

LANDMARK ASSESSMENT REPORT

Beverly Hills Hotel



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OVERVIEW

Beverly Hills Hotel Landmark Assessment Report

Introduction

This landmark assessment report, completed by Ostashay & Associates Consulting for the City of Beverly Hills, documents and evaluates the local significance and landmark eligibility of the property located at Sunset Boulevard in the City of Beverly Hills, California. This assessment report includes a discussion of the survey methodology used, a brief historic context of the property, and the identification and evaluation of the property for local landmark eligibility and designation.

Physical Description

The Beverly Hills Hotel is located on an irregularly shaped parcel on the north side of Sunset Boulevard. The property occupies Lots 1 thru 11 and Lot 2 on Block 75 of the Beverly Hills tract. It is bounded on the east by North Crescent Drive, on the west by Hartford Way, Glen Way and Glen Way Alley. The northern property line is two parcels south of Lexington Road. The site contains approximately twenty structures, most designed in the Mission Revival style. The main building is a modified T-shape that occupies the southern portion of the site. To the north are clustered approximately a dozen bungalows, as well as service facilities. Recreation areas are located on the western boundary at Hartford Way.

Findings

The Beverly Hills Hotel appears to meet the City's criteria for designation as a local Landmark as required in Section 10-3-3212 of the Historic Preservation Ordinance. The Hotel satisfies the requirement of subsection A, which requires that at least two of the six criteria be met. The Hotel appears to meet three of the listed criteria, these are criterion A. 1., A. 3., and A. 6. The Hotel meets the requirements of subsection 10-3-3212 B., which requires that: "The property retains integrity from its period of significance. The Hotel meets the requirements of subsection 10-3-3212 C., which requires that: "The property has historic value.

Methodology

The landmark assessment was conducted by Jan Ostashay, Principal with Ostashay & Associates Consulting. In order to identify and evaluate the subject property as a potential local landmark a multi-step methodology was utilized. 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 list maintained by the State Office of Historic Preservation (OHP) was conducted to determine if any previous evaluations or survey assessments of the property have been performed. The results of this search indicates that the subject property has been previously surveyed and documented, and was found to be eligible for listing in the National Register under criteria associated with historical events, important personages, and architecture. Site I inspections and review of building permits and tax assessor records were done to document existing conditions and assist in assessing and evaluating the property for historical significance. In intensive-level survey of the property was also conducted. The

City of Beverly Hills landmark criteria were employed to evaluate the local significance of the property 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 of the subject property.
- 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.

HISTORIC CONTEXT

History of Site¹

The Beverly Hills Hotel, the first major building in the City of Beverly Hills, opened in 1912. Built for Margaret Anderson, the hotel was designed by Elmer Grey. The hotel was constructed as the centerpiece of the new residential community of Beverly Hills and designed to attract tourists and potential residents from the East and Midwest to the beauty and mild climate of southern California.

The hotel was built on twelve acres of the former Rancho Rodeo de las Aguas, which was patented to the United States from the Mexican government in 1871. The portions of the rancho that were to become the City of Beverly Hills were subdivided and sold over the subsequent 35 years. Burton Green came to Los Angeles in 1906. Green organized the Rodeo Land and Water Company, opened the original Beverly Hills subdivision in early 1907 and developed the land on which the Beverly Hills Hotel would be built. Beverly Hills was named for Green's hometown of Beverly Farms, Massachusetts. The hotel was included in the plans for the new city. By 1910, less than six new permanent residences had been built north of Santa Monica Boulevard in what would become Beverly Hills. The development and construction of the hotel contributed to the development of the City, which was incorporated in 1914 with a population of 550.

The hotel was built for approximately \$500,000 among the lima beans fields overlooking Sunset Boulevard, then a dirt road. According to the Los Angeles Times, the new hotel had "every known convenience and appointment," and was a "city to itself." The hotel had its own lighting and power plants, a curio shop, post office, circulating library, drug store, and barber shop. Landscaping of the hotel site was given great importance. Elmer Grey, the hotel's architect, is credited with laying out the elaborate plans for the site which included a children's playground, saddle livery, tennis courts, and a private garage for the guests. The plans soon included the terraced triangle of flower gardens, pools, and shady walkways at the foot of the hotel which became and remains a park across Sunset Boulevard.

The investors in the Rodeo Land and Water Company, which included Henry Huntington, W.G. Kerekhoff, General M. H. Sherman, W.F. Herrin, Burton Green, and others, wanted to create an elegant comfortable community for their families.² They hired Percy H. Clark to oversee the development of the foothill portion of the town and promote development of a hotel site.³ Because of her experience in managing the Hotel Hollywood in nearby Hollywood the company donated the land where the Beverly Hills Hotel is now located to Mrs. Margaret Anderson and also provided her with a \$250,000 mortgage.⁴ Anderson had the hotel constructed and then brought over her staff, furnishings and a number of clients from the Hotel Hollywood. Her son Stanley Anderson served as the Beverly Hills Hotel manager.

Known for its hospitality, the hotel lobby fireplace had a broad hearth where the fire was never extinguished. From the beginning, it was the social center of Beverly Hills. The lobby and bar of the hotel provided a gathering place for early Hollywood settlers, including W.C. Fields, John Barrymore, Gene

¹ Excerpted from the "Historic Assessment and Analysis of Project Impacts: Beverly Hills Hotel Report" prepared by Historic Resource Group. As necessary, portions of the narrative have been updated and/or corrected, as necessary.

