

# **CITY LANDMARK ASSESSMENT & EVALUATION REPORT**



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**HEEGAARD BUILDING (WRITERS AND ARTISTS BUILDING)**  
9501-9523 (9507) Santa Monica Boulevard, 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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9501-9523 Santa Monica Boulevard  
Beverly Hills, CA 90210

APN: 4343-017-001

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## **INTRODUCTION**

This landmark assessment and evaluation report, completed by Ostashay & Associates Consulting for the City of Beverly Hills, documents and evaluates the local significance and landmark eligibility of the Heegaard Building (also referred to as the Writers and Artists Building) located at 9501-9523 Santa Monica Boulevard in the City of Beverly Hills, California. This assessment report includes a discussion of the survey methodology used, a summarized description of the property, a brief historical context of the community and the property, the local landmark criteria considered, the evaluation of historical significance, photographs, and applicable supporting material.

## **METHODOLOGY**

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

For this current assessment site inspections and a review of building permits and tax assessor records were also done to document the property's existing condition and assist in evaluating the building for historical significance. The City of Beverly Hills landmark criteria were employed to evaluate the local significance of the property and its eligibility for City of Beverly Hills 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 field inspections (exterior only) 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.

## FINDINGS

The Heegaard Building (Writers and Artists Building) 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 (BHMC 10-3-3212(A)(B)(C)). The subject property satisfies the requirement of subsection A., which requires that at least two of the six BHMC 10-3-3212 "significance" criteria be met. Upon conclusion of the assessment and evaluation, the property appears to satisfy three of the "significance" criteria: criterion A.1, A.3, and A.4. It also meets the requirements of subsection 10-3-3212(B), which requires that "The property retains historical integrity from its period of significance," and subsection 10-3-3212(C), which requires that "The property has historic value."

## BACKGROUND INFORMATION

Located in the commercial triangle area of downtown the subject property occupies the northwest corner of the Santa Monica Boulevard (Little Santa Monica) and Rodeo Drive intersection. Situated on lot block A of the Beverly tract the parcel is rectangular shape and measures roughly 158 feet (front of property) by 35 feet. The front of the building faces south onto Santa Monica Boulevard. The property has an address of 9501 – 9523 Santa Monica Boulevard as well as a secondary address of 479 Rodeo Drive.

The subject property has been previously documented and evaluated under the City's on-going historic resources survey process. It was first assessed as part of the 1985-1986 city-wide historic resources survey. At that time, the property was found to eligible for individual listing on the National Register due to its architectural significance and association with the entertainment industry.<sup>1</sup> During the 2004 historic resources survey update of commercial and multi-family residential properties in the city, the property was re-evaluated and its historical significance changed to eligible for local designation only due to lack of sufficient integrity necessary for National Register listing.<sup>2</sup> The property's local landmark eligibility was re-confirmed as part of the 2006 historic resources survey update of commercial properties within the commercial triangle area and along Wilshire Boulevard.<sup>3</sup>

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<sup>1</sup> At that time the property was given a National Register Status Code (now referred to as the California Historic Resources Status Codes) of a 3S: appears eligible for separate listing in the National Register.

<sup>2</sup> Under the 2004 survey the property was given a California Historical Resource Status Code of 5S3: appears to be individually eligible for local listing or designation through survey evaluation.

<sup>3</sup> The subject property was assigned once again a California Historical Resource Status Code of 5S3: appears to be individually eligible for local listing or designation through survey evaluation.

## PROPERTY DESCRIPTION AND CONSTRUCTION HISTORY

**Description.** With 16,485 square feet of space the subject property was built in 1924 at a cost of roughly \$46,000. The three-story building with mezzanine level and basement was designed as a collaborative effort by architect Roy Seldon Price and the firm of Gable and Wyant for druggist A.C. Heegaard. Executed in the Spanish Colonial Revival style with restrained Churrigueresque embellishments the building is of masonry construction with stucco sheathed walls and a flat roof with molded cornice and tall parapet. The structure was designed with multiple shop units on the ground floor hence, the multiple addresses, and commercial offices on the second floor, with a Masonic lodge on the third floor. The basement level held the utilities and provided storage space for the property.

The highlight of the building is its ribbon of decorative Churrigueresque plaster panels and engaged spiraled colonnettes with large cartouches that frame the third floor fenestration along both its south (front) and north elevations. This decorative feature had been removed prior to 1985 from the front side of the building, but was recently replicated and restored in-kind. Other original decorative features include wood spindle balconettes with wood-frame, multi-pane French doors set intermittently along the front (south elevation) and rear (north elevation) of the building's second level. The principal elevation (south) is fenestrated differently on each floor level. Windows at the upper level were originally fixed frame and have been recently replaced with casement. The second floor windows were deeply recessed with wood-frame sash and are now recessed casements as well. The mezzanine level, which was part of each storefront unit, was punctuated by multi-pane wood-frame casements that were also deeply recessed into the exterior wall plane. These window openings are still recessed and contain multi-pane casements.

At the ground level each of the retail spaces were originally framed with large storefront windows set on stout bulkheads that flanked partially recessed entry doors. The storefront entry doors were multi-pane wood-frames with latch handle hardware. The storefronts along the ground level today contain minimally framed floor-to-ceiling glazed windows with frameless glazed entry doors. Two elongated openings into the building with flanking plaster cartouches once punctuated the façade (east half and west half), one of which was the formal entry to the upper floors (east half). However, the large recessed entry that was once located on the western half of the building's façade has been modified to match the size and appearance as the other storefront openings along this elevation. The cartouches that were at the eastern recessed opening have been removed and lantern-like wall sconces hang in their place today. The eastern most part of the building is further distinguished by a change in roof height and by the treatment of its fenestration. A centered double French door with spindled balconette is on the upper floor of the east (side) elevation, as are two smaller recessed casement windows. The second level contains non-original exaggerated scale multi-pane casements framed by a full-width wood spindle balconette. At the mezzanine are three deeply recessed square shape casement windows similar in size and type to those found on the front and rear of the building.

**Building Permit History.** A review of the building permits on file with the City of Beverly Hills indicates that the property has undergone some modifications since it was built in 1924. There have been numerous interior alterations to both the shop units on the ground floor and the offices spaces on the second floor due to the various tenants that have occupied these spaces over the years. The lodge space on the third floor was also converted to office use in later years.

