

# CITY LANDMARK ASSESSMENT & EVALUATION REPORT



JULY 2018

## GINDI-BIRNKRANT HOUSE

604 North Alpine Drive, City of Beverly Hills, CA

**Prepared for:**  
City of Beverly Hills  
Community Development Department  
Planning Division  
455 Rexford Drive, Beverly Hills, CA 90210

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APN: 4341-024-002

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## **INTRODUCTION**

This landmark assessment and evaluation report, completed by Ostashay & Associates Consulting (OAC) for the City of Beverly Hills, documents and evaluates the local significance and landmark eligibility of the single-family residence located at 604 North Alpine Drive, in 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 historical integrity, a brief contextual history of 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 any 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 System (CHRIS) maintained by the State Office of Historic Preservation (OHP) in order to determine if any evaluations or survey assessments of the property had been previous performed.

For this current landmark assessment a site visit was performed and a review of as-built architectural plans, building permits, tax assessor records, and historic aerial photographs was 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 structure and its eligibility for individual designation as a City of Beverly Hills Landmark. In addition, the following tasks were performed for the study:

- Searched records of the National Register, California Register, and OHP Historic Resources Inventory.
- Conducted site-specific research on the subject property utilizing architectural plans, Sanborn Fire Insurance Maps (not available for this property), city directories,

newspaper articles, historical photographs, aerial photographs, and building permits, among other available resources.

- 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 Gindi-Birnkrant House located at 604 N. Alpine Drive appears to satisfy the City's criteria for individual 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 one of the mandates under subsection B. of the City's Landmark Designation Criteria.

## **BACKGROUND INFORMATION**

The subject property is located along the east side of North Alpine Drive just north of Carmelita Avenue in the "flats" area of Beverly Hills. With approximately 5, 811 square feet of space the dwelling is situated on lot 2, block 1 of Tract No. 1907. The parcel has a rectangular shape that measures roughly 85 feet at its west and east ends, 183 feet along its northern line, and 182 feet along the southern lot edge. The front (primary) elevation of the house faces west onto Alpine Drive with garage access from the alley at the rear. The immediate neighborhood in which the property is located contains parcels improved with single-family homes of varying size and style that were built in the 1920s through to the last decade.

The 604 North Alpine Drive property has not been previously identified, documented, or evaluated under any of the City's previous historic resources survey efforts. In addition, it is not included in the State's CHRIS list and is not recorded in the National Register or California Register.

## **PROPERTY DESCRIPTION**

The residence at 604 North Alpine Drive was designed by noted architects Buff & Hensman in 1979 for Mr. and Mrs. William Birnkrant, pursuant to a review of the original building permits for the property. The building design for the residence represents the later work of the master architect team and the overall verticality of the structure is emphasized with the incorporation of vertically-oriented re-sawn redwood cladding. The verticality of the building is further expressed as the interior wall planes appear to break the solidity of the façade to demarcate window openings and give focus to the main entry for the structure off the west elevation.

The overall building plan is a modified "H" shape and asymmetrical modular in composition. The modular framing is apparent in the rhythm of the redwood cladding, laminated beams, and "boxing" of the large framing members. The design plan contributes to the simplicity and

restraint of the Late Modern style, yet imbues a sense of elegance and grandeur. The flat roof house with parapet embodies the concepts of open space, verticality, structural modularity, simplicity of form and palette, straightforward use of materials, and overall unity of design.

Attention to details unites outdoor and indoor spaces. The interior space is further delineated by using changes of floor level and volume. The house was designed with the main sleeping quarters at the upper level and the lower level planned to physically separate the family and adult areas with the quarry tile paved entry passage acting as the central partition area. There are also two fireplaces/chimneys incorporated in the house, one of slump stone within the west wall of the first floor den area and the other integrated into the south wall of the family room off the kitchen to the northeast.

To the west, north, and south the walls have a limited number of windows to prevent excessive heat gain during hot weather. At the west elevation and along the southern wall of the house are a series of decorative stained glass windows that were designed by artist Judy Jensen. Jensen worked with Buff & Hensman on approximately 15 residential projects from the mid-1970s into the early 1980s. Her dramatic stained glass windows were also used to the same effect as in those the artist designed for Donald Hensman's own home, *Domus Salaris*, in 1975.

With the west (primary) elevation fronting Alpine Drive, the Gindi-Birnkrant House has a typical setback and is laid out on the site with the primary entry door centrally placed between a series of building forms (modules) comprised of large redwood clad walls devoid of fenestration, varying level planter boxes integrated with the building walls, a wide slump stone engaged chimney, extended redwood clad soffits, and offset fenestration of varying size, shape, and type. Entry by guests and the homeowner is through the recessed double doors, which originally utilized an intercom and door release system from within the interior. The intercom system panel, bronze mail slot, and period-font metal address signage that reads "604" are still intact on the exterior of the building adjacent the front door.

The house opens up to the rear (east) of the site, back yard and pool, and to the detached offset garage structure to the north. The verticality of the east (east) elevation is enhanced by a sequence of two-story high redwood clad pilasters that frame large panes of fixed glass within the two large framing modules at the north and south ends of this facade. Storefront type bronze color aluminum framed glass doors open out from the living room module (south), family room module (north), and the central recessed access point of the house. A series of attached redwood covered planters extend off the rear wall plane at varying intervals on both the first and second floors. An exterior cantilever redwood deck balcony extends over the rear central access point of the house to provide some shade and an exterior transitional point between the two large farming modules to the north and south.

The south (side) elevation is primarily devoid of fenestration but for the four narrow-framed decorative stained glass windows centrally placed between horizontality set redwood siding. The remaining wall plans along this elevation are sheathed in long planks of tongue and groove re-sawn redwood siding; some of which are currently "peeling" off the wall and have water damage.

The north side of the house features a varying two-story wall plane of vertical clad tongue and groove re-sawn redwood siding set between horizontal redwood clad walls and recessed planters. There are also a series of full louvered utility doors, secondary access doors, rectangular shape solar bronze aluminum framed slider windows, and a wood fence with gate along this elevation.