² Robert Anderson, *The Beverly Hills Hotel: The First 100 Years* (Beverly Hills: The Beverly Hills Collection, 2012), 66.

³ *Ibid.*, 66.

⁴ *Ibid.*, 80.

Fowler, and Will Rogers. Sarah Bernhardt stayed at the hotel many times, as did Mary Pickford and Richard Bennett with his daughters Constance, Joan, and Barbara. Many well-known people, including Will Rogers and Darryl Zanuck played polo at the nearby Riviera, Uplifters, and Will Rogers fields, and often stopped at the hotel bar. As a result, the bar, originally known as El Jardin, became officially known as the "Polo Lounge" in 1941.

The hotel was a success, especially in winter when guests from the East and Midwest filled the rooms. Many guests ended up staying in southern California, including some retired businessmen and many active businessmen who established their businesses in the area. Under Mrs. Anderson, the hotel became a center for community activities. The hotel hosted church services, free silent movies, and society gatherings. Tournaments, shows, and competitions were staged near the front entrance. Events for children included movies holiday events such as Easter parties and Fourth of July parades with pony rides.

Many hotel patrons built their homes near the hotel which flourished along with the movie industry. Douglas Fairbanks and Mary Pickford built Pickfair in the hills overlooking the hotel in 1920; Harold Lloyd and Tome Mix subsequently built mansions in the same area.

In mid-January of 1915, five bungalows and a tea house were added to the hotel grounds in anticipation of the large number of visitors expected as a result of the Panama Pacific Exposition held in San Francisco that year. Constructed in the gardens behind the hotel, these new structures were designed and built by Frank Meline. The bungalows had from two to five bedrooms each, two or more tile baths and showers, large living rooms with open fireplaces, sleeping porches, and patios looking out onto an open court. The hexagonal shape tea house was connected to the rear of the hotel by a pergola. All six buildings had plaster exterior walls and were also built in the Mission Revival style. While these six structures were under construction, five more bungalows were being planned. By 1922, all twelve bungalows on the hotel site today were completed.

In 1928, Mrs. Anderson sold the hotel to the Interstate Corporation. When the Great Depression hit, the hotel closed for several years, reopening in late 1933, and subsequently changing hands several times. In 1938, financial difficulties forced the hotel's bondholders to foreclose and banker Hernando Courtwright formed a company to acquire control of the hotel stock. Courtwright's company consisted of Dr. Francis Griffin (husband of Irene Dunne), Tom Lewis (husband of Loretta Young), Harry Warner, Tony De Marcos, B.B. Robinson, Tom Hamilton, and Verbena Hebard. Courtwright was president and managing director of the group.

The hotel's reputation as a luxury resort hotel had decline and it no longer maintained its position with the Hotel Del Coronado near San Diego and the Del Monte in Monterey. Courtwright headed an improvement effort which included promotion of the hotel's country club atmosphere and desirable location; construction of recreational facilities to encourage summer business; and the renovation of guest rooms. Prominent designers and decorators were used for the renovation, including Paul Laszlo, Harriet Shellenberger, Howard Verbeck, John Luccaremi, and W. & J. Sloane. In the early days of reorganization, the advertising campaign focused on the theme of gracious living and a country club atmosphere in the heart of the city. By 1945, the focus was the hotel's proximity to all points of business and social interest in the Los Angeles area.

A swimming pool and badminton courts were added to the hotel site and the tennis courts were reconfigured. The new pool was surrounded by trees and flower gardens with cabanas and locker rooms.

The "Sand and Pool Club" was developed as a year-round sunning and swimming spot for neighboring residents. To give the club an authentic beach atmosphere, a strip of genuine silica sand was imported from Arizona. In the early 1940s \$20,000 was spent per year to improve and maintain the gardens and grounds with rare shrubs and flowers. The hotel offered acres of tropical gardens, lawns, tables for tea on the terrace, badminton, a ten-hole putting course, pool, sand beach, a bridle path, private cabanas, and tennis courts.

A new two-story building with eight bungalow suites was added in 1939 for a cost of \$75,000, bringing the total number of hotel guest rooms to 212. The suites ranged from 2-3 rooms, each with a kitchen and bath.

Initial guest room renovations under Courtwright included adding bathrooms to guest rooms, the joining of some guest rooms into suites, adding new wallpaper, modernizing hallways, and redesigning doors. The original employee rooms on the second and third floors of the main building over the kitchen were restyled for guest occupancy, providing 20 additional guest accommodations. Employee sleeping quarters were moved out of the main building. The hotel bungalows were promoted as offering the comfort of home without the usual responsibilities for long term residency. Howard Hughes and Greta Garbo were just two of the long term residents of the bungalows.

The hotel lobby was renovated in 1944 with the registration desk relocated and replaced, and the space was reconfigured to provide an open space as well as private alcoves. Changes also included the creation of a floor of shops and studios on the Terrace Level, which was designed by architect Paul R. Williams. The Terrace Level included a health and massage studio, beauty salon, barber shop, art gallery, dance studio, brokerage office, and photography studio. The Polo Lounge was expanded by one third with an annex and was redecorated.

