

CITY LANDMARK ASSESSMENT & EVALUATION REPORT



MAY 2016

(revised JUNE 2016)

CLOCK DRIVE-IN MARKET

8423 Wilshire Boulevard, City of Beverly Hills, CA

Prepared for:

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

Prepared by:

Jan Ostashay, Principal
Ostashay & Associates Consulting
PO BOX 542, Long Beach, CA 90801

THIS PAGE INTENTIONALLY BLANK

CITY LANDMARK ASSESSMENT AND EVALUATION REPORT

Clock Drive-in Market (1929)

8423 Wilshire Boulevard

Beverly Hills, CA 90211

APN: 4334-022-060

INTRODUCTION

This landmark assessment and evaluation report, completed by Ostashay & Associates Consulting for the City of Beverly Hills, documents and evaluates the local significance and landmark eligibility of the multi-parcel, commercial property located at 8423 Wilshire Boulevard, generally known as the Clock Market (originally called the Clock Drive-in Market), within the City of Beverly Hills.

Included in the report is a discussion of the survey methodology used, a summarized description of the subject property and its integrity, a brief contextual history of the site, a discussion of the architectural styles applied to the property, a review of the local landmark criteria considered in the evaluation process, a formal evaluation of the property for local significance, photographs, and applicable supporting materials.

METHODOLOGY

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

For this current landmark assessment site inspections and a review of building permits and tax assessor records were conducted to document the property's existing condition and assist in evaluating the property for historical significance. The City of Beverly Hills landmark criteria were employed to evaluate the local significance of the site and its eligibility for landmark designation. In addition, the following tasks were performed for the study:

- Searched records of the National Register, California Register, and OHP Historic Resources Inventory.
- Conducted a field inspection and photographed the subject property (exterior only).
- Conducted site-specific research on the subject property utilizing Sanborn fire insurance maps, city directories, newspaper articles, historical photographs, and building permits.

- Reviewed and analyzed ordinances, statutes, regulations, bulletins, and technical materials relating to federal, state, and local historic preservation, designation assessment procedures, and related programs.
- Evaluated the potential historic resource based upon criteria established by the City of Beverly Hills and utilized the OHP survey methodology for conducting survey assessments.

FINDINGS

The Clock Market building with the address 8423 Wilshire Boulevard appears to satisfy the City's criteria for designation as a local Landmark as required in Section 10-3-3212 of the Historic Preservation Ordinance (Beverly Hills Municipal Code Title 10 Chapter 3 Article 32). This property appears to satisfy all of the mandates of subsection A. and two of the mandates under subsection B. of the City's Historic Preservation Ordinance.

BACKGROUND INFORMATION

The Clock Market building is located at the eastern end of the Beverly Hills city limits boundary. The property is just west of San Vicente Boulevard along the north side of Wilshire Boulevard at the northeast corner of Wilshire Boulevard and Hamilton Avenue. It is sited on four tied lots (429, 430, 431, and 432) in Tract #4988. The primary elevations front onto Wilshire Boulevard facing south and west with the main building entrance situated facing south.

The subject property has been previously identified and evaluated under the City's on-going historic resources survey process. It was first assessed as part of the 1985-1986 city-wide historic resources survey. At that time, the property was recognized for its distinctive architectural style and unique property type. The commercial property was, therefore, identified as eligible for local landmark designation and assigned a National Register Status Code (now referred to as the California Historical Resource Status Codes) of 5S2. Both the 2004 and 2006 historic resources survey updates confirmed this evaluation finding, noting that no significant alterations (visible from the public rights-of-way) had occurred since the initial assessment. The property is listed in the State's Historic Resources Inventory (HRI) with a status code of 5S2 (individual property appears eligible for local listing or designation).

PROPERTY DESCRIPTION AND CONSTRUCTION HISTORY

Description. Located along the north side of Wilshire Boulevard amongst larger commercial improvements that line this busy thoroughfare is the Spanish Colonial Revival style Clock Market building. Originally referred as the Clock Drive-in Market it was built in the early part of 1929, as permits were drawn in January of that year. It is a one- and two-story L-shaped building of brick and frame construction that costs roughly \$32,500 to erect according to the permit (though the Southwest Builder & Contractor dated from January 11, 1929, lists a construction cost of \$50,000). It was designed and built as a drive-in market with a large apartment (later turned office space) upstairs and a small stand-alone gas station at its southeast corner. The inner forecourt area with driveway entries from both Wilshire and

Hamilton was paved with distinctive patterned concrete and provided parking and direct access for the customers.

The stucco sheathed masonry building features gable roofs covered with clay tile and a low-pitch lamella arch-shape truss roof with parapet over its one-story bay wings. The two-story portion of the structure, at the south end of the east wing, is dominated by a monumental square shape clock tower that gave the building its name. Typical Spanish characteristics are displayed, including arched shape entries on the south and west, balconies of stucco and wrought iron, casement wood-frame windows separated by pilasters, clay tile roof vents; and iron grilles. Other distinctive features are a smaller, corbelled “tower” on the Wilshire façade, an entry embellished with plaster decoration on the west, and a cut away corner with a scalloped overhang. First floor entry doors along the west elevation also reflect the Spanish Colonial Revival idiom in their style, type, materials, and framing. Interestingly, the ornate key stone over one of the first floor entries is inscribed with the letters “WO,” which are the initials of the original owner Walburga Oesterreich. The rear walls of the one-story wings, which abut the property lines to the north and east, are punctuated by window openings infilled with glass block fenestration.

The two story portion of the building is largely intact. Some alterations to the one story wings to the north and east were made in the late 1930s to adapt the market, with folding doors originally, to an automobile showroom and servicing space. A front gable and a short “tower” were removed. However, another smaller “tower” that is square in shape with a double row of “X” shape vents and a small cupola still anchors the inside corner of the building. The distinctive lamella roof truss is still evident within the one-story wing sections of the building and the upstairs apartment space is still much completed with plaster walls, ornate tile columns, fireplace mantel, tiled bathroom and kitchen, and wood floors.