Exterior changes made to the building have included the following scopes of work. In 1953, the parapet wall was altered at a cost of \$2,700 (details of work scope not specified). Fire escape ladders were installed onto the rear of the building in 1958 (they have since been removed). Storefront alterations began in earnest in the early 1960s when some doors and shop windows were replaced. Additional unspecified remodeling of the exterior occurred in 1986. This may have been the time that the Churrigueresque features were removed from the property and brick veneer was added to the exterior of the ground floor level as the inventory form of the property from the 1986 historic resources survey indicates. A new iron gate was installed at the elongated recessed entry into the building (eastern entry) in 1991. A year later the building was seismically retrofitted. Ten years later cell tower antennas were installed on the roof and a faux fiberglass parapet wall was installed on top of a portion of the original parapet at the western end of the building. According to building permits, in 2009 the building was extensively remodeled and rehabilitated at a cost of \$752,000. This is when the fenestration was changed out; all of the original pierced stucco grilles set in front of some windows at the eastern half of the building were removed; the formal entry into the building was reconfigured; the ground level storefronts were remodel with contemporary glazing, doors, and canopies for consistency purposes; the non-original brick veneer at the southeast corner of the building was removed; the decorative plaster panels, cartouches, and spindles were reproduced in-kind and installed on the upper floor; a door opening along the second floor of the façade was re-opened and French doors and a spindled balconette were re-installed; and the building was re-stuccoed and painted. The first floor lobby area (east side of façade) was also modified under this remodel work to accommodate a small ADA compliant elevator, new in-kind mail boxes, and a new metal gate and period light fixtures. Despite these changes, the overall vernacular Spanish style of this mid-1920s commercial building is still visually evident and many of the “key” character-defining features of the property are intact or were restored in-kind.

## 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>4</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>5</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.

In 1914, concern over establishment of a secure water system and the desire to improve the local school system prompted incorporation of the City of Beverly Hills. The original boundaries of the City were much the same as they are today, except for the area south of Wilshire Boulevard, annexed in 1915, and Trousdale Estates, annexed in 1955. Most of the City was open land at the time of incorporation with development scattered around Canon Drive, Beverly Drive, Crescent Drive, and the downtown triangle.<sup>6</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 (Tudor, Georgian, Beaux-Arts Classicism). With Beverly Hills establishing itself as a haven for movie stars in the 1920s, the architectural character of the city began to realize a varying degree of extravagance in the design of its housing stock. Film star Norman Kerry bucked this trend, when he imported the Craftsman style Earle C. Anthony House, which while as luxurious as the homes of his colleagues, was something of an anachronism in 1923. Throughout the late 1920s and 1930s sophisticated period revival styles dominated the domestic architecture of the City. By the mid to late 1930s Beverly Hills became one of the areas in southern California most closely connected with the development of the Hollywood Regency style. Born of the meeting of Moderne sleekness with the elegance of early nineteenth century architectural forms, it used simple, primary forms and blank wall surfaces to project exclusivity and sophistication.<sup>7</sup> Beverly Hills' domestic architecture in the post-World War II era saw the incorporation of Revival references in its new housing stock, and also the introduction of contemporary, luxury designs reflective of the Mid-century Modern idiom.

**Heegaard Building (Writers and Artists Building).** Built in 1924, the subject property was designed as a collaborative effort by architects Roy Seldon Price and the firm of Gable and Wyant. Constructed at a cost of roughly \$46,000 it was built and financed by A.C. Heegaard and

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<sup>4</sup> *Beverly Hills Historic Resources Survey 1985-1986*, pg. 5.

<sup>5</sup> *Ibid*, pg. 8-9.

<sup>6</sup> *Ibid*, pg. 11.

<sup>7</sup> *Ibid*. pg. 17.

J.F. Hohn. According to an article in the *Los Angeles Times* dated January 20, 1924, the building was originally planned to be a two-story structure with seven stores on the ground floor and rooms for a clinic upstairs.<sup>8</sup> It wasn't until a month or so later after construction had already begun that a third floor was incorporated into the design for the new Beverly Hills Free Masons Lodge. According to an article in the local newspaper *The Citizen* the property was the first three-story commercial building constructed within City.<sup>9</sup> Once completed, the building, officially called the Heegaard Building, housed a corner drug store, physician and dentist offices, real estate offices, insurance sales offices, attorney offices, architects offices, various retail shops on the first floor, a barber shop, and the local Masons Lodge on the third floor. Occupants at that time included the Heegaard-Hohn Drug Store and Fountain (with lunch counter), the Janss Investment Company, architect Roy Sheldon Price's office, a Western Union Telegraph Company office, and architect Gerard R. Colcord's office (who was associated with Roy Sheldon Price at the time). Early-on actor, writer, and humorist Will Rogers had an office in the Heegaard Building as did actor Wallace Beery and silent screen star Mary Pickford. The Heegaard Building was listed in the city directories throughout the years as having the address of 9507 Santa Monica Boulevard while the individual ground floor businesses had their own address number that ranged from 9501 to 9523 Santa Monica Boulevard. The 1926 Sanborn Fire Insurance Map lists the building with an address of 1501-1523 Santa Monica Boulevard (Burton Way). The street name and numbers changed just after the building was completed to reflect their current address. While the Mason Lodge occupied the third floor this space was often used by other local clubs and organizations. For several years it was a major center for social activity. Organized groups who used the lodge included the American Legion, Beverly Hills Post; the Order of the Eastern Star Beverly Hills Chapter; the Emera Club (an auxiliary of the Order of the Eastern Star); the Order of DeMolay, Beverly Hills Chapter; the Will Rogers Optimist Club; and the Beverly Hills Club for the Hard of Hearing; and others. It was also the temporary locale of the Mt. Calvary Lutheran Church where the first service was conducted on September 22, 1940 prior to the construction of their new church facility at 436 South Beverly Drive.

Aage Christian Heegaard (1876-1957), the initial owner and builder of the property as well as a fellow Mason, was originally from Denmark and immigrated to the United States in 1893. He was a retail merchant druggist (pharmacist) by trade and eventually established the Heegaard Drug Company in Buffalo, New York just after the turn of the twentieth century. So profitable was his business that he founded three additional drug stores in the Buffalo area. He came to California and made Beverly Hills his second home in 1923. It was a year later that he and a business partner, doctor Fred J. Hohn, had the subject property constructed. They established the Heegaard-Hohn Drug Store in the corner space at 1501 (9501) Santa Monica Boulevard in 1924 just after the completion of the building. Hohn operated a medical practice out of some of the office spaces on the building's second floor while Heegaard ran the drug store. By 1927, Heegaard had retired and the drug store became the Okey Drug Company. It later became

<sup>8</sup> *Los Angeles Times*. "Bonds are Sold at Premium: Beverly Hills Issue Brings Good Figure; Discuss Wilshire widening." January 20, 1924, p. D8.

<sup>9</sup> *The Citizen*. "City in the 20's, a Growing Busy Area." March 5, 1953, Section I, p. 2.

Bennett Drug Company in 1930, and was eventually converted to a bank by the mid-1930s. F.J. Hohn continued his medical practice in the Heegaard Building up through 1928. When the Beverly Professional Building at 9615 Brighton Way was erected in 1926 and became fully operational a few years later most of the medical professionals who had their offices in the Heegaard Building relocated to the new facility. Many of the clubs and fraternal orders, including the Beverly Hills Chapter of the Free Masons Lodge, also relocated elsewhere to newer facilities by the mid-1930s.