As a result of the changes made under Courtwright, the hotel was elevated to a status it had not attained before; it became one of the most prestigious hotels in the world and gained a reputation for impeccable service. The clientele shifted from the winter visitors of the early years to executives of industry, finance, government, socialites, and celebrities. Leading families in the nation made the hotel their headquarters while in California. Stage, screen, and radio stars were guests, as were members of royal families. Over the years, guests included Queen Juliana of the Netherlands, President Sukarno of Indonesia, the Duke and Duchess of Windsor, Henry Ford, Clark Gable, James Forrestal, Major de Seversky, Spencer Tracy, Marilyn Monroe, and Katherine Hepburn.

The hotel became a meeting place for various community organizations, including headquarters of the Los Angeles Junior League and Beverly Hills USO (in the converted game and sun room), the New York Players Club, the Rotary, Kiwanis, and other social and civic organizations.

Change continued throughout the 1940s. In the mid-1940s, 3½ acres of adjoining land were purchased. The Crystal Room and Lanai Restaurant opened in 1947. The exterior of the hotel was first painted its distinctive pink color in 1948 to complement the sunset colors and the country club style of that time. A 5-6 story new wing was also planned to adjoin the main hotel. The new wing contained 125 additional guest rooms, all with private bathrooms and high ceilings. A two-level underground garage was part of the new wing. Designed by Paul R. Williams, the Crescent Wing opened in 1949. At that time, Williams also redesigned the Polo Lounge, Fountain Coffee Shop, front porte cochere, and lobby in their recognizable pink-and-green motif, and also introduced the signature banana leaf wallpaper still evident throughout the public spaces of the main hotel building.

The Beverly Hills Hotel Corporation, headed by New York lawyer and financier Ben Silberstein, bought the hotel in 1954. Silberstein maintained the hotel's reputation for excellent service. In 1962, still under Silberstein, the hotel boasted a ratio of 1½ employees for every guest, the highest ratio of any hotel in the country.

On the occasion of its fiftieth anniversary in 1962, the Beverly Hills was compared by the Herald Examiner newspaper to the world's greatest hotels, including the Sacher Hotel in Vienna, the Waldorf-Astoria in New York, Chicago's Palmer House, San Francisco's Palace, George V in Paris, the Palace in St. Moritz and the Shepherds in Cairo.

In 1963, the hotel's unique Cinema Room opened. In 1977, the Lanai Restaurant became the Coterie and in the 1983 the Sunset Room opened. Renovations of the bungalows began in 1952 and continued into the 1980s. The hotel also went through several ownership changes during the 1908s. The Boeskys gained control in 1986 for \$100 million, and later that year, the hotel was sold for \$136 million to Denver oilman Marvin Davis. In 1987, Davis sold the hotel to Brunei Investment Agency.

At the end of 1992, the Beverly Hills Hotel closed for a \$100,000 million major renovation. During this time new furnishings, features, and carpet were added to replace the former antiquated, deteriorated fixtures. The guest rooms and suites were modernized and enlarged and each of the bungalows was renovated. Some of the interior corridors of the main building were reconfigured as were the ballroom, kitchen, and other back of house spaces. A tea room, central staircase and additional breakout rooms were also added, in addition to a private dining area within the Polo Lounge. The project lasted roughly 2½ years with the hotel re-opening for business on June 3, 1995.

Development of Site

The site is comprised of buildings and improvements that together define the property as a world class luxury hotel with a private setting, glamorous rooms, tropical gardens, starlet filled swimming pool, and celebrity studded Polo Lounge. The property includes the main hotel building that was designed by Elmer Grey and built in 1912, the mid-century Paul Williams designed Crescent Wing addition, the winding driveway approach from Sunset Boulevard, tennis courts, parking lots and structures, guest bungalows, swimming pool and cabana, tea room, dormitory for guest employees, power plant and laundry facilities, and other back-of-the-house structures.

Main Building

The main hotel building was built in 1912 and was designed by architect Elmer Grey. An addition was made to the building in 1919, which was also designed by Grey. In 1928, architects Koerner & Gage designed alterations to the main building included the conversion of the theater and billiard room to a dancing room and café. In 1930 an addition of three rooms were added as servants' quarters. The hotel's original cocktail room was enlarged in 1939. The design of this work was by Edward Cray Taylor with F.B. Aldous & Sons as the contractor. A year later, the Palm Room was remodeled, some partitions were removed and a band shell and check room were built. Also at this time the drugstore was divided into several shops and a covered porch was enclosed. And according to building permits, guest room number 111 was remodeled by interior designer Paul Laszlo in 1944.

Architect Paul R. Williams began renovation work on the hotel in the 1940s. He remodeled the hotel lobby in 1944 and the cocktail bar in 1945. In 1946, the entrance/exit between the cocktail lounge and the

porte cochere were altered with a major extension. Guest rooms were remodeled and redecorated in 1947. The Terrace Room was enlarged and altered that same year, when new beams and columns were added. The ballroom was extended that same year. Williams designed a new multi-story wing for the hotel in 1949. The four-story Crescent Wing, which added 69,400 square feet of space to the hotel, was built for approximately \$850,000 by contractor C.L. Peck.

A banquet room designed by Pereira & Luckman was added to the lower floor of the main building in 1952. The Rodeo Room was extended that same year with the interior work by designer Paul Laszlo. A shade pavilion was added to the Polo Lounge in 1959 by architect Paul Williams. A few years later, a projection room was added by designer Henry Meyer. Later years saw the remodel of the Lanai Restaurant in 1977, the construction of a two-story bungalow structure with six units in 1984, and the alteration of the Rodeo Room in 1985.