Building Permit History. A review of permits on file at the City and upon visual inspection indicates that the property has undergone some modifications since it was built in 1929. Notable alterations to the exterior of the building include the removal of the folding type doors that once set within the bays of the two wings of the structure for the installation of large storefront display windows and entry doors (when the property was converted to an automobile dealership). Additional modifications included the removal of the stand-alone gas station structure and associated gas pumps at the southwest corner of the property; the removal of most storefront window frames (brass/wood) along the ground floor level of the building; and the replacement of the original tripartite door and window framing system at the south and west elevations of the two-story portion of the building. In later years, the building was seismically retrofitted, a new concrete parking area (forecourt) was installed, the one-story roof portion of the building was re-roofed, and new storefront assemblies at the first level of the property were installed.

Interior alterations to accommodate the needs of tenants, update mechanical systems and common spaces, and comply with building codes began shortly after the building was completed and have continued to the present day. The majority of the interior permits are for addition, removal or reconfiguration of non-bearing partition walls within the first floor level of the building.

Despite the changes that have occurred, much of the important stylistic features of the building remain intact. The overall architectural design and Spanish Colonial Revival style of this unique and rare late 1920s commercial property is style visually evident. Hence, the physical condition and historical integrity of the subject property appear good.

HISTORICAL CONTEXT

Beverly Hills. The early settlement and development of Beverly Hills began on what was called Rancho Rodeo de las Aguas. This land was originally claimed by Mexican settlers Maria Rita Valdez and her husband Vicente Valdez around 1822. Aptly named The Ranch of the Gathering of the Waters, the swamps or “cienegas” that characterize the natural landscape were created by rain run off flowing out of Coldwater and Benedict Canyons. Vegetable farming, sheep herding, bee keeping and the raising of walnut trees were the primary agricultural activities within the rancho lands during the latter half of the nineteenth century. Several attempts at subdividing and establishing communities on the ranch lands were attempted during the 1860s and 1880s, but ended in failure.¹

In 1906, the Amalgamated Oil Company reorganized as the Rodeo Land and Water Company. Burton Green played a leading role in formulating the plans for a garden city, located between Whittier Drive on the west, Doheny Drive on the east, Wilshire Boulevard on the south, and the foothills above Sunset Boulevard to the north.² The syndicate hired notable California park planner, Wilbur F. Cook, Jr., to plan the new community. Cook had worked with landscape architect Frederick Law Olmsted prior to moving to Oakland in 1905 to establish his own firm. Comprised of “Beverly” in the commercial triangle between Santa Monica and Wilshire boulevards and “Beverly Hills” north of Santa Monica Boulevard, the new community was one of the earliest planned communities in southern California.

In 1914, concern over establishment of a secure water system and the desire to improve the local school system prompted incorporation of the City of Beverly Hills. The original boundaries of the City were much the same as they are today, except for the area south of Wilshire Boulevard, annexed in 1915, and Trousdale Estates, annexed in 1955. Most of the City was open land at the time of incorporation with development scattered around Canon Drive, Beverly Drive, Crescent Drive, and the downtown triangle.³

The architecture of Beverly Hills in the years following the City’s founding was dominated by the Craftsman, Mission Revival, and Period Revival styles (Tudor, Georgian, Beaux-Arts Classicism). With Beverly Hills establishing itself as a haven for movie stars in the 1920s, the architectural character of the city began to realize a varying degree of extravagance in the design of its housing stock. Flamboyant art directors and producers showed how delightful the art of set decoration could be applied to real life. Hence, fanciful houses such as Pickfair, Dias Dorados, and Greenacres were built.

¹ *Beverly Hills Historic Resources Survey 1985-1986*, pg. 5.

² *Ibid*, pg. 8-9.

³ *Ibid*, pg. 11.

Throughout the late 1920s and 1930s sophisticated period revival styles dominated both the domestic and commercial architecture of the city. By the mid to late 1930s Beverly Hills became one of the areas in southern California most closely connected with the development of the Hollywood Regency style. Born of the meeting of Moderne sleekness with the elegance of early nineteenth century architectural forms, it used simple, primary forms and blank wall surfaces to project exclusivity and sophistication.⁴

Beverly Hills' architecture in the post-World War II era saw the incorporation of Revival references in its new building stock, and also the introduction of contemporary, luxury designs reflective of the International Style, Miesian, and Mid-century Modern idiom. These modern or "contemporary" styles dominated the commercial, banking, and office buildings constructed throughout much of the City in the 1950s and 1960s, particularly along Wilshire Boulevard and within the downtown commercial triangle area. During the 1960s and 1970s, the City's downtown urbanization continued until the westernmost section of the downtown area was as densely developed as any other southern California office cluster outside of downtown Los Angeles.⁵

Wilshire Boulevard began to develop as a major thoroughfare linking downtown Los Angeles to the sea by the early 1920s. Several segments of the boulevard claimed the latest in retail establishments, high-rise housing, and financial institutions. The street was automobile-oriented, and the establishments that 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.⁶ Throughout the 1930s and 1940s Wilshire Boulevard continued to be developed with automobile showrooms, multi-story retail businesses, and high-rise banking institutions. The Spanish Colonial Revival style Clock Drive-in Market built in 1929, for instance, was converted to an automobile showroom in the late 1930s.

During the Post-World War II period, an impressive collection of medium to large-scale office buildings was constructed in Beverly Hills. These buildings were predominately architect designed by practitioners offering a wide range of modernistic interpretations. Most of these modern buildings were erected along Wilshire Boulevard. Buildings included modest examples, mostly 4 to 5 stories in height constructed after World War II, from the late 1940s to the mid-1950s. Later structures were larger scale, were built with higher construction budgets on larger pieces of land, and were several stories high.⁷ Much of this large-scale, high-rise commercial development is physically and visually evident along the Wilshire corridor.

Drive-In Markets. The drive-in market was a Southern California phenomenon born in the mid-1920s as the prevalence of the automobile led to the emergence of new forms of retail establishments tailored to the needs of the mobile shopper. The drive-in market was an early version of the ubiquitous contemporary mini-mall. The basic elements of the drive-in market were a prominent roadside location, preferably a corner, along a busy thoroughfare; an "L"-

⁴ *Ibid.* pg. 17.

⁵ *Ibid.* pg. 19.

⁶ *Ibid.* pg. 71.

⁷ Jones & Stokes, ICF. *City of Beverly Hills Historic Resources Survey Report – Survey Area 5: Commercial Properties*, June 2006, rev. April 2007.

shaped building footprint; an ensemble of complementary merchants offering a full range of food items; and an expansive court for convenient auto parking that fronted all of the merchants. The demand for such an arrangement of retail spaces was based upon the increasing frustration that motorcar drivers were experiencing in securing street parking for their daily shopping and the resulting inconvenience of carrying packages from market stores back to the shoppers' cars.