A.C. Heegaard sold the building in 1942 to Michael Bodoglu, a gambler with Chicago syndicate connections. By the early 1950s, the building's name was changed to the Rexford Building. It is uncertain at this time why the building was renamed to the Rexford Building as Rexford Drive is a few blocks east of the subject property. To help with the name transition the property was listed in the local city directories as both the Heegaard Building and the Rexford Building until 1964 when the Heegaard name ceased to be listed altogether. In the late 1950s, Bodoglu was sentenced for tax evasion, lost the building, and was then imprisoned at the McNeil Island Federal Penitentiary in Washington. As the story goes, Bodoglu had played a high-stakes poker game with comic actor Lou Costello in the building. Bodoglu wagered his building against Costello's house. Costello lost the card game and Bodoglu took the house, but neglected to report his winnings on his income taxes.

With heavy tax liens on the property, Henry Fenenbock Sr. bought the building in 1958 for its history and as an investment. There were only three tenants in the building at that time and all were members of the Writer's Guild. To get more tenants, long-term occupant and writer Ted Sherdeman recommended Fenenbock put up an "office space for lease" notice at the Writer's Guild office. Charging inexpensive rents, within six months the office spaces within the building were once again full, but this time with a variety of writers, artists, and producers. Fenenbock later dubbed the building the "Writers & Artists Building." The building had its share of long-term and short-term tenants over the years who were primarily creative, artistic in nature. Tenants included writer Michael Blankfort; producer and screenwriter Chuck Barris; screenwriter Manny Ruben; Ray Bradbury; screenwriter and director Billy Wilder; actors Harvey Lembech and Jack Nicholson; art therapist Edward J. Adamson; producer and screenwriter Saltzman Philip; and artists Art Secunda, Archie Hurwitz, and Roy Besser. Noted landscape architect Edward Huntsman-Trout also had his office here in the 1960s.

In 1981, Henry Fenenbock Sr. passed away though his son Henry Fenenbock Jr. carried on his father's dream of maintaining the office spaces of the building full of writers and artists for many years. In late 2008, the property was purchased by Mr. and Mrs. Michael Pashaie. The following year the building underwent a major rehabilitation project that included replacing missing exterior key character-defining features, upgrading the retail storefronts, renovating the façade and other exterior elevations, and modernizing the interior office spaces. Within the renovated entry foyer to the office spaces on the second and third floors are two directories, one of which is the ornately adorned original and the other which is smaller in size, but lists the names of some of the previous writers and artists who were once tenants in the building.

**Spanish Colonial Revival Style.** The popularity of the Spanish Colonial Revival style is generally dated to 1915, when the Panama California Exposition held in Balboa Park in San Diego showcased architects Bertram W. Goodhue's and Carleton Winslow's vision of architecture appropriate to southern California's history, climate, and lifestyle. Furthermore, the choice of Spanish idioms for the residential homes of many of the Hollywood star crowd provided a Spanish identity to California's imagery. During the 1920s, many legendary actors, producers, movie moguls, and writers of southern California's burgeoning movie industry, including Rudolph Valentino, Thomas Ince, Frances Marion, and John Barrymore, for example, commissioned Spanish or Mediterranean style designs for their homes in Beverly Hills.<sup>10</sup>

During the 1920s and 1930s, Gable and Wyant were among a small group of architects, including W. Asa Hudson, Harry E. Werner, Koerner and Gage, and Norstrom and Anderson, who gave the city of Beverly Hills' its commercial district a concentration of quality structures designed primarily in the Spanish Colonial Revival, Art Deco, and Moderne styles. These period styles were in keeping with the image the City was trying to create at the time in order to convey a sophisticated, urbane suburb.<sup>11</sup>

The Spanish Colonial Revival is generally characterized by stucco exterior surfaces; tiled roofs or parapets; arched openings; pierced window grilles of stucco or iron; use of wrought iron; terra cotta; cast stone; columns; multi-pane windows and doors; recessed openings; bell towers; and arched openings. Other defining decorative elements that derive from the full range of Spanish history may incorporate Moorish, Byzantine, Gothic, Renaissance, and Latin influences. The high style and flamboyant Churrigueresque details expressed at the Exposition were also acknowledged and adapted to a wide variety of buildings, in addition to adaption into vernacular architecture evident throughout southern California.

The subject property reflects a restrained Spanish Colonial Revival style in its use of materials, design, and composition. Decorative Churrigueresque elements are also incorporated into the building's third floor ribbon of fenestration and large cartouches that once flanked the main entries into the building.

**Project Architects.** Roy Seldon Price (1888-1940) the prime architect of the Heegaard Building was a Beverly Hills based architect who was known to have designed a number of palatial Spanish Colonial Revival style residences in the community for film personalities, among them Thomas Ince's "Dias Dorados" and film director George Fitzmaurice's residence. He also designed a number of homes in the Beverlyridge neighborhood and various commercial properties elsewhere around the southland. Originally from St. Louis, Roy S. Price attended Washington University where he graduated in 1912 with a degree in architecture. He moved to Los Angeles in the early 1920s after working with the firm of Mauran, Russell and Crowell, an important architectural firm in St. Louis. Once constructed, Roy Seldon Price maintained his architectural practice in the Heegaard Building for a number of years.

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<sup>10</sup> Wanamaker, pp. 84, 93, 94, 98.

<sup>11</sup> Johnson Heumann Research Associates, "Beverly Hills Historic Resources Survey, 1985-1986." pg.73.

The firm of Gable and Wyant was very well known for their work in the Spanish Colonial Revival style. Their commissions in Beverly Hills include the Security First National Bank (now altered), school buildings at Hawthorne School, the original post office (no longer extant), Beverly Vista School, Beverly Hills Women's Club, and the Heegaard Building (Writers and Artists Building) as well as residential works scattered throughout the residential section of the city north of Sunset Boulevard.<sup>12</sup> Outside of the local community their work included the Curtiss-Wright Hangar #1 at Los Angeles International Airport, numerous schools in Los Angeles and elsewhere, and the Bard's West Adams Theatre. They maintained an office in Beverly Hills as well as their main office in downtown Los Angeles. As the original permit cites Roy S. Price's name only it is believed that Gable and Wyant assisted in the design of the third floor lodge space that was added onto the building in 1924.

The building's contractor H.S. Belland along with his business, the H.S. Belland Company, moved his offices to Beverly Hills in 1923, when his firm began to regularly participate in the city's residential and commercial building boom of the 1920s and 1930s.<sup>13</sup> The Heegaard Building was one such commission.

## 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.

**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. 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 significance criteria.

To be eligible for local designation as a historic landmark, properties must satisfy the following 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;

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<sup>12</sup> DPR523 inventory form prepared for the subject property as part of the 1985-1986 survey.

<sup>13</sup> Ibid.