The detached garage is rectangular shape with a flat roof, parapet, and is also sheathed in tongue and groove re-sawn redwood siding. It was remodeled and enlarged by Buff & Hensman in 1979 to complement the style, materials, and design of the newly built custom home. Portions of this building have been modified since it was remodeled in 1979; hence, it is considered a secondary accessory structure. Pedestrian doors punctuate the south elevation of the structure with vehicular access from the alley.

Landscape and hardscape features of the site include the original quarry tile paving at the front door entrance, rectangular shape concrete slab stepping pads between the driveway and front door, metal bullet canned ground spot lights along the front perimeter of house, quarry tile paving at the rear central access point double doors, and concrete paved walkways with salt finish. A grassy lawn, some shrubs, and swimming pool also landscape the backyard area.

A review of building permits confirms the property was constructed in 1979 and ultimately completed in 1980. Limited permitted work has been conducted on the exterior of the dwelling, as evident on the permits listed below. Some interior modifications, primarily water damage repair work, have also been conducted on the interior of the structure. Hence, from the exterior the main house has remained relatively unchanged since it was built. Upon inspecting the garage structure it appears it has undergone some minor exterior alterations. Relevant permits for the property recorded with the City of Beverly Hills include the following:

YEAR	DESCRIPTION OF WORK
1923	Single-family residence and garage
1935	Private garage with four spaces
1976	Swimming pool
1979	New single-family residence (demo existing residence)
1979	Masonry walls and concrete walkways
1979	Remodel, addition to existing garage
1984	Re-roof
1986	Re-roof
1995	Repair work, water damage at garage
2010	Repair drywall, water damage
2010	Replace 15 can lights

No other building permits were located in the City’s on-line permit files, and visual inspection of the exterior of the property confirms no major exterior alterations have been made. The limited modifications and work as noted above have not significantly compromised the property’s original architectural design, historical integrity, or important character-defining features.

## 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.<sup>1</sup>

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.<sup>2</sup> 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.

Prompted largely by concern over the water and school systems, residents voted to incorporate in 1914 and created the new 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.<sup>3</sup>

The architecture of Beverly Hills in the years following the City’s founding was dominated by the Craftsman, Mission Revival, and Period Revival styles like Tudor Revival, Georgian, and Beaux-Arts Classicism. With Beverly Hills establishing itself as a haven for movie stars in the 1920s, the architectural character of the city began to realize a varying degree of extravagance in the design of its housing stock. Throughout the late 1920s and 1930s sophisticated period revival styles dominated the domestic architecture of the City, including Colonial Revival, Spanish Colonial Revival, French Normandy, Tudor Revival, and the like. By the mid to late 1930s Beverly Hills became one of the areas in southern California most closely connected with the development of the Hollywood Regency style. Born of the meeting of Moderne sleekness with the elegance of early nineteenth century architectural forms, it used simple, primary forms and blank wall surfaces to project exclusivity and sophistication.<sup>4</sup> Beverly Hills’ domestic architecture in the post-World War II era saw the incorporation of Revival references in its new

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<sup>1</sup> *Beverly Hills Historic Resources Survey 1985-1986*, pg. 5.

<sup>2</sup> *Ibid*, pp. 8-9.

<sup>3</sup> *Ibid*, pg. 11.

<sup>4</sup> *Ibid*. pg. 17.

housing stock, and also the introduction of contemporary, luxury designs reflective of the Mid-century Modern idiom.

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

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

Single-family residential development continued to feature Period Revival styles, although the 1950s saw the beginning of the Modern movement in the city. In 1955, the Trousdale Estates neighborhood, just north of the subject property, was created from the subdivision of the former Doheny family ranch land. The most common styles of architecture associated with the new homes being constructed included Mid-century Modern, Contemporary Ranch, and Hollywood Regency. Many of the newer homes were designed by notable master architects such as Cliff May; Buff, Straub and Hensman; Lundberg, Armet & Davis; Welton Beckett; Paul Laszlo; James Dolena; John Elgin Woolf; Paul R. Williams; and Harold Levitt.

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

By the 1980s, new construction in Beverly Hills was scattered throughout the city on undeveloped properties in the hills and on redeveloped parcels in the residential and commercial sections of the "flats." Beverly Hills' pattern of increasingly dense urbanization has continued into the present. Some of the City's older housing stock, particularly in the residential section of the "flats," has been replaced with Late Modern style, Post-Modern, or monumental contemporary style residences designed by noted architects of world-renowned recognition. Nonetheless, in considering the City's overall development its long lineage of high quality residential and commercial architecture serves as a physical manifestation of the City's unique and diverse architectural heritage.

**604 North Alpine Drive.** Prior to the Buff & Hensman designed residence occupying the parcel, a one-story, wood-frame house with detached garage occupied the site. Designed in a “U” shape plan with classic Colonial elements and a complex gable roof it was built in 1922 for then owner L. Williams of Los Angeles, a speculative real estate investor.

William and Janet Birnkrant purchased the property after they were married in 1965. Wanting something more contemporary and modern they hired architect Rex Lotery to remodel and enlarge the house in 1969. Ten years later the Birnkrants hired architects Buff & Hensman to design a totally new two-story, single-family dwelling. The remodel and enlargement of the existing garage was also part of their scope, according to permit history and the original design plans. The house dating from 1922 was demolished in the spring of 1979 followed by the construction of the new modern dwelling. With an estimated value of \$300,000, according to the original permit, the custom-designed house reflected the classic Buff & Hensman’s Late Modern style. The Birnkrants owned and occupied the subject property for just over 25 years. In 1995, Elie and Sharon Gindi purchased the dwelling. They remain the current owners and occupants of the residence today.

In designing the property, the architectural team was concerned with what Hensman called material vocabulary. In the 604 North Alpine Drive residence, this was achieved through the use of a limited palette of materials, including slump stone brick, bronze-framed solar glass, and the extensive use of clear cut horizontal and vertical re-sawn redwood siding, tongue and grooved to permit blind nailing for the exterior walls. The combination of natural materials incorporated throughout the house was to form a serene and simultaneously dramatic environment.