Despite the success of the first drive-in market in Glendale in 1924 and imitators in various communities throughout the Los Angeles region it was not until late 1927 that drive-in markets began to be constructed in sufficient number for the type to be recognized as a prominent trend in local retailing and not merely a marketing novelty. Once that critical mass was achieved, the drive-in market became widely viewed as among the region's best commercial real estate investments of comparatively modest scale. In its formative stage and its subsequent diffusion, the drive-in market was principally advanced by persons who were interested in gaining a profitable return on their land, rather than by those employed in the distribution of food. Many who built drive-ins were engaged in real estate activities, either as developers or in hiring a real estate firm to undertake the project on their behalf. As the major force behind selecting a site, determining the facility's basic characteristics, choosing the designer and contractor, and securing tenants, the real estate field was both an instigator and guide, the catalyst and the perpetrator of the phenomenon. Consistent with these trends, the subject market's original owner, Crescent Oil Company founder Frank W. Barnes, appears to have considered the property to be a speculative real estate investment given his lack of grocery-related background as indicated in biographies of the time.

Many consumers acquired a preference for the drive-in market over chain and other neighborhood food stores because of its convenience. The opportunity to pull off the street, park adjacent to the store, and have purchases placed in the car by an attendant was regarded as an enormous advantage. For a store catering to such an elementary need as food, the impact of the automobile was especially great. Customers were believed more likely to shop at places that best conformed to their driving habits. Available parking space close by the store was a major concern in this regard. The combination of privacy afforded by driving to the premises, convenience of the site layout, and ease of making selections personally had great appeal. Equally important to the drive-in market's popularity was the convenience it afforded by offering a more or less full-range of food items under one roof. Prices averaged slightly higher than at chain stores, but the difference proved inconsequential. Customers were quite willing to pay the added cost for amenities such as off-street parking, fast service, and selection; they also were willing to drive greater distances to get them. A well-run drive-in could draw from a larger geographic area than a neighborhood store, markedly altering trade patterns in the process.

One of the foremost requirements of a drive-in market was to possess a strong group of tenants. Each retailer not only had to be reputable in his own right, but had to work well with the others, for the success of the operation depended upon its being run as a unified entity. Often the grocer assumed coordination responsibilities; nevertheless, each concessionaire enjoyed more or less equal status. The loosely integrated organization of the drive-in market

also carried the advantage that operating expenses were shared, pricing policies coordinated, uniform hours kept, and identity consolidated. At the same time, customers could enjoy direct contact with merchants, a relationship that was a longstanding strength of the independently operated neighborhood store.

In its form, use of space, and relationship to the urban core, the drive-in market was a pronounced departure from traditional commercial facilities. Most food emporia differed little from their neighbors in terms of size, configuration, and visual role in the landscape. In contrast, the drive-in market's building mostly occupied land toward the rear of the lot, traditionally considered the least desirable. The primary space was the forecourt, which was reserved for automobiles. This configuration made the building stand out as an individual entity, conspicuous even when its architectural treatment was comparatively modest. The drive-in market helped to create a new relationship between motorist and store, with the forecourt serving as an entry. This integration of movement – from street, to lot, to building – was a departure both in the path taken and in the strong visual tie between its parts. A unique departure from the typical corner market design of the time was the motorists' direct access to interior space. This design theory then predicated the basis for the configuration of the drive-in market complex.

Luring the motorist off the street was not as simple a task as it might seem, particularly as competition among drive-in markets rose toward the end of the 1920s. As a result, drive-in owners chose sites in relation to traffic patterns with the preferred location being a well-traveled artery with especially heavy use during the peak shopping period in the late afternoon. Most sites, such as the subject property, were on the homeward-bound side of commuter routes with the building oriented to evening rush-hour traffic. In the subject property's case, homeward-bound traffic would have been heading east or west to access the residential neighborhoods to the immediate north and south of Wilshire Boulevard.

In general, placement on a corner site was regarded as essential, primarily so that the market could be as conspicuous as possible to approaching motorists. A lightly traveled cross street, such as Hamilton Avenue along the subject property, served to enhance the perception of openness and easy access to the forecourt. As with the subject property, the "L"-shaped plan became the norm because it was the most effective in making the facility conspicuous, spatially tying the interior of the forecourt and orienting the ensemble to the public rights-of-way beyond.

Siting was related to form in other respects as well, not least of which was the size and configuration of the lot or lots, depending on the size of the parcels. Ideally, that lot would be a rectangle so that the front and its displays were prominently on view from the street and ample room existed for parking. Such a configuration defines the subject property with its primary storefront bays facing onto Wilshire Boulevard. The end bays could be minimally differentiated by slight projections in the wall plane, and perhaps in the roof line as well. The two end bays were seldom made identical; one generally received greater emphasis and was situated adjacent to the major artery to enhance the building's conspicuousness. The subject property's south-facing elevation conforms to these design precepts in the tall height of the two-story clay tile gable roof in contrast with the low-sloping arch shape roof with parapets of the building's

extended wings. The principal device used to give focus to the central section was a turret or tower, which could range from one of modest dimensions to a soaring beacon visible some distance away. The subject property has a tall monumental clock tower as well as smaller “key” towers.

Irrespective of the parti, the aim seems to have been to capitalize on the building’s form to create a dynamic composition of assembled masses that would stand out amid the open space of the forecourt and intersecting streets, especially when seen at an oblique angle from a passing car. In most cases, advertising was kept to a minimum, underscoring the unified nature of the operation.

The drive-in markets’ relatively small size was directly related to the nature of their operation. Four food departments were considered a minimum if the establishment was to function as a true market. Most examples contained four to six departments, but seldom more, since an underlying aim of the operation was to concentrate on products in frequent demand. Groceries, fruits and vegetables, meats, baked goods, and delicatessen items formed the usual divisions. Many drive-in markets included one or two additional units selling unrelated goods and services for which there was a steady demand. Flower shops, drug stores, café restaurants were the most common types, but even the addition of a small gas station was not unusual. Most of these functions required a fully enclosed space that was almost always located at the ends of the building so as not to interfere with the market area. When operated as a market the vendors within the Clock Market included a grocer, a meat market, a fruit seller, and bakery, as well as a small stand-alone gas station operating at the southwest corner of the parcel.