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 (OHP) 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.

**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.

**Application of City Landmark (Significance) Criteria.** In summary, based on current research and the above assessment the Writers and Artists Building (Heegaard Building) located at 9501-9523 Santa Monica Boulevard appears to meet the necessary City of Beverly Hills Landmark criteria (BHMC 10-3-3212).

The property was evaluated according to statutory criteria, as follows:

- A. The property meets at least two of the following criteria (BHMC 10-3-3212(A)).

**BHMC 10-3-3212(A)(1)** *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.*

Constructed in 1924 with three-stories the subject property was the first “high-rise” built in Beverly Hills and one of the first office buildings in the area. Within the business triangle and the city it is one of the last extant multi-level commercial buildings erected during the first quarter of the twentieth century. The subject property anchors the commercial triangle area at its northern boundary. As such, it is considered a rare and disappearing property type. Hence, the property exemplifies significant contributions to the architectural history and commercial development of the City. In its early years, the property also played host as the key locale for many public social events and as the location where many of the various community clubs and organizations held their regular meetings. It also served as a creative haven for many writers, actors, and artists in its early years and decades later as the office spaces on the second, and in later years, the third floor were rented out to those individuals at inexpensive rates. It was this continuous, quirky tenancy that gave the building its moniker as the “Writers and Artists Building” by its former owner Henry Fenenbock, Sr. The building is also important as it manifests key contributions to the social and cultural history of the community and has intangible historic value to the City. The property, therefore, appears to satisfy this criterion.

**BHMC 10-3-3212(A)(2)** *The property is directly associated with the lives of Significant Persons important to national, state, City or local history.*

A.C. Heegaard and F.H. Hohn do not appear to satisfy this criterion as there is no evidence to indicate that they made any specific important contributions to our history and thus should be considered significant individuals. Though they had the building constructed, they occupied the property for only a few short years. Heegaard went on to own the building for almost twenty years until 1942. This long-time ownership of the property does not warrant consideration

under this criterion as well. As for the property associated with individuals associated with the creative, entertainment business (i.e. writers, artists, producers, actors and the like) who occupied the many different office spaces in the building over the years, it is not possible at this time to determine which individuals would be associated directly with the subject property or if the subject property was the location of their important work under this criterion. Extensive research and documentation would be necessary to identify any individual tenants as significant persons associated with the subject property.

**BHMC 10-3-3212(A)(3)** The property embodies the distinctive characteristics of a style, type, period, or method of construction.

The subject property appears to satisfy this criterion as it embodies the distinctive characteristics of a type and period. The restrained Spanish Colonial Revival style adeptly incorporated into this very early 1920s multi-story commercial building is unusual and rare in the City. The Churrigueresque embellishments not only face automobile and pedestrian traffic along Santa Monica Boulevard, it is also displayed along a secondary elevation (also considered primary) fronting out onto the old Southern Pacific Railroad right-of-way to the north.

**BHMC 10-3-3212(A)(4)** *The property represents a notable work of a person included on the City's List of Master Architects or possesses high artistic or aesthetic value.*

The subject property is the work of Roy S. Price, a noted local architect and one who is listed on the City's List of Master Architects. Price was known to have designed a number of palatial Spanish Colonial Revival style residences in the community for film personalities, artists, and others. The Heegaard Building represents one of his earliest ventures into the design of commercial structures. His architectural practice was also located within the building for many years. The building is also assumed to be associated with the architectural firm of Gable and Wyant. This architectural firm is also listed on the City's List of Master Architects. The subject property appears to satisfy this criterion in consideration of the architects associated with the structure.

**BHMC 10-3-3212(A)(5)** *The property has yielded or has the potential to yield, information important in the prehistory or history of the Nation, State, City or community.*

The property does not appear to satisfy this criterion.

**BHMC 10-3-3212(A)(6)** *The property 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.*

The subject property is not currently listed on the National Register of Historic Places or the California Register of Historical Resources, nor has it been formally determined eligible for listing on the National Register or the California Register. Though the property was previously

evaluated as eligible for individual listing on the National Register as part of the 1985-1986 citywide survey process, its status code was downgraded to local eligibility for City landmark designation only in 2004 (and reconfirmed in 2006). Therefore, the property does not satisfy this criterion.

B. The property retains integrity from its Period of Significance (BHMC 10-3-3212(B)).

The period of significance for the subject property is 1924 to 2008. This period includes when the building was constructed, extends through the years when it was occupied by a variety of artist, writers, producers, actors and the like, and ultimately to when the Fenenbocks ceased ownership (as that ended the direct association with the writers and artists tenants). Those important features of design, materials, location, setting, workmanship, feeling, and association from this period are still evident in the property and help to render it historically significant.

C. The property has Historic Value (BHMC 10-3-3212(C)).

Because of its architecture, rare and unusual property type, unique historical past, and contribution to the City's social, cultural, and architectural heritage the property is considered to have historic value. 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 subject property include its overall setting, immediate environment, materials and design, massing and height, form and shape, and prominent location at the northwest corner of Santa Monica Boulevard and Rodeo Drive. Those features on the exterior of the property that are readily visible from the public right-of-way and reflect the Spanish Colonial Revival style and Churrigueresque influences are also included as important character-defining features. Those features include, but are not limited to, the exterior stucco material, finish, and texture; masonry construction; window opening location, placement, shape, depth, and size; individual storefront units with large storefront windows and glazed entry doors; flat roof with parapet and decorative cornice (original parapet line); monumental front entry with recessed foyer, directories (one ornate original and one that lists past writer and artist occupants), staircase and railing, pierced wall grilles, high ceiling, and paved flooring; wood balconies and balconettes; molded sills and hoods; arched shape openings; French multi-pane balcony doors; Churrigueresque style moldings, spiral colonnettes, panels and cartouches; roof line variation in parapet height; fenestration; and all primary elevations (south, north, and east).

## **CONCLUSION**

As discussed herein, the Heegaard Building (Writers and Artists Building) satisfies the City of Beverly Hill's criteria for designation as a local Landmark, as required in the City's Historic Preservation Ordinance (BHMC Section 10-3-3212).

The property satisfies the requirement of subsection 10-3-3212(A)(1), in that it "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." The property is an important manifestation of the early commercial development of the downtown business triangle and was also a key community gathering locale for many of the early social clubs and organizations. The offices within the building also housed many writers and artists as it provided a collaborative environment in which to work. The subject property exemplifies elements of a unique period, property type and architectural style within the City. In constructed in 1924 it was the tallest building in the downtown and is one of only a few extant commercial properties built within the first quarter of the twentieth century. As such, the subject property 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." And under the requirements of subsection 10-3-3212(A)(4), the Heegaard Building (Writers and Artists Building) satisfies this criterion in that it "represents the notable work of a person included on the City's List of Master Architects." The primary architect for the building was Roy Sheldon Price in collaboration with the architectural firm of Gable and Wyant. The property also satisfies the requirements of subsection 10-3-3212(B) in that it retains sufficient integrity to physically convey its historical significance, and subsection 10-3-3212(C) because of its architecture, rare and unusual property type, unique historical past, and contribution to the City's social, cultural, and architectural heritage it is considered to have historic value.