The subject property was designed and constructed following a pivotal period in the history of the firm’s work that represented a marked transition from their earlier post-and-beam buildings popular in the 1950s and 1960s, to those with massive pilasters and modular wall systems constructed beginning in the mid-1970s. This change in the firm’s approach to design was due in part to the fact that the post-and-beam technique had more or less run its course in popularity. It was; however, largely due to a response to the introduction of stricter building codes in the early 1970s, such as fire safety and Title 24 that required greatly increased energy efficiency in building construction.<sup>5</sup>

**Buff & Hensman, Architects.** Conrad Buff III (1926-1988) and Donald C. Hensman (1924-2002) were among the most respected and influential Modern architects working in California during the second half of the twentieth century.<sup>6</sup> The two men met at the Architecture School of the University of Southern California (USC), where they were both students and later faculty in the 1950s, during one of the program’s most dynamic and influential periods. After forming a partnership in 1952, they soon became masters of the post-and-beam method of construction that helped define an entire aesthetic associated with California houses in the post-World War II years. From 1957 to 1962 the firm also included architect Calvin Straub, hence, the partnership was referred to as Buff, Straub and Hensman. Straub left the firm to accept a

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<sup>5</sup> Hensman, Donald C. and James Steele, ed. *Buff and Hensman*, USC Architectural Guild Press, p. 107.

<sup>6</sup> Hensman, Donald C. and James Steele, ed. *Buff and Hensman*, USC Architectural Guild Press, p. 8.

teaching position at Arizona State University and the firm was renamed back to Buff & Hensman. The firm was later referred to Buff, Smith & Hensman when Dennis Smith became the last person to become a partner with the company. He became a partner in 1988 and president in 1997 when Donald Hensman retired.

Under their partnership of nearly 40 years they produced designs for numerous residential, commercial, and institutional projects throughout Southern California. The firm's office was located in Pasadena and is responsible for a total of 44 projects in that city, along with a handful in Beverly Hills. Their work in Beverly Hills was primarily residential and reflected their classic post-and-beam modernist designs as well as their later Late Modern vocabulary from the 1970s and early 1980s.

Over the course of their career, the firm won more than 40 awards from the American Institute of Architects (AIA). Buff also won the AIA's first Outstanding Craftsmanship Award in 1988 for furniture design. The architects had also been noted participants in the John Entenza's Case Study House Program, a mid-century experiment and competition in modern architectural design, having designed two houses under the program. They had also designed a new Governor's Mansion, commissioned by outgoing Governor Ronald Reagan and in which the new Governor, Jerry Brown, refused to live.<sup>7</sup> In 1980, Conrad Buff was awarded his AIA fellowship; Don Hensman was similarly honored in 1981.

**Late Modernism.** Late Modernism emerged in the late-1960s and early 1970s, as a reaction against orthodox Modernism. Southern California's liberal social climate of the 1960s and its temperate physical climate allowed for the type of architectural experimentation associated with Late Modernism. More refined than Brutalism, less picturesque than Postmodernism, Late Modernism was the architectural style of choice for corporate headquarters, office buildings and even residential housing built in the 1970s and 1980s.

Late Modernism took Modern architecture to an extreme order to overcome its monotony and perceived banal, cost effective buildings. This exaggeration of design along with a tendency toward repetition and the incorporation of sculptural forms that broke apart the box form and treated it as a sculptural object are two important aspects of Late Modern architecture. Along with precision assembly, the incorporation of fine materials, plus open plans and spaces the buildings of this period asserted the primacy of the rectangular form, a lack of ornamentation, flat roofs, and expanses of glass skin or other repetitive wall cladding.

Unlike the straightforward, functionalist simplicity of International Style and Mid-century Modernism, Late Modern buildings exhibit a more deliberate sculptural quality with bold geometric volumes, uniform surfaces such as glass skin, concrete, stone, or textured wood; and a sometimes exaggerated expression of structure and systems. Late Modern designed buildings also featured hooded or deeply set windows; solar vision glass of brown, brown, black or blue; bold geometric massing with wide dramatic chamfers, overhanging soffits or fasciae; and large expanses of unrelieved wall surfaces.

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<sup>7</sup> Register, Kathy. "Renowned architect Buff dies at 62," *Pasadena Star-News*, October 11, 1998, and Hensman, Donald, James Steele (ed), *Buff & Hensman*, Architectural Guild Press, 2004.

## HISTORIC SIGNIFICANCE CONSIDERATION FRAMEWORK

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

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

- A. A landmark must satisfy all of the following requirements:
  - 1. It is at least 45 years (45) years of age, or is a property of extraordinary significance;
  - 2. It possesses high artistic or aesthetic value, and embodies the distinctive characteristics of an architectural style or architectural type or architectural period;
  - 3. It retains substantial 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**

**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.

**Application of City Landmark (Significance) Criteria.** Based on the current research and the assessment herein the property located at 604 North Alpine Drive 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 1979 (completed in 1980), and, therefore, is not yet 45 years of age. It was; however, designed by recognized master architects Conrad Buff III, FAIA and Donald C. Hensman, FAIA, in the Late Modern style. As such, the property reflects a pivotal period in the history of the firm's work that represented a marked transition from the earlier post-and-beam designed buildings popular in the 1950s and 1960s, to those with massive pilasters and modular wall systems constructed beginning in the mid-1970s. Because the property has a unique direct association with master architects Buff & Hensman it appears to have extraordinary significance. Therefore, the property appears to satisfy this criterion.

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

The subject property embodies the distinctive characteristics of the Late Modern style, as uniquely envisioned by the master architect team of Buff & Hensman. The form, volume, workmanship, proportion and scale, and material specifications incorporated into the overall design of the property appear to possess high aesthetic value and uniquely represent the particular design intent of the architects. Therefore, the property appears to satisfy this criterion.

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

The period of significance for the subject property is 1979, when it was constructed. Only minor changes have occurred to the exterior of the property since it was erected and so it appears to be substantially intact overall, particularly on its primary elevations facing Alpine Drive. The property appears to retain all seven qualities of historic integrity, including location, design, workmanship, materials, setting, feeling, and association. Therefore, the property appears to satisfy this criterion.