If the form and size of drive-in markets remained generally consistent, there was much greater latitude in the development of imagery based upon architectural style. Expression ranged from ornate historicism to strident modernity. Budget certainly affected the outcome, yet the attitudes and tastes of those who created them were at least as significant. A broad spectrum of individuals – from builders with small practices to some of the region’s biggest architectural firms, from designers committed to the tenets of eclecticism to prominent members of the modernist avant-garde – contributed to the varied character of the results. Of the many possible architectural styles from which to choose, Spanish references, such as those chosen for the subject property, were especially popular. The drive-in’s forecourt, with an open-front building and food displays as a backdrop, seemed a fitting modern counterpart to the traditional Spanish plaza. Indeed, the market function remained ubiquitous in the plazas of Latin communities, which constituted an increasingly popular image among Anglo Californians. Composing the front as an arcade proved a more effective way to meet programmatic needs while cultivating a regional identity. With the bays open during business hours, the effect could remain true to its historical origins without encumbering displays or the direct path of customers. Other architectural styles seen in drive-in markets of the period include Chinese, Moorish, Art Deco, and unadorned utilitarian.

By 1931, a motorist could drive along most major arteries in well-settled portions of the Los Angeles metropolitan area and see at least one drive-in market. Base construction cost, depending on location and design, commonly ran \$10,000 to \$30,000 (\$32,000 in the case of

the subject property). The target audience had to have the mobility as well as the income to sustain the operation. As a result, some of the greatest concentrations of drive-in markets occurred in the most affluent parts of the metropolitan area, including Beverly Hills, Hollywood, and Pasadena. Solid middle-class areas such as Glendale, Santa Monica, and Long Beach had more or less equal rates of incidence. On the other hand, almost none were built in low-income areas.

The early drive-in market as a property type demonstrated how routine shopping outlets could effectively be integrated apart from existing commercial nodes in a single facility whose design and location were determined by its clientele's parking needs. Yet by the mid-1930s, these buildings were fast losing their currency as a preferred outlet for food. Within a few years, the drive-in helped transform the basic configuration of the shopping center; however, that process occurred in cities far removed from Southern California. Locally, the drive-in soon became seen as a thing of the past, replaced by another new kind of emporium, the supermarket, which gave few overt signs that its predecessor ever existed.

Clock Drive-in Market. In the late 1920s, Wilshire Boulevard developed in much the same way as the adjacent commercial district of the city to the west, with one- and two-story storefronts built in a variety of period revival styles, which were then in vogue. The most popular of these throughout Southern California was the Spanish Colonial Revival style, thought by many to be the quintessential architectural rendering of the Southern California lifestyle.⁸

One of the best remaining examples of Spanish Colonial Revival architecture on Wilshire Boulevard in Beverly Hills is the Clock Drive-in Market. It was designed by C.W. Wilson and Sons in 1929 and built at a cost of roughly \$32,000 (according to the original permit). The L-shaped market was set into the northeast corner of Hamilton Avenue and Wilshire, with parking provided in the front within a formal forecourt. The setback maintained some aspect of the "courtyard" configuration associated with the style, while accommodating the automobile and shopper's convenience. The building's most prominent feature was the namesake clock tower. The market served the surrounding residential neighborhoods, themselves comprised of Spanish Colonial Revival bungalows and apartment buildings. Unlike the markets today, each department was operated by a different tradesperson. The departments within the Clock Market provided baked goods, meats, fruits, vegetables, groceries, and the like. The second-story of the building contained a large multi-room residential apartment complete with Spanish Colonial style features, including trowel finish plaster walls, decorative glazed tiles, rustic timber beams and framing, fireplace mantel, wood floors, ornate columns, and arched shaped door and wall openings.

By late 1930s, the character of the street had changed, and the usage of the structure changed as well, becoming an automobile showroom. The 1938 Beverly Hills city directory lists over a dozen of automobile dealers located along Wilshire Boulevard, including the Bill Davis Motor Car Company at 8423 Wilshire Boulevard. The property later became a factory-owned subsidiary distributor for the Citroen Cars Corporation by the 1950s (one of only two in the country at that time with the other factory-owned subsidiary was in New York). In later years

⁸ DPR523 inventory form for 8423 Wilshire Boulevard (Clock Market), 1986.

the property operated as a Porsche-Audi dealership and continued that use until 2015 when they moved to west Los Angeles. The building is currently vacant.

As mentioned, the designer and builder of the Clock Market was C. W. Wilson and Sons a Los Angeles based contractor and designer. Charles Wellington Wilson (1869-1951) and his sons operated a building company in the 1920 and 1930s. By the 1940, according to the 1940 US Census, he was retired and managed operation of his own properties. In researching C.W. Wilson's portfolio of work in Beverly Hills it appears he was involved in the construction of the following residential improvements: 219 Peck Drive (1932), 305 S. Swall Drive (1926), 238 S. Gale Drive (1928), and 238 S. Tower Road (1929).

The owner and developer of the property was Walburga Oesterreich of Los Angeles. Mrs. Oesterrich was a real estate investor who owned several properties in Beverly Hills and Los Angeles, including the tied parcels where the subject property is located. She maintained ownership of the land but leased it out to others for long-term operation for many years.

Walburga Oesterreich was the widow of Fred Oesterreich, a wealthy Milwaukee garment manufacturer. They moved to Los Angeles in 1920 for his health, and it was only two years later that Fred Oesterreich was shot and killed at their home. The man who shot Fred Oesterreich was Otto Sanhuber, a sewing machine mechanic and lover to Mrs. Oesterreich. Sanhuber was an aspiring writer who wrote stories on a typewriter Walburga had bought for him. She eventually moved her lover to the attic of her home where he lived, romanced her, and worked writing stories. It was the evening of August 22, 1922, that Sunhuber shot Fred Oesterreich in a scheme to separate Walburga from Fred. The murder went unsolved for several years until Sanhuber was arrested for an unrelated crime in 1930. It was a scandalous trial, as Mrs. Oesterreich was also charged in the crime after Sanhuber confessed to the murder. The charges against Walburga were dropped as the jury disagreed on her guilt, but Sanhuber was convicted of manslaughter. He did not serve time as the seven-year statute of limitations for manslaughter had already expired. Walburga Oesterreich later remarried in 1961, but passed away only two weeks later after being wed at the age of 75 years.