The decaying structure and the need to recapture the Hotel's luster as well as historical use, purpose, and level of service combined to necessitate the significant renovation of the main building. Therefore, at the end of 1992, the entire hotel shut down for over two years while the property underwent rehabilitation. Such work included the partial removal and rebuild of the rear wing of the building due to structural and severe deterioration of materials and spaces. This portion of the building housed the hotel's infrastructure including the kitchen, heating plant, commissary, and other utilitarian functions. It was rebuilt with new state-of-the-art life-safety, kitchen, central heating and air conditioning plant, and other back-of-the-house facilities. The exterior of the structure was rebuilt in-kind in a manner that was compatible to the historic hotel using similar materials, features, and designs as the original wing. Interior work also included the reconfiguration and enlargement of many guest rooms within the main building, leaving the double loaded corridors with their Paul Williams designed entry doors and infamous banana leaf wallpaper adorning the walls. Guest rooms were reduced from roughly 253 to fewer than 200. The lobby, which had been remodeled several times over the years, and the downstairs Crystal Ballroom were redesigned. The famous Polo Lounge, Fountain Coffee Room (Shop), porte cochere, Mission Revival domed bell towers, and pink stucco that clads the structure underwent minor in-kind renovation work with all important character-defining elements of these features and spaces retained and preserved. While much renovation work occurred throughout the main building of the hotel, it was monitored by preservation consultants for consistency with the Secretary of the Interior's Standards for Rehabilitation and the Specific Plan developed for the property.

The main building is surrounded by bungalows, lush landscaping, recreational facilities, and service buildings. The former hexagonal shape Tea House was built in 1915, at the same time as Bungalows number 1 thru 5. Designed and built by Frank Meline, a prolific residential designer who built many of the single family residences in Beverly Hills and Hollywood, the tea house structure was connected to the rear of hotel via a covered pergola.

Bungalows

There are approximately 23 bungalows scattered north of the main hotel building. Some are one-story single guest room units while others are two-story structures that house several guest rooms. Designed in the Mission Revival style they all provide privacy and a home-like atmosphere to the visiting guest. Each bungalow has a slightly different layout and features 2 to 6 bedrooms, a central living room with fireplace, patios, kitchens, and multiple bathrooms depending on the unit.

The first five bungalows were built just a few years following the opening of the hotel. Construction of Bungalow #1 began in November 1914 and was completed in mid-January of 1915 at the same time as Bungalows #2, #3, #4, #5, and the Tea House. The six buildings were constructed in anticipation of the large number of visitors expected as a result of the Panama Pacific Exposition held in San Francisco that year. These six structures were constructed in the gardens behind the hotel, and were designed and built by Frank Meline. Another five bungalows, units #6, #7, #8, #9, #10, were built between 1915 and 1919 to satisfy further lodging demands of visiting patrons. They too were designed by Frank Meline and reflected the Mission Revival style in their overall appearance.

Following the completion of the first five bungalows in 1915 and the second five bungalows in 1919, bungalow units #11 and #12 were constructed between 1919 and 1922. The original structure at the site of the former bungalow building #9 was a two-story structure with 16 rooms that was built prior to 1922, according to the 1922 Sanborn map. What is labeled as building #13 on the 1922 Sanborn map indicates its use as storage, however, this building and the adjacent building #9 were removed for the construction of two, two-story rectangular shape bungalow structures each with eight units (#14-17 and #18-21) in 1939. It was at this time that the numbering system of the bungalows changed starting with unit #10. With the loss of unit #9, what was once unit #10 became #9, unit #11 became unit #10, and #12 became #11. In 1984, a large two-story addition with six units was erected adjacent Bungalow #11, creating a new unit #12. There is no unit #13.

All of the bungalows have been altered to some degree. Bedrooms have been enlarged in some buildings while skylights have been added in others, non-bearing partition walls have been removed or relocated, bathrooms and kitchens remodeled, and room additions built. Nonetheless, they all still reflect the Mission Revival style architecture in their design, materials, features, and character; as well as their unique, discreet setting and purpose.

Other Buildings

The construction history of the site obtained from permits and Sanborn maps shows that several support structures were built on the site between 1920 and 1984. The hostelry was equipped with its own cold storage plant, power and lighting plant, mechanical repair shop, water coolers, laundry facilities, reinforced concrete garage, tennis courts. However, as the hotel grew in popularity and business, the tennis court pavilion was enlarged and dormitory quarters for the guests' help were erected in 1929. Under the new ownership of Courtright a swimming pool and a cabana were added adjacent the tennis court area in 1937, a bathhouse for the pool was built in 1941, a brick refuse shed built in 1944, and a new laundry building added in 1948. Later changes to the back-of-house portions of the site included the addition of a three level open parking structure for employees in 1962 and a new administration building in 1984. Other changes to the site occurred during the 1992 remodel of the hotel.

Under the 1992 renovation, the laundry building, dormitory, garage, and other related out features were removed for the construction of an enclosed state-of-the-art laundry facility, central plan, and other services beneath a new landscaped tennis deck. It was determined that these older structures, while dating between 1911 and 1922, did not retain sufficient historical integrity to warrant their preservation and reuse. In addition, since the mechanical plant and coolers at the north end of the A-wing of the main building were not identified as character-defining they were removed.