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

The property continues to have historic value to the community as a superior example of a Late Modern design as interpreted for a single-family property type located in Beverly Hills. Therefore, the property appears to satisfy this criterion.

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

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

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

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

The subject property was designed by master architects Buff & Hensman in the Late Modern idiom. Buff & Hensman are included in the City's List of Master Architects. The 604 North Alpine Drive residence is an extant later example of their distinctive portfolio of architectural work. In our research; however, no information was found to indicate the property was "published" in any architectural journals or trade magazines, received an architectural award, discussed or photographed in a monograph on the architects' work or career, photographed by the architectural photographer Julius Shulman, or published in the Los Angeles Times. Therefore, the property does not appear to satisfy the term of "exceptional work" as defined in the City's Historic Preservation ordinance and does not appear to satisfy this criterion.

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

The archival research data reviewed on the property did not indicate that it was owned and occupied by a person(s) of great importance. 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.*

In reviewing archival research data on the history of the property there was no indication that it was owned and occupied by a person(s) of great local prominence. Therefore, the property does not satisfy this criterion.

5. *It is an iconic property.*

There is no indication that the property should be considered iconic within the city. Therefore, the property does not satisfy this criterion.

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

The landmark designation procedure was expressly agreed to by the owner 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.

The character-defining features associated with the 604 North Alpine Drive residence are those exterior features on the main house that reflect and define its association with master architects Buff & Hensman and its Late Modern architectural style. Such features include, but are not limited to the following:

- Bold geometric forms; modular building composition; irregular “H” shape footprint
- Verticality emphasis, modularity, simplicity of form, lack of ornamentation
- Asymmetrical façades and arrangement of features (doors, windows, solid to void patterns) along the primary (west) elevation
- Flat roof with parapet with galvanized iron caps
- Fenestration pattern, size, shape, length and width, placement, type, color/tint, and materials (glazing and framing)
- Solar bronze fenestration and bronze color aluminum frames
- Storefront type bronze color aluminum framed glass doors (single, double) with bronze solar glazing
- Stained glass windows at west (front) and south (side) elevations
- Exterior re-sawn tongue and groove redwood cladding material set in vertical and horizontal directions (size, length, shape, profile, width, texture, color, material, placement, form and shape)
- Extended, monumental soffits, fasciae, pilasters, and chamfers
- Recessed, extended and engaged redwood clad planters

- Front entry intercom system panel, bronze mail slot, and period-font metal address signage “604”
- Engaged slump stone chimney at west (front) elevation (material, size, pattern, color, texture, width and height, construction, and end cap)
- Quarry tile paving at front and rear doors of house; rectangular shape concrete slab stepping pads between driveway and front door

## **CONCLUSION**

The single-family dwelling located at 604 North Alpine Drive 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 site appears to satisfy all of the mandates of subsection A. and one of the mandates under subsection B.

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## APPENDIX

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Location Map

Site Map

Assessor Parcel Map

Sanborn Fire Insurance Map (1950 paste-up)