Spanish Colonial Revival Style. The popularity of the Spanish Colonial Revival style is generally dated to 1915, when the Panama California Exposition held in Balboa Park in San Diego showcased architects Bertram W. Goodhue's and Carleton Winslow's vision of an architecture appropriate to southern California's history, climate, and lifestyle. Many architects found Southern California the ideal setting for an architectural style that idealized and romanticized the Spanish colonial period of California. In later years, numerous publications argued in favor of this style for the region's Mediterranean climate, including W. Sexton's *Spanish Influence on American Architecture and Decoration of 1926*, and Rexford Newcomb's *The Spanish Colonial Revival America: Its Design, Furnishing, and Garden*, published in 1927. The style was popular between the two World Wars and was primarily applied to the design of residential and commercial buildings.

Embracing a wide range of precedents and interpretations, the Spanish Colonial Revival is generally characterized by asymmetrical facades; stucco exterior surfaces; clay tiled roofs; arched openings; decorative turned wood window grilles; wrought iron window rejas; terra cotta canales; wood vigas; and the incorporation of patios, verandas, and courtyards

(forecourts) into designs. Other design materials could include the use of multi-pane casement, French, or sash windows; wrought iron work; both terra cotta and polychromatic glazed decorative tile; darkly stained wood elements; decorative carvings (wood, concrete, plaster, etc.); architectural glazed terra cotta or cast stone.

As previously mentioned, the subject property is reflective of the Spanish Colonial Revival style in its design, materials, and configuration. It possesses many of the “key” character-defining features of the style, including its L-shape plan, horizontal massing, asymmetrical composition, stucco sheathing, forecourt, tile gable roofs, prominent tower, multi-pane windows (basement, sash, fixed, etc.), cast stonework and wrought iron work, extensive use of glazed decorative tile, columns and pilasters, and arched openings.

HISTORIC SIGNIFICANCE CONSIDERATION FRAMEWORK

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

City of Beverly Hills Landmark Criteria. The City’s Historic Preservation Ordinance (Municipal Code Title 10 Chapter 3 Article 32; BHMC 10-3-32) authorizes the Cultural Heritage Commission (CHC) to recommend the nomination of properties as local landmarks to the City Council. The Council may designate local landmarks and historic districts by the procedures outlined in the ordinance. The Preservation Ordinance also establishes criteria and the process for evaluating and designating properties as potential local landmarks.

An eligible property may be nominated and designated as a landmark if it satisfies the requirements set forth below:

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

- B. In addition to the requirements set forth in Paragraph A above, a landmark must satisfy at least one of the following requirements:
 - 1. It is listed on the National Register of Historic Places;
 - 2. It is an exceptional work by a master architect;

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

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

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

- Location is the place where the historic property was constructed or the place where the historic event occurred.
- Design is the combination of elements that create the form, plan, space, structure, and style of a property.
- Setting is the physical environment of a historic property.
- Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
- Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
- Feeling is a property's expression of the aesthetic or historic sense of a particular period of time.
- Association is the direct link between an important historic event or person and a historic property.

EVALUATION OF HISTORICAL SIGNIFICANCE

Application of City Landmark (Significance) Criteria. In summary, based on current research and the above assessment the Clock Market property located at 8623 Wilshire Boulevard appears to satisfy the necessary City of Beverly Hills Landmark criteria. The property was evaluated according to statutory criteria, as follows:

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

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

The subject property was built in 1929, and is 87 years of age. As a unique and rare extant auto-related property type from the 1920s the Clock Market property has been studied, illustrated, and documented in several publications, museum exhibits, and photographs including as part of a reduced scale model exhibit on the historic Miracle Mile at the Petersen Automotive Museum. In addition, because of its distinctive design, property type, and architecture it has also been highlighted and discussed in the book *Wilshire Boulevard: Grand Concourse of Los Angeles* by Kevin Roderick. Therefore, the property satisfies this criterion.

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

For architectural merit, the subject property is a “classic, quintessential” Spanish Colonial Revival style commercial building with its textured stucco sheathing, asymmetrical composition, varying roof planes, red tile roofs and parapet coping, varied balcony elements, multi-pane fenestration, arched shape openings, wrought iron work, decorative glazed tiles, and distinctive tower elements. The property also possesses high artistic and aesthetic value in its design, workmanship, materials, composition, and style. In addition, being a “classic” drive-in market from the 1920s, it embodies the distinctive features and design attributes that define this unique property type and period. Therefore, the property appears to satisfy this criterion.

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

Despite some changes to some of the storefront window-frames and main front entry door door-frame, the property retains sufficient historical integrity of materials, design, setting, feeling, and association to adequately convey its original design intent, high aesthetic qualities, architectural merit, and historical significance. Therefore, the subject property appears to satisfy this criterion.

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

Because of its well-executed architectural design, high aesthetic value, and early association with the drive-in market as a property type the property is considered to have historic value. Therefore, the subject property appears to satisfy this criterion.

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

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

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

2. *It is an exceptional work by a master architect. Therefore, the property does not satisfy this criterion.*

The property was the work of contractor/builder C. W. Wilson of Los Angeles. There is no information on Charles W. Wilson or his sons to indicate them as master architects. Further, they are not included on the City's List of Master Architects. Therefore, the property does not satisfy this criterion.

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

There is no information to indicate the property was owned or occupied by a person of great importance, and was directly connected to a momentous event in the person's endeavors or the history of the nation. Therefore, the property does not satisfy this criterion.

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

The research information uncovered for this property during the assessment of its historical significance does not indicate the property was owned and occupied by a person of great local prominence. Hence, the property does not satisfy this criterion.

5. *It is an iconic property.*

Because of its distinctive architectural style, monumental clock tower, unique representation of a once ubiquitous but now rare property type, and placement and configuration at the northeast corner of Hamilton Avenue and Wilshire Boulevard the Clock Market commercial improvement is considered an iconic property. It has been studied, illustrated, and documented in several publications, museum exhibits, and photographs. A reduced scale of the Clock Market building was included in the Petersen Automotive Museum (6060 Wilshire Boulevard) as part of their Miracle Mile exhibit and was also

documented and discussed in the book *Wilshire Boulevard: Grand Concourse of Los Angeles* by Kevin Roderick. Because of its unique type, period, and architectural style the property is widely recognized by residents, visitors to the city, and others as a unique and iconic property and, thus, has become inextricably associated with Beverly Hills as part of its important architectural heritage. Therefore, the property satisfies this criterion.