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## **APPENDIX**

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Tax Assessor Map

Location Map

Sanborn Fire Insurance Maps

DPR 523 Inventory Forms

Photographs

Ephemeral Material



## **TAX ASSESSOR MAP**

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4343 | 17 | P.A.  
SHEET 1691-17  
2013

RA  
2410  
REVISED  
661107  
780914206

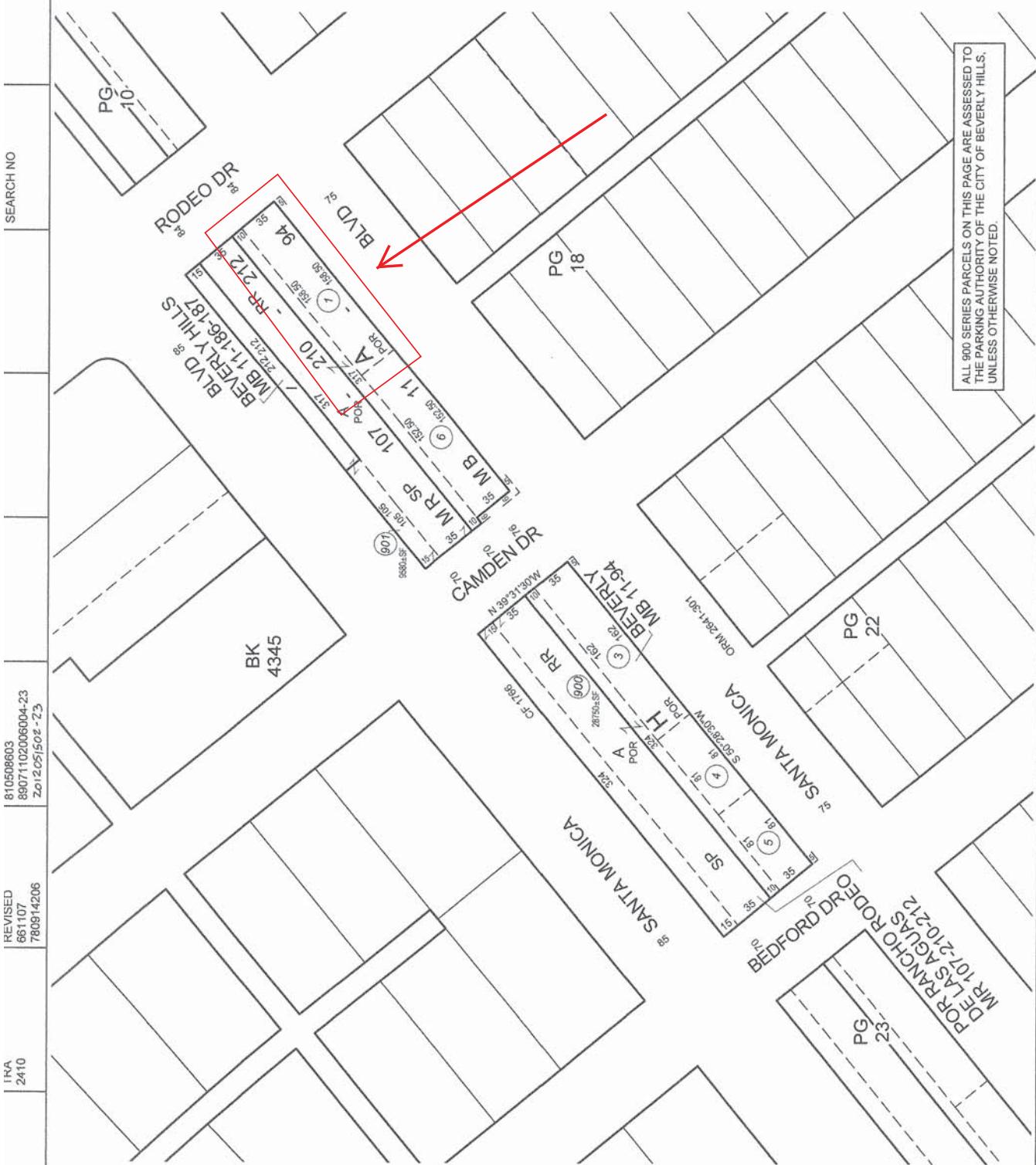
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SEARCH NO

OFFICE OF THE ASSESSOR  
COUNTY OF LOS ANGELES  
COPYRIGHT © 2002



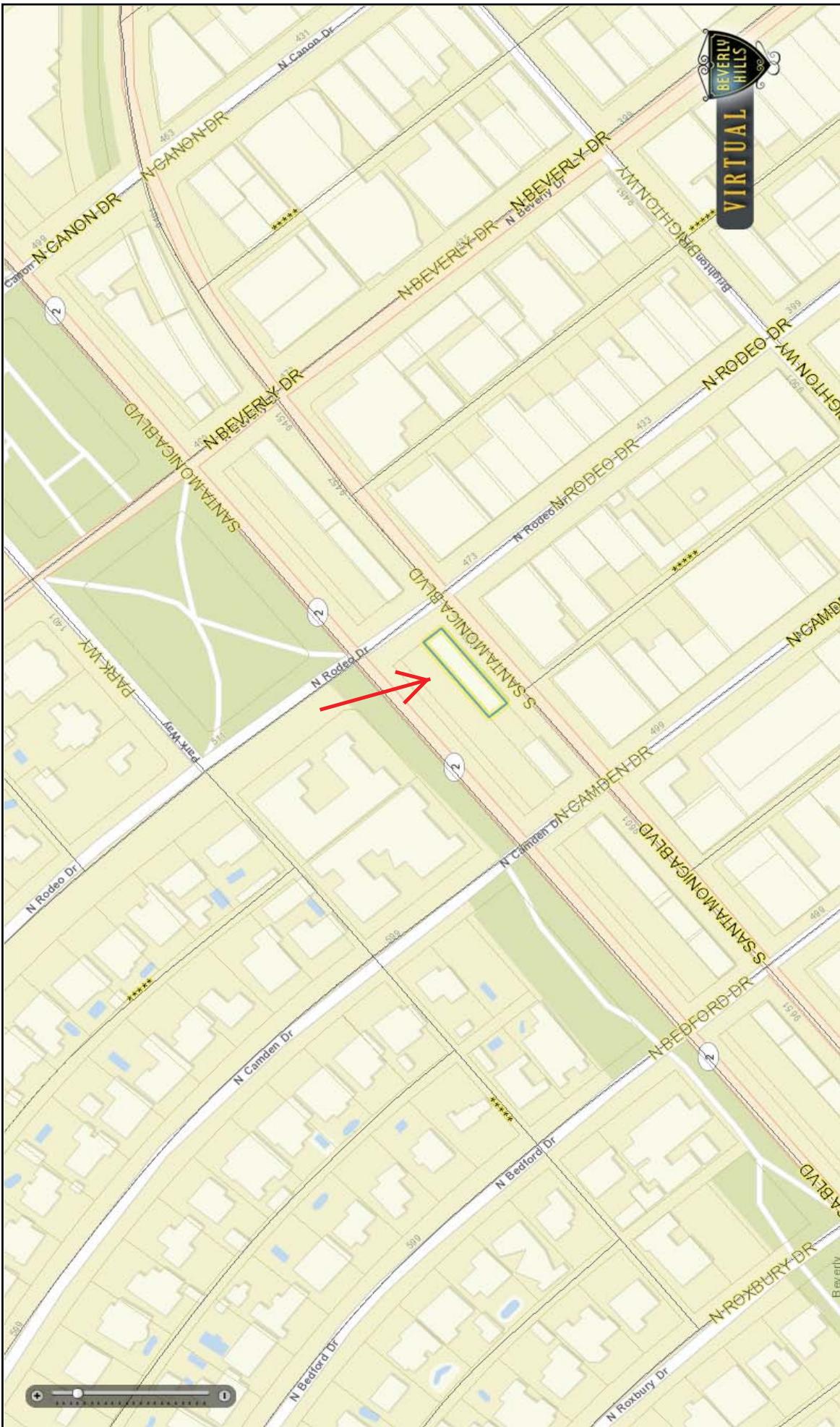
MAPPING AND GIS  
SERVICES  
SCALE 1" = 80'