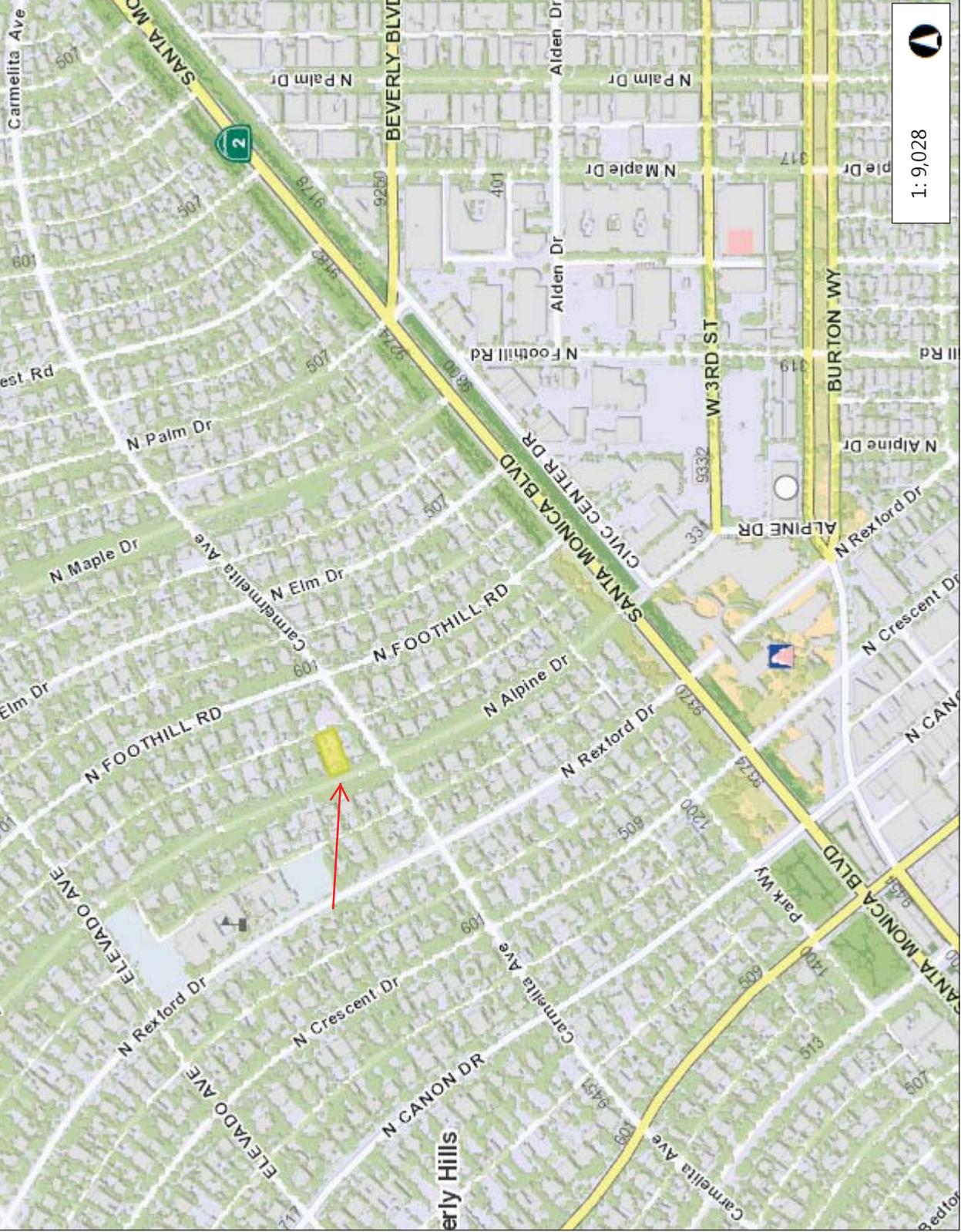
Original Permit

Architectural Plan

Photographs

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# Location Map



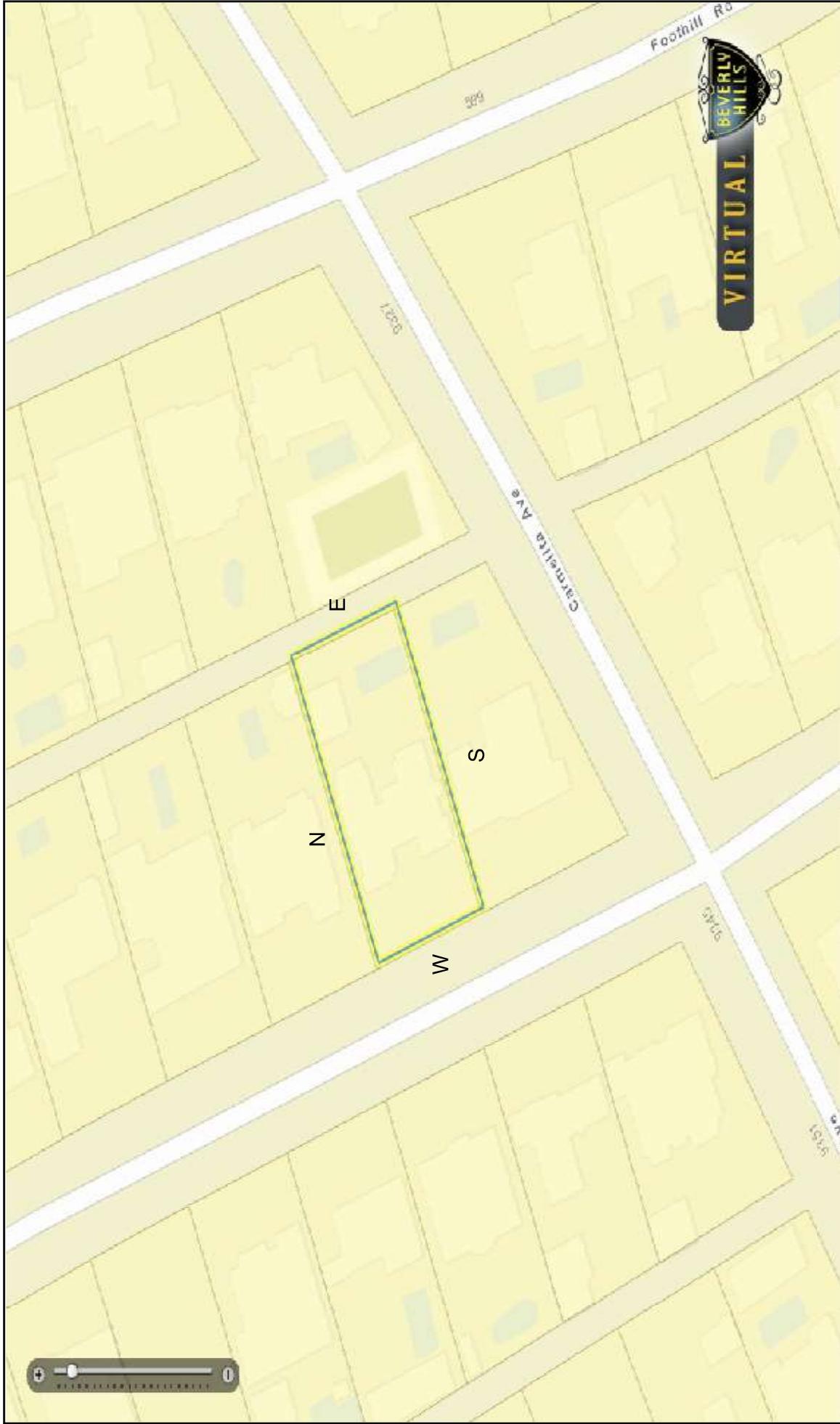
Legend

## Notes

604 North Alpine Drive  
Beverly Hills, CA

1:9,028

This map is a user generated static output from an Internet mapping site and is for reference only. Data layers that appear on this map may or may not be accurate, current, or otherwise reliable.  
**THIS MAP IS NOT TO BE USED FOR NAVIGATION**