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

The landmark designation procedure was expressly agreed to by the owner(s) of the property. Therefore, the property satisfies this criterion.

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

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

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

Character-defining features associated with the Clock Market building are those features dating from the original construction in 1929 that are visible from the public right-of-way (exterior). Such features include the following:

- Basic building form, height, massing, shape-scale, and composition;
- Unique corner location and "L" shape building footprint with paved forecourt;
- Exterior wall material, texture, finish, and features, including smooth stucco plaster,

projecting tile spouts, tile vent openings, metal mail slots, wall sconces (light fixtures);

- Roof forms, materials, and features (i.e. decorative brick work at cornice/eave line, red clay tile covered gable roofs, tiled coping, use of boosted roof tiles at roof ridge and eaves, semi arch shape roofs with parapet walls and compositional red color shingles, tiled spouts and vent openings;
- Piers, pilasters, and bay divisions (size, shape, location) in street-fronting wall planes;
- Wood-frame windows (casement, sash, fixed), window openings including transoms, and associated sills and lintels, if any, and hardware at second floor;
- Decorative entry doors at ground level, including brick landing(s), decorative kick-plates, style of doors, hardware, casings, ornate fan light transoms, materials, and ornate stone hoods with initialed key stone;
- Decorative tile work/brick work at storefront bulkheads, sills, exterior walls of building;
- Deep set arch shape window/door openings on building, including transoms;
- Bay and door openings (size, shape, location, configuration, transoms) and sculptural decorations along first floor level of building;
- Cut away corner with concrete stone scalloped overhang at northwest corner of two-story portion of building;
- Wrought iron work at windows, vents, window transoms, and balconies;
- Monumental clock tower, including materials, shape, size, location, associated clock features, and overall historical appearance;
- Other corbelled roof-top tower elements on building, including their size, location, shape, materials, openings, and overall historical appearance;
- Open concrete paved forecourt parking area (with score lines) at southwest side of site.

CONCLUSION

The Clock Market building with the address 8423 Wilshire Boulevard appears to satisfy the City's criteria for designation as a local Landmark as required in Section 10-3-3212 of the Historic Preservation Ordinance (BHMC Title 10 Chapter 3 Article 32). This property appears to satisfy all of the mandates of subsection A. and two of the mandates under subsection B.

BIBLIOGRAPHY

- Basten, Fred E. *Beverly Hills: Portrait of a Fabled City*. Los Angeles: Douglas-West Publishers, 1975.
- Benedict, Pierce E., ed. *History of Beverly Hills*. Beverly Hills: A.H. Cawston, 1934.
- Davis, Genevieve. *Beverly Hills: An Illustrated History*. Northridge, California: Windsor Publications, Inc., 1988.
- Gebhard, David and Robert Winter. *Architecture in Los Angeles*. Salt Lake City, Utah: Peregrine Smith Books, 1985.
- Gebhard, David and Robert Winter. *An Architectural Guidebook to Los Angeles*. Salt Lake City, Utah: Gibbs Smith Publishers, 2003.
- Gellner, Arrol. *Red Tile Style: America's Spanish Revival Architecture*. New York: Penguin Group, 2002.
- Longstreth, Richard. *The Drive-In, The Supermarket, and the Transformation of Commercial Space in Los Angeles, 1914-1941*. Cambridge, Massachusetts: The MIT Press, 1999.
- Los Angeles County Tax Assessor Information.
- Los Angeles Times*. "Man Shot to Death in Home." August 23, 1922, pg. I1.
- Los Angeles Times*. "Wilshire Corner in Cash Deal." June 3, 1928, pg. F1.
- Los Angeles Times*. "Secret Room May Solve Famous Murder Puzzle." April 8, 1930, pg. A1.
- Los Angeles Times*. "Manslaughter Verdict Voted." July 2, 1930, pg. A1.
- Los Angeles Times*. "Attic Murder Jury Dismissed." August 26, 1930, pg. A1.
- Los Angeles Times*. "Woman in 'Bat Man' Slaying Case Marries." March 25, 1961, pg. A8.
- Los Angeles Times*. "Woman Who Figured in 'Bat Man' Case Dies." April 15, 1961, pg. 1.
- McMillian, Elizabeth Jean. *Casa California: Spanish-style Homes from Santa Barbara to San Clemente*. New York: Rizzoli International Publications, Inc., 1996.
- Meadley, Robert. *Classics in Murder: True Stories of Infamous Crime as Told by Famous Crime Writers*. New York: Ungar Publishing Company, 1986.
- McAlester, Virginia. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 2013.
- Polk's City Directories, City of Beverly Hills.
- ProQuest Historical Newspapers: *Los Angeles Times* (1881-1988).
- Roderick, Kevin and J. Eric Lynxwiler. *Wilshire Boulevard: Grand Concourse of Los Angeles*. Los Angeles: Angel City Press, 2011.
- Sanborn Fire Insurance Maps, City of Beverly Hills.
- Southwest Builder and Contractor*, January 11, 1929, p. 51, col 2.

United States Department of the Interior. *National Register Bulletin*, "Guidelines for Local Surveys: A Basis for Preservation Planning." Washington D.C.: U.S. Government Printing Office, 1985.

United States Department of the Interior. *National Register Bulletin*. "How to Apply the National Register Criteria for Evaluation." Washington, DC: National Park Service, Interagency Resources Division, 1997.

United States Census Records (1910, 1920, 1930, 1940).

United States Social Security Administration. *Social Security Death Index, Master File*. Washington, DC: Social Security Administration, 2012.

Weekly World News, vol. 22, no. 32, May 1, 2001, pg. 9.

Whiffen, Marcus. *American Architecture Since 1780: A Guide to the Styles. Revised Edition* Cambridge, Massachusetts: The MIT Press, 1993.

Woods, Douglas. *The California Casa*. New York: Rizzoli International Publications, Inc., 2012.

City of Beverly Hills Sources

Building Permits (8423 Wilshire Boulevard)

Johnson Heumann Research Associates. "Beverly Hills Historic Resources Survey Final Report, 1985-1986." Prepared for the City of Beverly Hills, 1986.

Jones & Stokes, ICF. "City of Beverly Hills Historic Resources Survey Report, Survey Area 5: Commercial Properties." Prepared for the City of Beverly Hills, June 2006, rev. April 2007.