ALL 900 SERIES PARCELS ON THIS PAGE ARE ASSESSED TO  
THE PARKING AUTHORITY OF THE CITY OF BEVERLY HILLS,  
UNLESS OTHERWISE NOTED.

## **LOCATION MAP**

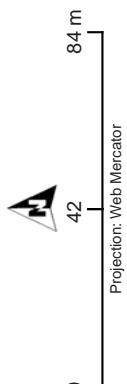
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**9501-9523 Santa Monica Boulevard  
Location Map**

Author: OAC

Date: 28 December 2013



© 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.

**SANBORN FIRE INSURANCE MAPS**

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SANBORN FIRE INSURANCE MAP

LOS ANGELES, CAL. VOL. 21.

2101

BEVERLY HILLS

2149

SANTA MONICA BLVD

2148

PACIFIC ELECTRIC RAILWAY RIGHT OF WAY

21403

70'

475

474

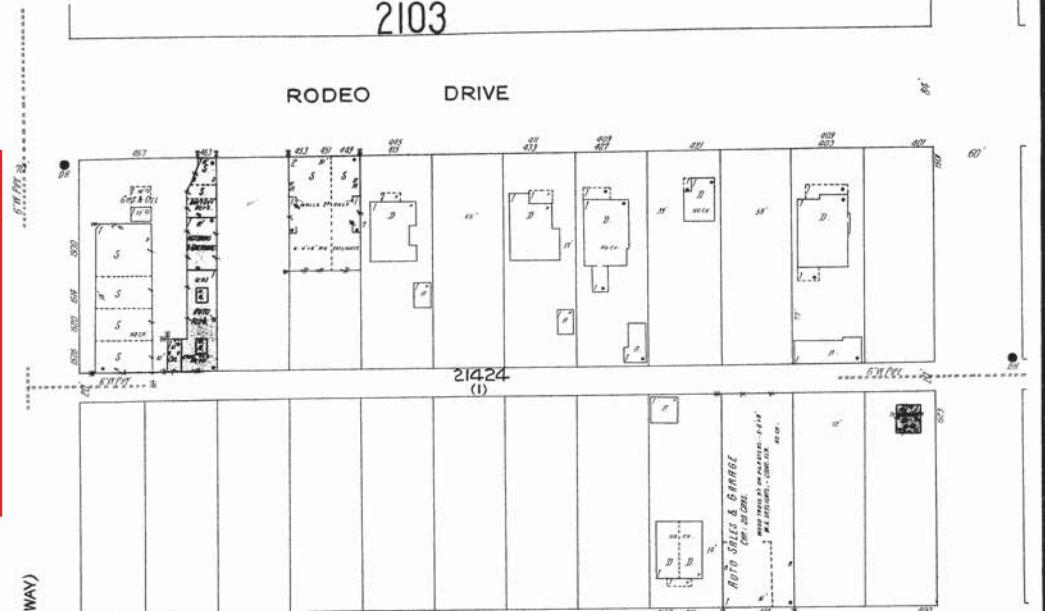
473

2103

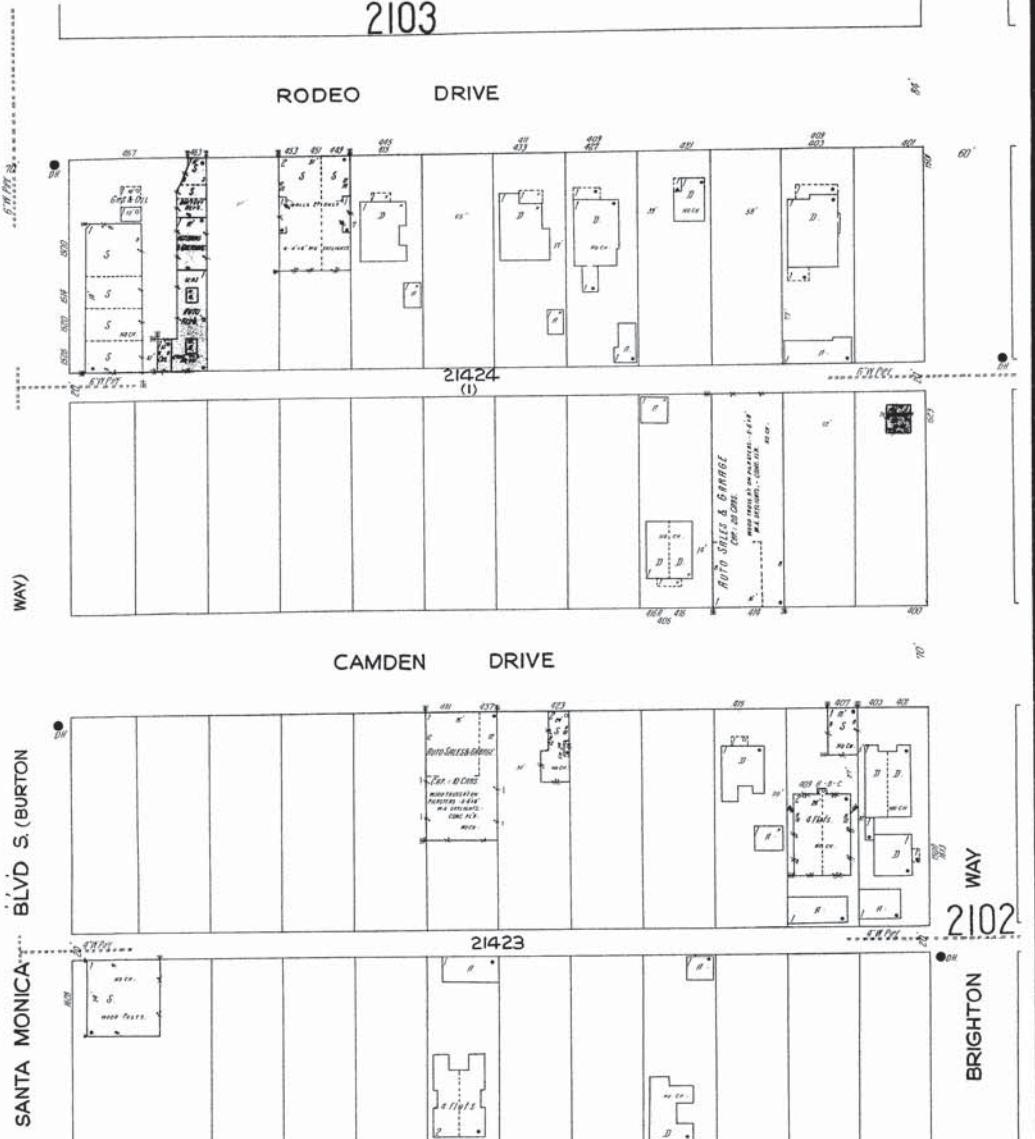
RODEO DRIVE

2103

21404



BLVD S. (BURTON)



BEDFORD DRIVE

21422

ROXBURY DRIVE

2110

Los Angeles, 1906-Jan 1950 vol 21, 1926

Scale of Feet.

Copyright 1928 by the Sanborn Map Co.

SANBORN FIRE INSURANCE MAP

CAL. 040

LOS ANGELES, CAL. VOL. VI.

**2101**

BEVERLY HILLS

KEY

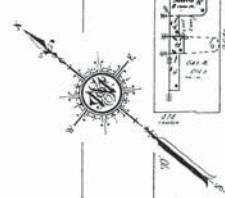


2101  
2101

2103

N. RODEO DRIVE

2149



WAY

21424  
(1)

N. CAMDEN DRIVE

SANTA MONICA BLVD

2148

PACIFIC ELECTRIC RAILWAY RIGHT OF WAY



SANTA MONICA BLVD S. (BURTON

21409

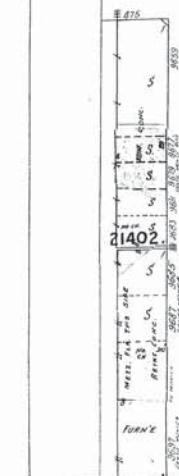


21423

2102  
BEVERLY PROFESSIONAL BLDG WAY

BRIGHTON

N. BEDFORD DRIVE



21402  
S. ROXBURY DR.

21422

N. ROXBURY DRIVE

Scale of Feet.

2110



**DPR 523 INVENTORY FORMS**

---



## HISTORIC RESOURCES INVENTORY

R. No. 0213-91  
 HABS  HAER NR 5 SHL  Loc   
 UTM: A 11-310340-201050 B   
 C  D

## IDENTIFICATION

1. Common name: Writers and Artists Building

2. Historic name: \_\_\_\_\_

3. Street or rural address: 9501 Santa Monica Blvd.City Beverly Hills Zip 90210 County Los Angeles

4. Parcel number: \_\_\_\_\_

5. Present Owner: \_\_\_\_\_ Address: \_\_\_\_\_

City \_\_\_\_\_ Zip \_\_\_\_\_ Ownership is: Public \_\_\_\_\_ Private \_\_\_\_\_

6. Present Use: Office Original use: Office

## DESCRIPTION

7a. Architectural style: Spanish Colonial Revival

7b. Briefly describe the present physical description of the site or structure and describe any major alterations from its original condition:

The Writers and Artists Building occupies the northwest corner of the Rodeo Drive and Santa Monica Boulevard intersection. It is a four story commercial structure in the Spanish Colonial Revival style. Flat-roofed, the building is of brick construction. Although denuded of some of its original decoration, other elements remain, including wood balconies and balconets, molded sills and hoods, and pierced stucco grilles. Other remnants of the ornamentation can be found on the rear (north) elevation, including decorative panels between the third floor windows. The principal and largest elevation faces south and is