# 604 N. Alpine Drive Site Map

Author: OAC

Date: 26 June 2018



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Projection: Web Mercator

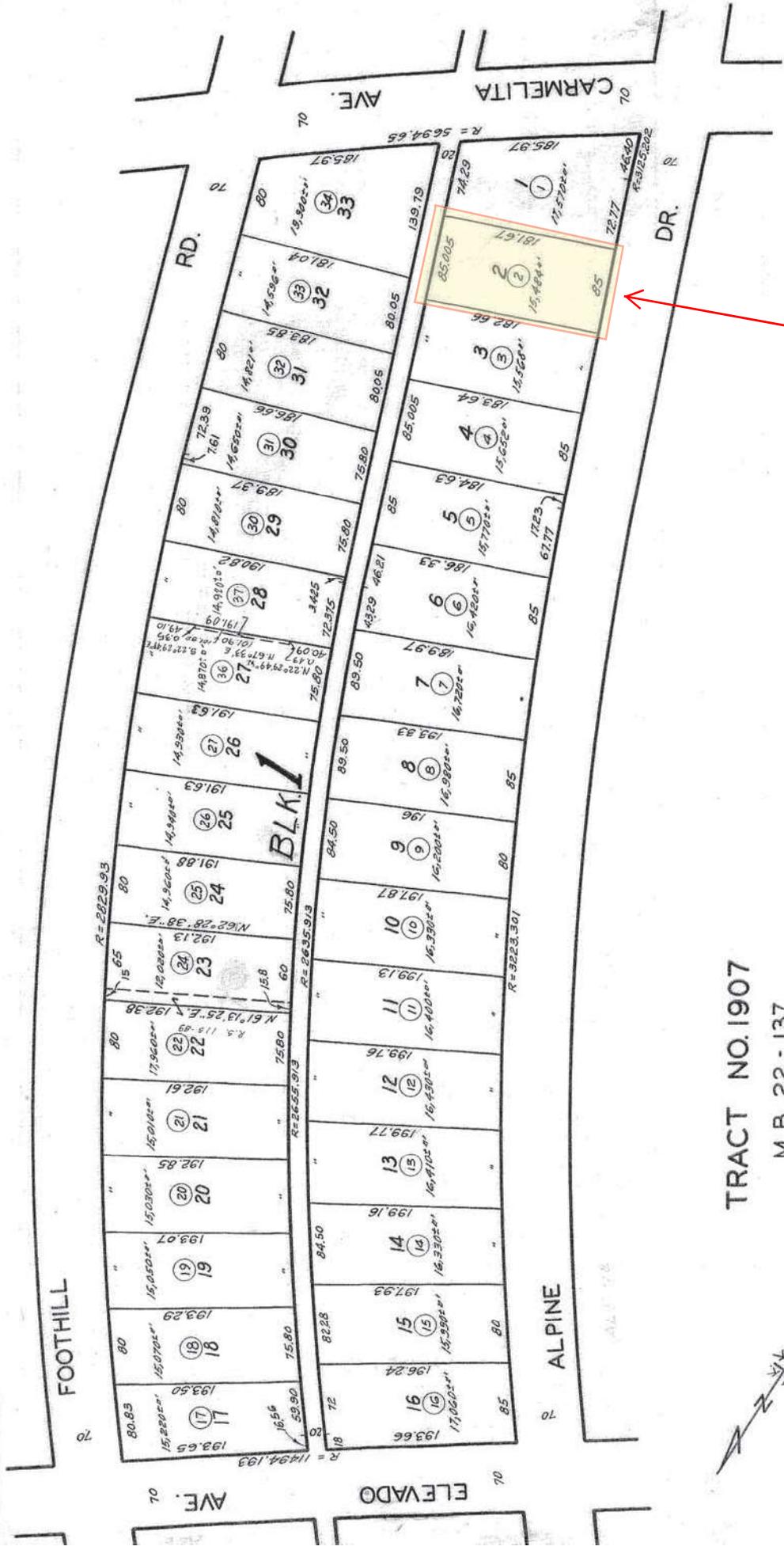
© Copyright 2010 City of Beverly Hills. All rights reserved. Although we make every effort to provide accurate data herein, this map is only representational and no warranties expressed or implied.



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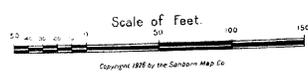
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FOR PREV. ASSMT. SEE: 1373-24

ASSESSOR'S MAP  
COUNTY OF LOS ANGELES, CALIF.



2161



2162

DEPARTMENT USE ONLY

BUILDING  
BEVERLY HILLS, CALIFORNIA

PLAN CHECK FEE	\$ 566 <sup>50</sup>	143 <sup>30</sup>
BUILDING PERMIT FEE	\$ 1433	286 <sup>60</sup>
Added Plc Lu.	\$ 150 <sup>00</sup>	RELO
TOTAL FEE	\$ 2012 <sup>90</sup>	
PLANS CHECKED BY	<i>al</i>	CORRECTIONS VERIFIED BY <i>al</i>
APPLICATION APPROVED BY	<i>Altaer</i>	
BUILDING TYPE	GROUP & DIVISION	
<b>V</b>	<b>I</b>	
PLAN ON FILE <input checked="" type="checkbox"/>	PLAN ON BACK	NO PLANS
AREA OF BLDG.	NO. OF DWELL. UNITS	
5085.25 #	7	
STORIES	HEIGHT	
2	22 <sup>60</sup>	
FRONT SET BACK	SIDE SET BACK L.	R. 5
41	5	
PARK SPACES PROVIDED	PARK SPACES REQUIRED	
2	2	
INSURANCE BOND	COVENANT	
ENGINEER		
ADDRESS	PHONE	
STATE LIC. NO.	CITY LIC. NO.	

STREET ADDRESS OF JOB	604 N. Alpine		
LOT	BLK	TR.	
2	1	1907	
DESCRIPTION OF WORK	New residence single family 2-story dwelling and remode existing garage.		
PROPOSED USE OR OCCUPANCY	Single family dwelling		
OWNER	Mr. and Mrs. William Birnkant		
OWNER'S ADDRESS	604 N. Alpine		
CITY AND ZONE	PHONE		
BH-90210	275-4452		
CONTRACTOR	owner		
CONTRACTOR'S ADDRESS			
CITY AND ZONE	PHONE		
STATE LIC. NO.	CITY LIC. NO.		
VALUATION OF JOB	225,760.00 300,000 <sup>00</sup>		
ARCHITECT	Buff & Hensman, Architect		
ADDRESS	PHONE		
945 N. La Cienega	652-5100		
STATE LIC. NO.	CITY LIC. NO.		

- IMPORTANT -

Application is hereby made to the Director of Building and Safety for a permit subject to the conditions and restrictions set forth on the front and rear faces of this application.

- I certify that in doing the work specified herein I will not employ any person in violation of the labor code of the State of California relating to worker's compensation insurance.
- Each person upon whose behalf this application is made and each person at whose request and for whose benefit work is performed under or pursuant to any permit issued as a result of this application agrees to, and shall, indemnify and hold harmless the City of Beverly Hills, its officers, agents and employees in accordance with the provisions of Section 9-3.1201 of the Beverly Hills Municipal Code.
- Any permit issued as a result of this application becomes null and void if work is not commenced within ONE HUNDRED TWENTY (120) DAYS from date of issuance of such permit.