PCR Services. "Historic Resources Survey, Part I: Historic Resources Survey Update and Part II: Area 4 Multi-Family Residence Survey." Prepared for the City of Beverly Hills, June 2004.

APPENDIX

Location Map

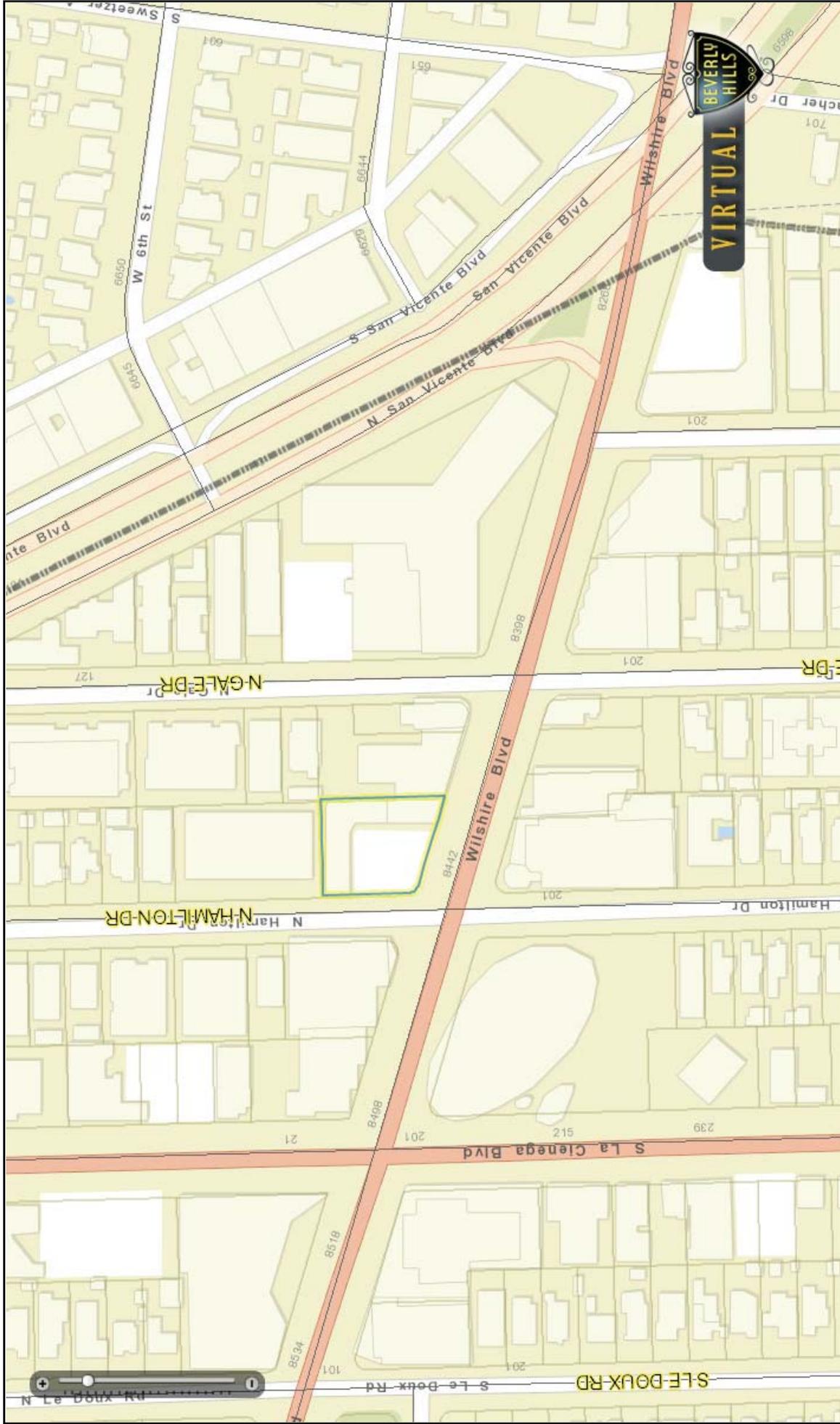
Tax Assessor Map

Sanborn Fire Insurance Map

Historical/Supporting Photographs

Photographs (current)