fenestrated differently on each level. Storefronts on the ground level are topped by clusters of three recessed, flat-headed windows on the second story, and by single openings on the third and fourth floors. Ornate Panels and engaged, spiralled colonnettes once adorned the upper floors. The corner section is distinguished by a change in height and by the treatment of its windows. A centered double casement of exaggerated scale is on the fourth floor of the east elevation, indicating an interior with a high ceiling. Changes to the building include altered storefronts, some ground level re-siding, and removal of a molded cornice.



8. Construction date: 1924  
 Estimated  Factual X
9. Architect Roy Seldon Price
10. Builder H.S. Belland
11. Approx. property size (in feet)  
 Frontage 317 Depth 35  
 or approx. acreage
12. Date(s) of enclosed photograph(s)  
1986

13. Condition: Excellent  Good  Fair  Deteriorated  No longer in existence

14. Alterations: Storefronts, cornice, some residing

15. Surroundings: (Check more than one if necessary) Open land  Scattered buildings  Densely built-up   
Residential  Industrial  Commercial  Other: \_\_\_\_\_

16. Threats to site: None known  Private development  Zoning  Vandalism   
Public Works project  Other: \_\_\_\_\_

17. Is the structure: On its original site?  Moved? \_\_\_\_\_ Unknown? \_\_\_\_\_

18. Related features: \_\_\_\_\_

#### SIGNIFICANCE

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site.)

Located just a block from Jack Warner's Chamber of Commerce Building, the Writers and Artists Building occupies a similar place along the north side of Santa Monica Boulevard and the railroad tracks. A modified Spanish design was a collaborative effort of architect Roy Seldon Price and the firm of Gable and Wyant. Price designed a number of palatial residences for film personalities, among them Thomas Ince's "Dias Dorados." The firm of Gable and Wyant was well known for their work in the Spanish Colonial Revival style. Commissions include Hangar #1 at Los Angeles International Airport, numerous schools, and the Beverly Hills Women's Club as well as residential works scattered throughout the residential section of the city north of Sunset Boulevard. Contractor Belland moved his offices to Beverly Hills in 1923, when his firm began to participate in the residential building boom. The building was constructed at a cost of \$46,000. In continuous use since its construction in 1924, the Writers and Artists Building is a community institution. Many well-known directors, writers, actors, and producers have maintained offices there, among them Will Rogers, Mary Pickford, Ray Bradbury, and Billy Wilder. One of the features of the structure was its public meeting space, once used by fraternal organizations, but now an artist's studio.