The hotel is a complex of buildings and structures clustered around the main building. While there have been alterations to the original plan, the basic configuration and relationship of these structures to each other has been maintained and is still visually evident. In addition, the lush, mature tropical landscaping throughout the site, as well as the integrated hardscape features and period signage, are still extant and well maintained.

Architects Associated with the Site

Elmer Grey (1872-1963), the hotel's original designer, was a prolific southern California architect whose works included the Huntington Gallery (1910), the Pasadena Playhouse (1925), Pasadena's Huntington Hotel (1913, with Myron Hunt; now demolished), and numerous residences, schools, and churches. His designs were extensively documented in the professional journals and periodicals of the day, along with his theories of integration of buildings and landscape. Though often associated with the Craftsman movement, Grey's structures reflected a wide variety of styles, including Beaux Arts, Mission Revival and English Tudor. He is credited with promoting the southern California lifestyle through his architectural designs, which focused on harmony with nature and eliminating features not belonging to the local climate.

Many of the later alterations made to the hotel, particularly those associated with Paul R. Williams, have assumed significance over time. Paul Revere Williams (1894-1980), was a distinguished architect and African American, who began renovation work on the hotel in the 1940s. His work is well recognized in the history of southern California, including Beverly Hills. Most of Williams' business clients came from well-to-do white clients building homes in Los Angeles, Beverly Hills, Hancock Park, Bel Air, Pacific Palisades, San Marino, Flintridge and Pasadena. He designed many homes for Hollywood celebrities, including Frank Sinatra, Cary Grant, Lucille Ball and Desi Arnaz, Lon Cheney, and others. His firm also re-designed the public rooms, restaurant, and bungalows of the Ambassador Hotel in the 1940s. Design commissions also came from Hawaii, Canada, Mexico, and South America. His designs were admired for their "play between the rational and picturesque" wrote architectural historian David Gebhard.

Other architects and designers of note associated with the site are Koerner and Gage, the architects of Beverly Hills City Hall and the Central Fire Station; Paul Laszlo; Pereira and Luckman; and Claud Beelman. These designers made modifications to the property, most of which were minor efforts and back-of-house in nature.

EVALUATION OF SIGNIFICANCE

Evaluation Criteria

In analyzing the historic significance of the subject property, criteria for designation under the City's local landmark program, Article 32, Title 10, Chapter 3 of the City of Beverly Hills Municipal Code, was considered. Additionally, OHP survey methodology was used to survey and rate the relative significance of the property.

City of Beverly Hills Criteria

The City's Historic Preservation Ordinance (Municipal Code Article 32, Title 10, Chapter 3) authorizes the Cultural Heritage Commission (CHC) to recommend the nomination of property as local landmarks to the City Council. The Council may designate one or more properties as local landmarks or historic districts by the procedures outlined in the ordinance.

The Preservation Ordinance also establishes criteria and process for evaluating and designating properties as potential local landmarks. Under the City's criteria a property must be more than 45 years old, unless it possesses exceptional significance; retain sufficient historical integrity to physically illustrate its significance; and satisfy two significance criteria. These properties must satisfy the following three criteria:

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

- C. The property has historic value. The proposed landmark is of significant architectural value to the community, beyond its simple market value and its designation as a landmark is reasonable, appropriate, and necessary to promote protect, and further the goals and purposes of the City's historic preservation ordinance.

California Office of Historic Preservation Survey Methodology

The evaluation instructions and classification system prescribed by the California Office of Historic Preservation in its publication *Instructions for Recording Historical Resources* provide a three-digit evaluation rating code for use in classifying potential historic resources. The first digit indicates one of the following general evaluation categories for use in conducting cultural resources surveys:

1. Property listed in the National Register or the California Register;
2. Property determined eligible for listing in the National Register or the California Register;
3. Property appears eligible for the National Register or the California Register through a survey evaluation;
4. Property appears eligible for the National Register or the California Register through other evaluation;
5. Property recognized as historically significant by local government;
6. Property not eligible for any listing or designation; and
7. Property not evaluated for the National Register or California Register or needs re-evaluation.

The second digit of the evaluation status code is a letter code indicating whether the resource is separately eligible (S), eligible as part of a district (D), or both (B). The third digit is a number that is used to further specify significance and refine the relationship of the property to the National Register and/or California Register. Under this evaluation system, categories 1 through 4 pertain to various levels of National Register and/or California Register eligibility. The California Register, however, may also include surveyed resources with evaluation rating codes through level 5. In addition, properties found ineligible for listing in the National Register, California Register, or for designation under a local ordinance are given an evaluation status code of 6.

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 and California Registers recognize the seven aspects of qualities that, in various combinations, define integrity. To retain historic integrity a property will always 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.

Historical Significance

The Beverly Hills Hotel site is one of the oldest and most intact resort hotel facilities in southern California. It has continued to cater to the elite of the region and the nation from its inception in 1912 to the present. For the purposes of assessing historical significance, the site's primary period of significance has been established as the first forty years of its existence, 1912-1954, a period which encompasses major physical changes as well as the management tenures of Margaret Anderson and Hernando Courtwright.

The majority of the structures on the site date from this period of significance, with the major number of those built prior to 1950. Collectively they share common architectural styles, primarily Mission Revival and International. They represent a variety of property types associated with the site, including guest facilities, public spaces, service buildings, and recreational features.