SIGNATURE OF APPLICANT *William Birnkant*

APPLICATION FOR PERMIT

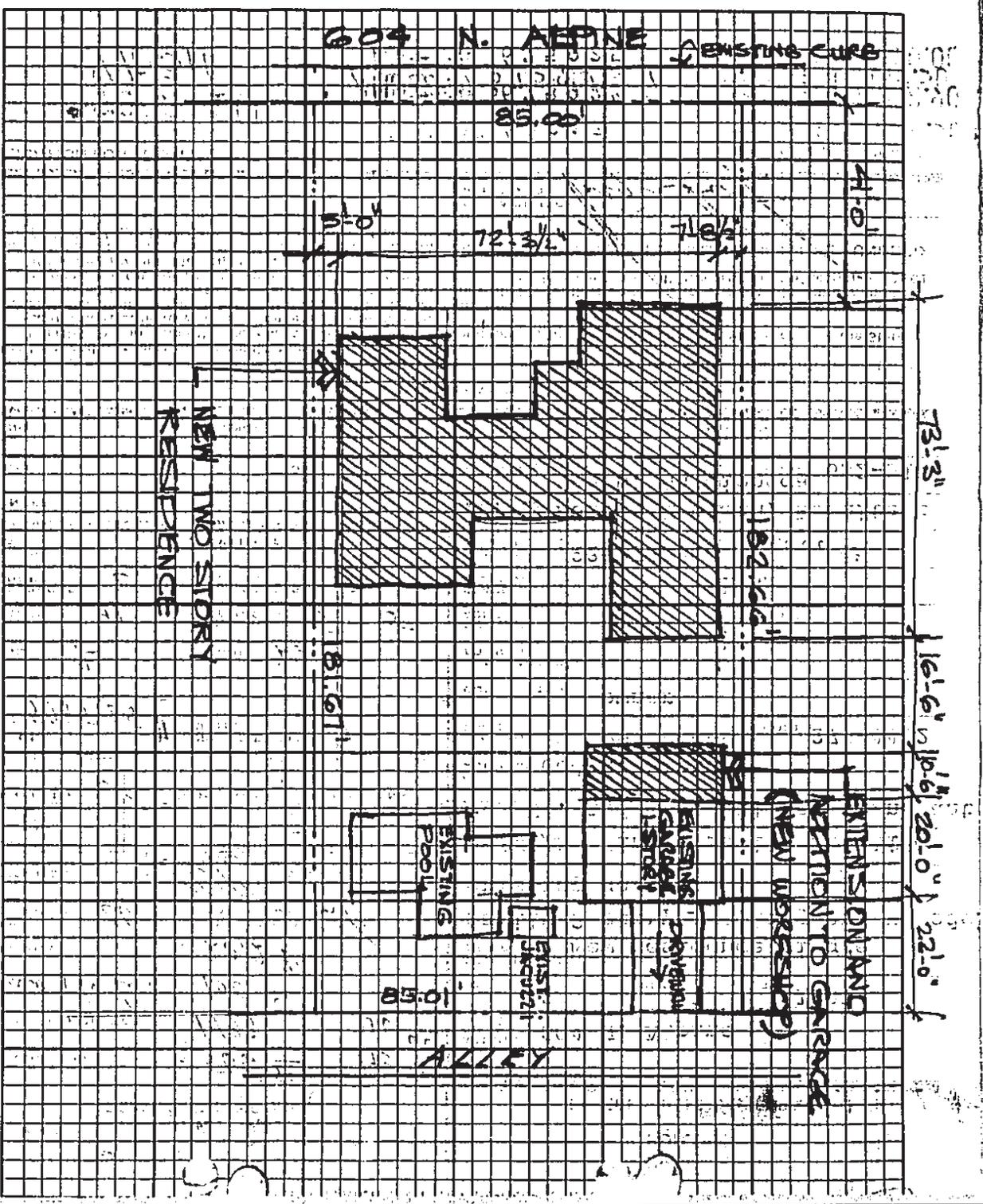
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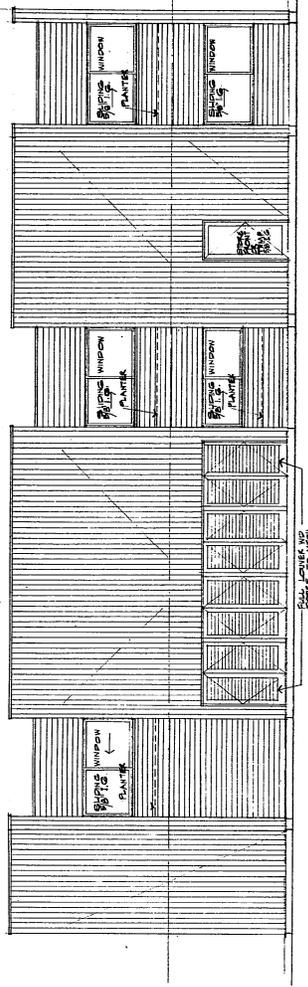
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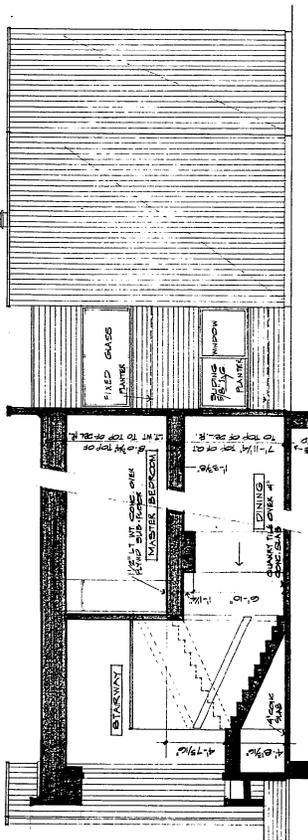
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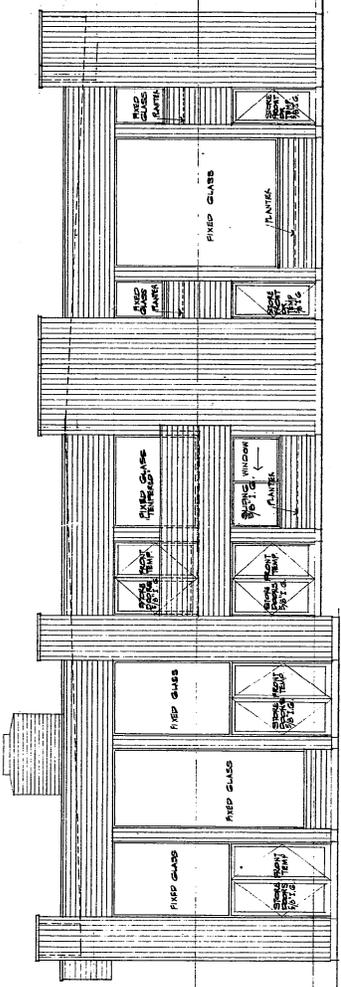




