suspended resembles a piece of draped cloth.



TERRA COTTA A fine-grained, brown-red, fired clay used for roof tiles and decoration; literally, cooked earth.

TRACERY The curved mullions of a stone-framed window; ornamental work of pierced patterns in or on a screen, window glass or panel.

TREFOIL A design of three lobes, similar to a cloverleaf.

TUDOR-ARCH A low, wide, pointed arch common in the architecture of Tudor England.

TURRET A small, slender tower usually at the corner of a building, often containing a circular stair.

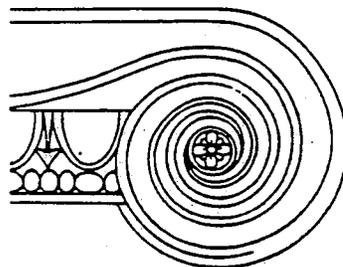


VAULT An arched ceiling of masonry.

VERANDA A roofed open gallery or porch.

VIGA A wooden beam used in a series to support the roof of an Indian pueblo structure; the ends usually project through the outer walls.

VOLUTE A spiral, scroll-like ornament.



Volute



WATTLE AND DAUB A method of construction with thin branches (wattles) plastered over with clay mud (daub).

WEATHERBOARD Clapboard; wooden siding.

January 2, 1986

To Whom It May Concern:

This letter will introduce _____,
a team member of the Beverly Hills Historic Resources Survey. The Survey is a project of the City of Beverly Hills, and its purpose is to document the rich and varied history of the City's architecture. Team members will be writing architectural descriptions, taking photographs, and performing a variety of research tasks. Results of the Survey will assist in identifying the important architectural and historical resources of the City.

For more information about the Beverly Hills Historic Resources Survey, or if you like to participate, please call the City's Planning & Community Development Department at 550-4881.

Sincerely,

IRWIN MOSS KAPLAN, Director
Department of Planning
& Community Development

BEVERLY HILLS HISTORIC RESOURCE SURVEY

PHOTOGRAPHY INSTRUCTIONS

1. Identify each frame by address, and view or description (e.g. "east elevation", "porch detail") on the photography log issued to you with your assignment.
2. For most buildings, one documentary black and white photograph will be sufficient. Choose the angle of the shot, either directly in front of showing elevations, based on which is the most revealing and which is the most attractive composition.
3. Extraordinary details also merit photographic documentation. Use your judgement as to what additional shots are indicated by the quality or interest of the building.
4. Some buildings present certain problems in finding a viewpoint from which a photograph can be made. If foliage obscures the structure, either take a picture through a break in the vegetation, or simply photograph the site as it appears from the street, foliage, fence and all.
5. Choose your time of day with the position of the sun in mind. Plan on doing buildings on the west side of the street in the morning, etc.
6. Compose your shots so that the frame is mostly filled by the structure, and not by sky or the street, if possible. Try to avoid cars. (People are O.K.)
7. Bracketing shots in order to obtain correct exposures is acceptable.
8. Photographing buildings, especially dark ones or bungalows with shadowed porches, is a challenge. It is usually necessary to overexpose the shot by one or two f-stops.
9. Try to avoid parallax distortion by holding your camera straight.
10. The kind of photography required by the survey can be accomplished by a 35mm or larger format camera. Cameras which make only automatic exposure may be a problem, due to the conditions described above (item 8). A wide angle lens or other specialized lens is not necessary, but can add a great deal of flexibility and variety to your shots. Use filters, tripods, and other equipment at your own discretion. Film (Kodak Plus-X) will be supplied to you. Return the exposed roll to us for processing. The negatives will be in the possession of the survey. Arrangements can be made for an extra copy of the proof sheet at cost.
11. Remember to respect private property and to carry identification at all times.

BEVERLY HILLS POLICE DEPARTMENT

AWWS _____
CH _____
WPS _____
DL _____

HISTORIC RESOURCES SURVEY VOLUNTEER*

Reason for Processing: City Employee - ~~Cab Driver~~ ~~Auctioneer~~ ~~Mass Secur~~ ~~Liquor~~
~~Hand~~ ~~Second Hand Dealer~~ ~~Answering Service~~
Other _____

DATE _____ CARD # _____

NAME (Print) _____ PHONE _____
(Last) (First) (Middle)

ADDRESS _____ CITY _____ STATE _____

SEX _____ HAIR _____ EYES _____ HEIGHT _____ WEIGHT _____ BIRTH DATE _____

PLACE OF BIRTH _____ SCARS, MARKS, TATTOOS _____

NATIONALITY _____ RACE _____ OCCUPATION _____

DRIVER'S LICENSE # _____ SOCIAL SECURITY # _____

CAR MAKE, COLOR, MODEL AND LICENSE NUMBER _____

COMPANY OR CITY DEPARTMENT; POSITION: _____

BUSINESS ADDRESS: _____ PHONE _____

HAVE YOU EVER BEEN ARRESTED? _____ LIST ALL ARRESTS, DATES, AND DISPOSITIONS ON BACK OF THIS FORM.

WHICH LAW ENFORCEMENT AGENCY? _____

LIST TWO PREVIOUS RESIDENCES AND LENGTH OF RESIDENCY IF LESS THAN 5 YEARS AT PRESENT ADDRESS: _____

~~LIST PLACE/S OF EMPLOYMENT FOR PRECEDING 5 YEARS:~~

*Applicant is taking part in a community volunteer effort sponsored by the City.

~~Name and Address of Employment~~ ~~Supervisor~~ ~~Telephone~~

This project is administered by the Planning & Community Development Department:

~~Name and Address of Employment~~ ~~Supervisor~~ ~~Telephone~~

450 N. Crescent Drive, Room 109, Beverly Hills, CA 90210. Contact person is

~~Name and Address of Employment~~ ~~Supervisor~~ ~~Telephone~~

Audrey Arlington. Phone number: 550-4881. Project volunteers will be taking

~~LICENSES OR PERMITS:~~ photographs of commercial and residential structures (not on private property unless owner grants permission).
~~Type~~ ~~Licensing Agency~~ ~~Expires~~
~~Type~~ ~~Licensing Agency~~ ~~Expires~~

~~NAMES AND ADDRESSES OF THREE PERSONS WHO MAY BE CONTACTED AS REFERENCES~~

~~NAME~~ ~~ADDRESS~~ ~~TELEPHONE~~

I certify that the above information is true and correct to the best of my knowledge, under penalty of perjury. DATE _____ SIGNATURE _____

APR 13 10 00 AM '88
BEVERLY HILLS POLICE DEPARTMENT
COMMUNITY CHECK