While there have been numerous alterations to the main structure and to the bungalows, most of these changes have not radically or substantially impaired the overall integrity of the site. Several of the alterations made under Courtwright's tenure, including the Paul Williams designed Crescent Wing, Fountain Coffee Shop, Polo Lounge, Porte Cochere, and use of banana leaf wallpaper are changes that have assumed significance in their own right. Any and all of these changes, however, are outweighed by the integrity of the property's overall design and its potent evocation of the hotel's role as one of the cornerstones of the legend of Beverly Hills.

Architectural Description

The Beverly Hills Hotel, a 3-4 story Mission Revival style building located north of Sunset Boulevard at Crescent Drive on a heavily landscaped knoll, was built in two phases. The first and primary portion of the structure is a T shaped building set perpendicular to Sunset Boulevard with the longer end facing east. The main building features pink exterior stucco walls, a tiled hipped roof with gabled dormers and mission-shaped roof parapet wall elements, arched shaped esplanades terminating each wing and accentuating the north and south elevations, and three bell towers at the intersection of its wings, which also feature an arcaded entryway and flat roof porte cochere. In 1949, a new 4-5 story wing was added to the east end of the original building and the T became an oddly shaped H. The new wing designed in the International

Style by Paul Williams is of concrete construction with a flat roof and smooth stucco exterior walls. The rectangular shape structure also features cantilevered balconies with wrought iron railings and large sliding glass doors; metal frame sliding, fixed, and tripartite casement windows; and an enclosed stair well that has the signature "The Beverly Hills Hotel" in large period script font on its south facing wall. In addition to the main building the hotel grounds also contain a dozen or so guest bungalows, service structures, arcades, walkways and driveways, and various recreation facilities (i.e. pool, tennis courts, etc.).

Significance Statement

Pursuant to the City of Beverly Hills Historic Preservation Ordinance (Article 32, Title 10, Chapter 3), the Beverly Hills Hotel appears to satisfies the necessary requirements for local landmark designation. The Property meets at least two of the landmark criteria, 1) its identified with important events in the main currents of local history and also manifests significant contributions to the broad social, political, cultural, economic, recreational, and architectural history of the City; 2) embodies the distinctive characteristics of a style, type, period or method of construction; 3) represents a notable work of two master architects; and 4) has been formally determined eligible by the National Park Service for listing on the National Register of Historic Places and is listed on the California Register of Historical Resources. The Property also retains sufficient integrity from its Period of Significance (1912-1954) and has exceptional significant architectural value to the community.

The hotel property appears eligible under criterion 1 for it exceptional contributions as both a hotel and entertainment venue to the social life of the City and southern California region during the first half of the twentieth century. It also appears eligible for local listing under criterion 3 for its architectural design, which embodies the distinctive characteristics of a particular property type, a large luxury hotel, and represents the work of important creative individuals who are recognized master architects, Elmer Grey and Paul R. Williams.

Under criterion 1 the property contributed significantly to the social life locally and regionally as a world-class urban hotel in a remarkable landscaped setting, and as the location for a number of community events and gatherings. It served as the frequent residence of movie stars, royalty, and elected officials. In particular, the famous Polo Lounge was a popular watering hole and social gathering spot where the much of the social life of the region was celebrated and its name was, and continues to be, synonymous with the glamour and mystique of Beverly Hill and the celebrity scene.

Under criterion 3 the property is significant as one of the few remaining examples of a large-scale luxury hotel complex initially designed as a destination resort to attract tourism to the Southland and promote its legendary qualities of abundant sunshine, good health, and endless opportunity. As a complex of buildings, structures, landscape, walkways, and recreational amenities, the property embodies the physical characteristics of this ethereal ideal. Collectively the extant improvements represent a varied range of early twentieth century planning and architectural concepts. The gracious site design, landscape, buildings and structures, and auxiliary features form one of the most comprehensive, relatively unaltered large-scale luxury hotel properties in the region.

In addition, the two principal architects of the property, Elmer Grey and Paul R. Williams, represent the top echelon of the architectural community in Los Angeles during their respective times of active practice. The Beverly Hills Hotel reflects the collective work of both architects, in his own period and style, ranging from Elmer Grey's hybrid Mission Revival designed hotel and bungalows to William's mid-century Modern

multi-story wing, porte cochere, and coffee shop of the 1940s. The resulting complex is a remarkable cumulative achievement, which is highly representative of architectural design from 1912 until the late 1940s.

The Beverly Hills Hotel is listed in the California Office of Historic Preservation (OHP) historic resources inventory as eligible for listing on the National Register of Historic Places (National Register). Formally determined eligible for National Register listing by the Federal Communication Commission (FCC) in 2001, the property was assessed for historical significance pursuant to Section 106 of the National Historic Preservation Act of 1966. At that time, the property was given an OHP status code of 2S2 AC, which identifies the hotel as eligible for National Register listing at the local level under criteria A (historical associations) and C (architecture/master architect). The property was also assessed under two different local historical resources surveys (1986, 1992) and was found to be National Register eligible in both instances. An OHP status code rating of 3S (eligible for individual listing on the National Register) was assigned to the property upon conclusion of these two surveys.