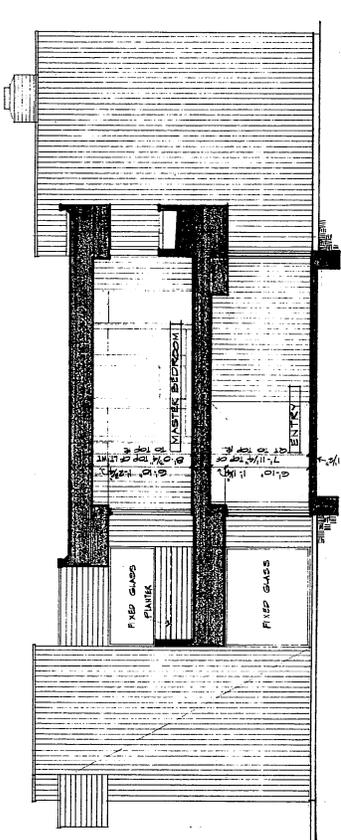
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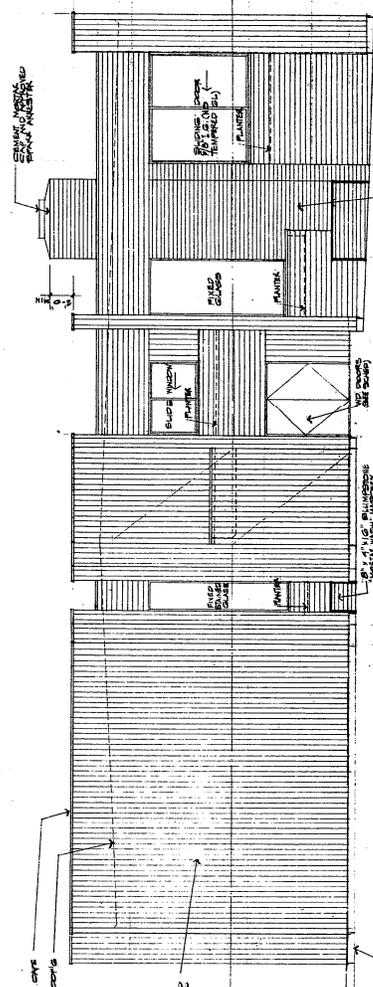
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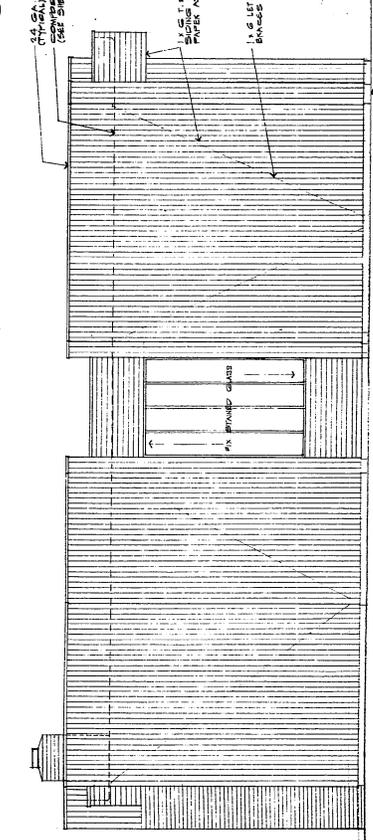
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BUFF & HENSMAN, ARCHITECTS & ASSOCIATES, A.L.A.  
 DONALD C. HENSMAN, 111  
 948 N. LA CIENEGA  
 LOS ANGELES 69  
 CALIFORNIA  
 PHONE 523-5100

**PHOTOGRAPHS: 604 North Alpine Drive**



**PHOTO - 1: Modular front facade, looking northeast**



**PHOTO - 2: Front (west) elevation, looking southeast**



**PHOTO - 3: Front (west) entry door area, looking east ←**



**PHOTO - 4: Original concrete slab pavers w/salt finish**



**PHOTO - 5: Period address signage and mail slot**



**PHOTO - 6: Push button entry door mechanism**

**PHOTOGRAPHS: 604 North Alpine Drive**



**PHOTO - 7: Rear (east) elevation, looking northwest**



**PHOTO - 8: View of southern bay at rear (east) elevation**



**PHOTO - 9: View of northern bay at rear (east) elevation**



**PHOTO - 10: First floor of central bay at rear elevation**



**PHOTO - 11: Panoramic view of rear (east) elevation and backyard area, looking northwest**

**PHOTOGRAPHS: 604 North Alpine Drive**



**PHOTO - 13: South (side) elevation, looking west ←**



**PHOTO - 14: South elevation, stained glass detail ←**



**PHOTO - 15: North (side) elevation, looking west ←**



**PHOTO - 16: Southeast corner of parcel at backyard**



**PHOTO - 17: South (side) elevation of garage**



**PHOTO - 18: Front (west) elevation of garage**

**OSTASHAY & ASSOCIATES CONSULTING**

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PO BOX 542

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