THIS PAGE INTENTIONALLY BLANK



8423 Wilshire Blvd.

Location Map

Author: OAC

Date: 2 May 2016



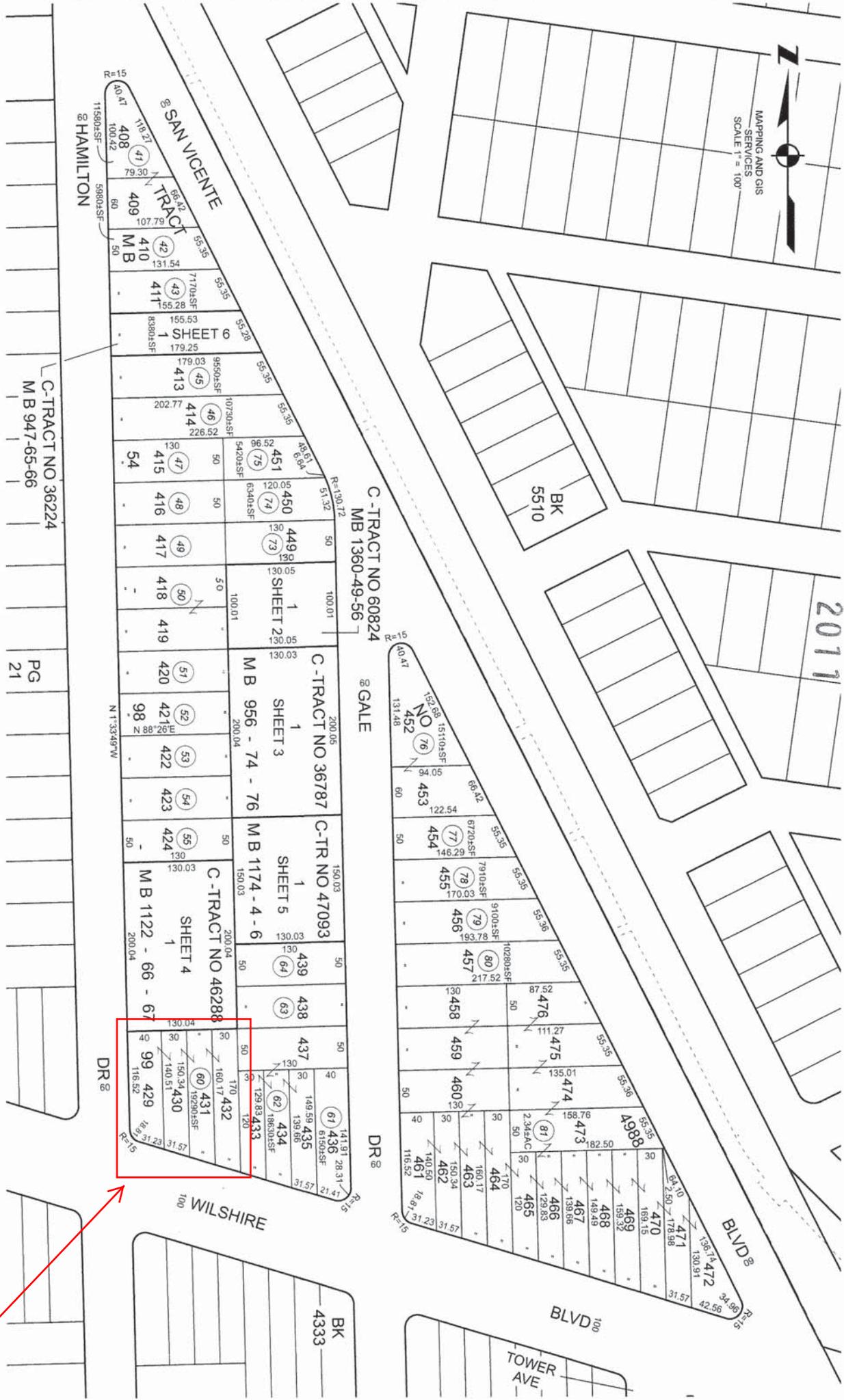
42

84 m

Projection: Web Mercator

© Copyright 2010 City of Beverly Hills. All rights reserved. Although we make every effort to provide accurate data herein, this map is only representational and no warranties expressed or implied.





C-TRACT NO 36224
MB 947-65-66

PG 21

DR 8

WILSHIRE

BK 4333

TOWER AVE

BLVD B

BLVD B

2011

C-TRACT NO 60824
MB 1360-49-56

C-TRACT NO 36787
SHEET 1

C-TRACT NO 47093
SHEET 5

C-TRACT NO 46288
SHEET 4

MB 956 - 74 - 76

MB 1174 - 4 - 6

MB 1122 - 66 - 67

SAN VICENTE
HAMILTON

SANBORN FIRE INSURANCE MAP, Beverly Hills

BEVERLY HILLS

CAL. 041
LOS ANGELES, CAL.
2238
2232



THIS PAGE INTENTIONALLY BLANK

HISTORICAL/SUPPORTING PHOTOGRAPHS



PHOTO - 1: Historical photo of Clock Drive-in Market, looking northeast, c1930



PHOTO - 2: Forecourt of market with gas station, looking north, c1930

HISTORICAL/SUPPORTING PHOTOGRAPHS



PHOTO - 3: Interior shopping area of drive-in market, c1930



PHOTO - 4: View of property as an automobile showroom, c1937

HISTORICAL/SUPPORTING PHOTOGRAPHS



PHOTO - 5: Petersen Automotive Museum - Miracle Mile Exhibit Display (reduced scale Clock Market building in background)



PHOTO - 6: Petersen Automotive Museum - Miracle Mile Exhibit Display (reduced scale Clock Market building in background)

HISTORICAL/SUPPORTING PHOTOGRAPHS

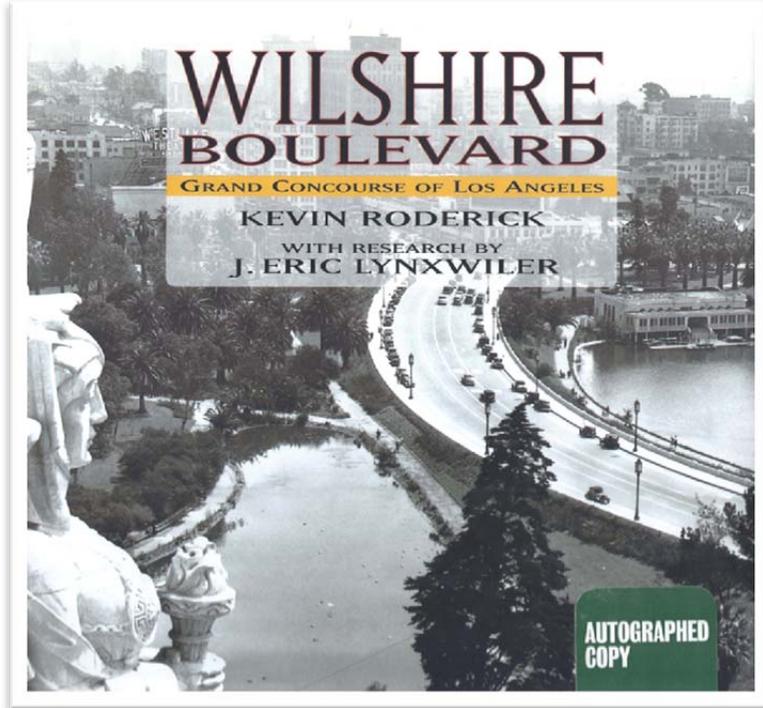


PHOTO - 7: Cover of publication – *Wilshire Boulevard: Grand Concourse of Los Angeles*



PHOTO - 8: Clock Market property referenced in publication – *Wilshire Boulevard: Grand Concourse of Los Angeles*

PHOTOGRAPHS: 8423 Wilshire Boulevard, CA



PHOTO - 1: Oblique, context view, looking north



PHOTO - 2: Oblique, context view looking northeast



PHOTO - 3: Street façade view, looking northwest



PHOTO - 4: West elevation context view, looking east



PHOTO - 5: Forecourt with south and west elevations view



PHOTO - 6: West elevation detail view



PHOTO - 7: West wing tower element



PHOTO - 8: West elevation of two-story portion of building



PHOTO - 9: Central tower at northeast corner of building



PHOTO - 10: Oblique view of front facade, looking north



PHOTO - 11: Clock tower detail (south elevation)



PHOTO - 12: West elevation of west wing, looking southeast

OSTASHAY & ASSOCIATES CONSULTING

PO BOX 542

LONG BEACH, CA 90801

562.500.9451