Conclusion

The Beverly Hills Hotel meets the City's criteria for designation as a local Landmark as required in Section 10-3-3212 of the Historic Preservation Ordinance. The Hotel satisfies the requirement of subsection 10-3-3212 A. 1. that the property "is identified with important events in the main currents of national, state, or local history, or directly exemplifies or manifests significant contributions to the broad social, political, cultural, economic, recreational, or architectural history of the nation, state, city, or community" because of the Hotel's exceptional contributions to local history as both a hotel, and as an entertainment venue for social life in the City and in the southern California region during the first half of the twentieth century. The Hotel also satisfies the requirements of subsection 10-3-3212 A. 3. in that it "embodies the distinctive characteristics of a style, type, period, or method of construction" because of the Hotel's architectural design, which embodies the distinctive characteristics of a large luxury hotel and represents the work of Elmer Grey and Paul R. Williams who are each important creative individuals recognized as master architects. In addition, the Hotel satisfies subsection 10-3-3212 A. 6. , in that it "is listed or has been formally determined eligible by the national park service for listing on the national register of historic places..." because the Hotel has been formally determined eligible for listing on the National Register of Historic Places by the National Park Service.

The Hotel meets the requirements of subsection 10-3-3212 B., which requires that: "The property retains integrity from its period of significance. The proposed landmark retains integrity of location, design, setting, materials, workmanship, and association. ..." This criterion is met because the majority of the structures on the site date from the Hotel's period of significance which encompasses the period of time between the years 1912 and 1951.

The Hotel meets the requirements of subsection 10-3-3212 C., which requires that: "The property has historic value. The proposed landmark is of significant architectural value to the community, beyond its simple market value, and its designation as a landmark is reasonable, appropriate, and necessary to promote, protect, and further the goals and purposes of this article." This criterion is met because the Hotel is one of the oldest and most intact resort hotel facilities in southern California. During its period of significance and continuing through the present day the Hotel has catered to the elite of the region and the nation.

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APPENDIX

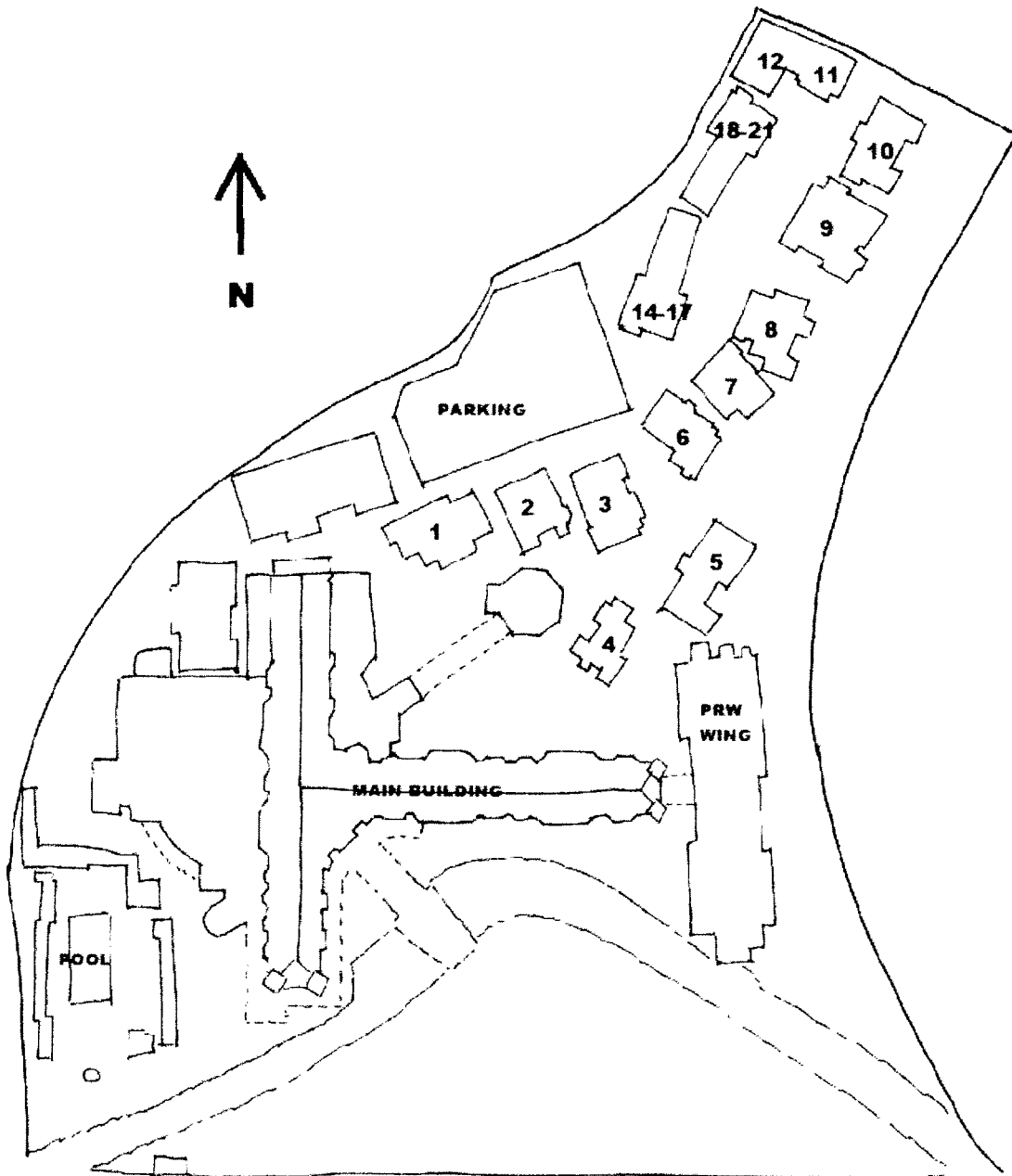
Site Map

Photographs/Pictures

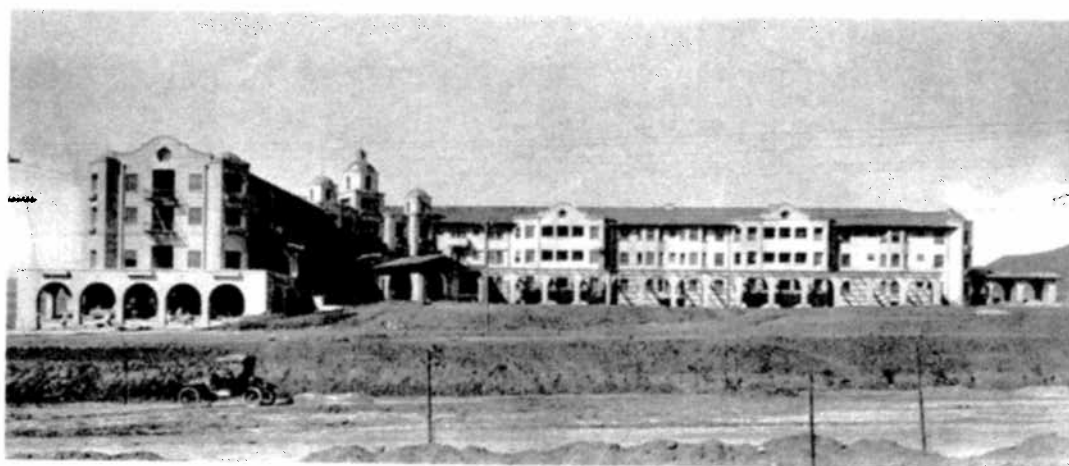
Historical Material

Sanborn Fire Insurance Maps

Site Map



Photographs/Pictures



BEVERLY HILLS HOTEL





BEVERLY HILLS HOTEL







Historical Material

FINE TOURIST HOTEL FOR BEVERLY HILLS.
Los Angeles Times (1886-1922): Apr. 6, 1911.
ProQuest Historical Newspapers: Los Angeles Times (1881-1988)
pg. III

Money Behind It.

FINE TOURIST HOTEL FOR BEVERLY HILLS.

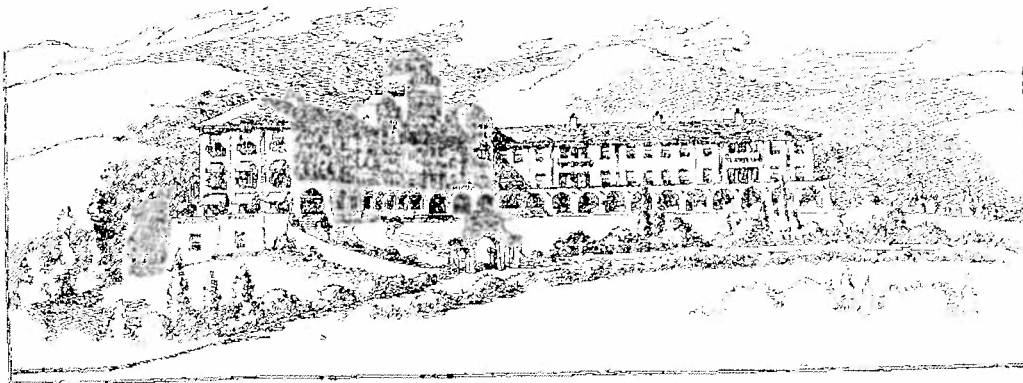
HALF MILLION FOR HOTEL.: Building at
Los Angeles Times (1886-1922): May 13, 1911.
ProQuest Historical Newspapers: Los Angeles Times (1881-1988)
pg. III

HALF-MILLION FOR HOTEL.

Building at Beverly Hills to
Be One of Finest in
the Country.

BEVERLY HOTEL TO BE WONDER OF SOUTHLAND.: Magnificent Mission Hostelry Half Way Between the City ...
Los Angeles Times (1886-1922): May 14, 1911.
ProQuest Historical Newspapers: Los Angeles Times (1881-1988)
pg. VI

Magnificent Tourist Hostelry to Crown Commanding Knoll Between the City and the Sea.



Sketch of mission hotel to be erected by Mrs. Margaret J. Anderson on beautiful Beverly Hills location. - Edward Carey is the architect.

Los Angeles Times (1886-1922); Nov 8, 1914;
ProQuest Historical Newspapers: Los Angeles Times (1881-1988)
pg. VII

FACILITIES TO BE ENLARGED.

BUNGALOWS AND TEA HOUSE BE- ING BUILT AT BEVERLY HILLS HOTEL.

Los Angeles Times (1923-Current File); Aug 21, 1949;
ProQuest Historical Newspapers: Los Angeles Times (1
pg. E1

NEW BEVERLY HOTEL WING BEING BUILT

**\$1,500,000 Structure Is One of Largest
Such Projects in West During Last 20 Years**

Construction of a new ultramodern four-story wing for the Beverly Hills Hotel is well along. It is a \$1,500,000 project, another step in the continuous improvement program carried on for the hotel which long has been a notable landmark in Southern California. Already \$1,500,000 has been spent in modernizing the existent hotel of 210 rooms and 22 bungalows.

Sanborn Fire Insurance Maps