20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)

Architecture  Arts & Leisure \_\_\_\_\_

Economic/Industrial  Exploration/Settlement \_\_\_\_\_

Government  Military \_\_\_\_\_

Religion  Social/Education \_\_\_\_\_

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



21. Sources (List books, documents, surveys, personal interviews and their dates).

City of Beverly Hills Building Permits  
Los Angeles Times, 6-25-82

See continuation sheet

22. Date form prepared October, 1986

By (name) C. McAvoy & L. Heumann

Organization City of Beverly Hills

Address: 450 N. Crescent Dr.

City Beverly Hills Zip 90210

Phone: (213) 550-4881

## CONTINUATION SHEET

Primary #  
HRI #  
Trinomial  
NRHP Status Code: 5S3

Page 1 of 1 Resource Name or # Writers and Artists Building

Continuation  Update

P2. Location: 9501 Santa Monica Blvd.

### B10 Significance:

*Since the property was last evaluated in the 1985-1986 survey, alterations have occurred to the frames and glazing of windows on the fourth story. Metal-framed windows and non-original glazing have replaced the wood-framed casements that previously punctuated the fourth story elevation. Fenestration on the second and third floors appears to be unchanged since the last survey, however, storefronts had already been altered by 1985-1986. Nonetheless, the modifications do not greatly detract from the vernacular commercial style of this mid-1920s building, therefore, the building remains eligible for local listing or designation.*

P5b Description/Date of Photo: June, 2004



P8. Recorded by: Jan Ostashay, Peter Moruzzi, PCR Services, One Venture, Suite 150, Irvine, CA 92618

P9. Date Recorded: Tuesday, June 01, 2004

## CONTINUATION SHEET

Primary #  
HRI #  
Trinomial  
NRHP Status Code: 5S3

Page 1 of 1    Resource Name or #    *Writers and Artists Building*

Continuation     Update

P2. Location: 9501 Santa Monica Blvd.

### B10 Significance:

*Between the survey evaluations of the property in 1985-1986 and 2004, alterations occurred to the frames and glazing of windows on the fourth story. Metal-framed windows and non-original glazing have replaced the wood-framed casements that previously punctuated the fourth story elevation. Fenestration on the second and third floors appears to be unchanged since the last survey, however, storefronts had already been altered by 1985-1986. Nonetheless, the modifications do not greatly detract from the vernacular commercial style of this mid-1920s building, therefore, the building remains eligible for local listing or designation. No major modifications have occurred since the 2004 survey.*

P5b Description/Date of Photo: *South and west elevations, looking northeast/March 7, 2007*



P8. Recorded by: Jan Ostashay, Peter Moruzzi, PCR Services, One Venture, Suite 150, Irvine, CA 92618

P9. Date Recorded: Tuesday, June 01, 2004

## **PHOTOGRAPHS**

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Heegaard Building 1948 (western half of south elevation), looking northwest  
(credit: Marc Wanamaker; Beverly Hills Historical Society)



Heegaard Building 1948 (south elevation), looking northeast (courtesy Marc Wanamaker)



**Oblique view (south and east elevations) looking northwest**



**Oblique view (east and north elevations) looking southwest**



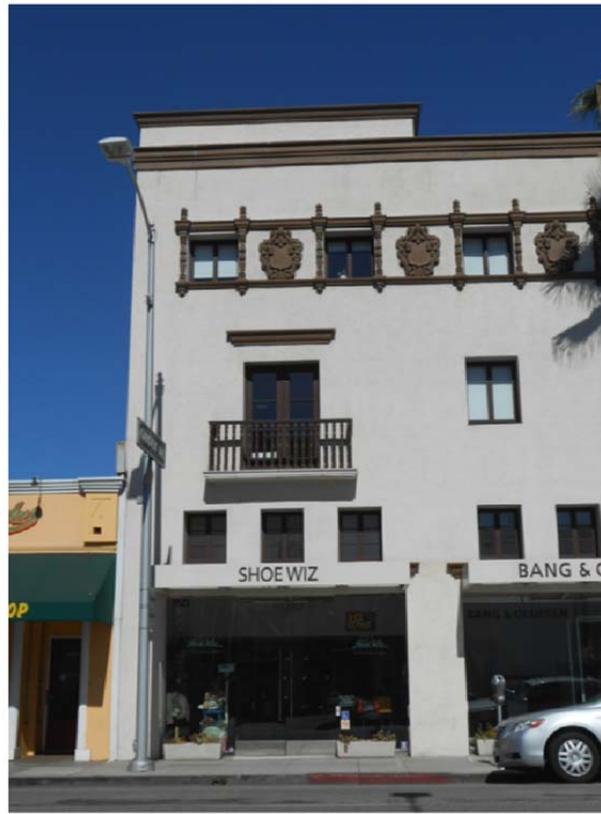
Rear (north elevation), looking southwest



Oblique view (north and west elevations) looking southeast



Oblique view (south and west elevations) looking northeast



Façade (south elevation), west end, looking north



Façade (south elevation) main entry, looking north



Façade (south elevation) with main entry detail, looking north



Façade (south elevation), center section, looking northwest



Façade (south elevation), east end, looking northeast



Façade (south elevation) detail



Decorative detail along front (south) elevation



First floor lobby area (elevator right, original directory far left in niche)



First floor lobby area with mailboxes and “old” directory listing previous tenants (writers and artists)



## **EPHMERAL MATERIAL**

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# BONDS ARE SOLD AT PREMIUM

## Beverly Hills Issue Brings Good Figure; Discuss Wilshire Widening

Seven bids were received from local and Los Angeles banks and bond houses for \$400,000 water bonds issued by the city of Beverly Hills, the highest bidder being Blyth-Witter & Co., paying premium of \$7080, or on the basis of \$102.33. High premiums have been paid for all of the Beverly Hills bonds so far offered. The money is to be used to take over the water rights and distributing system of the Beverly Hills Utility Company, and for the installation of modern equipment.

The question of widening Wilshire Boulevard continued to be an important subject for discussion at the weekly meeting of the Board of Trustees of Beverly Hills. Some of the subdividers are holding out for a total width of not more than 150 feet, while the city officials, anxious to not prove a thorn in the side of the Community Development Association, are asking for 200 feet. Final action will probably be taken tomorrow night.

The Heegaard Hohn Company is erecting a two-story building on the northwest corner of Rodeo Drive and Burton Way to contain seven stores with rooms above designed for a clinic. H. S. Belland Company is the builder and work is expected to be completed within ninety days.

Other building projects are a new Chevrolet display room on ground 50 by 150 feet to be erected by Gilbert & Campbell, local Chevrolet dealers. Construction of this building will start in the next few days and will be located on Camden Drive between Burton Way and Wilshire Boulevard.

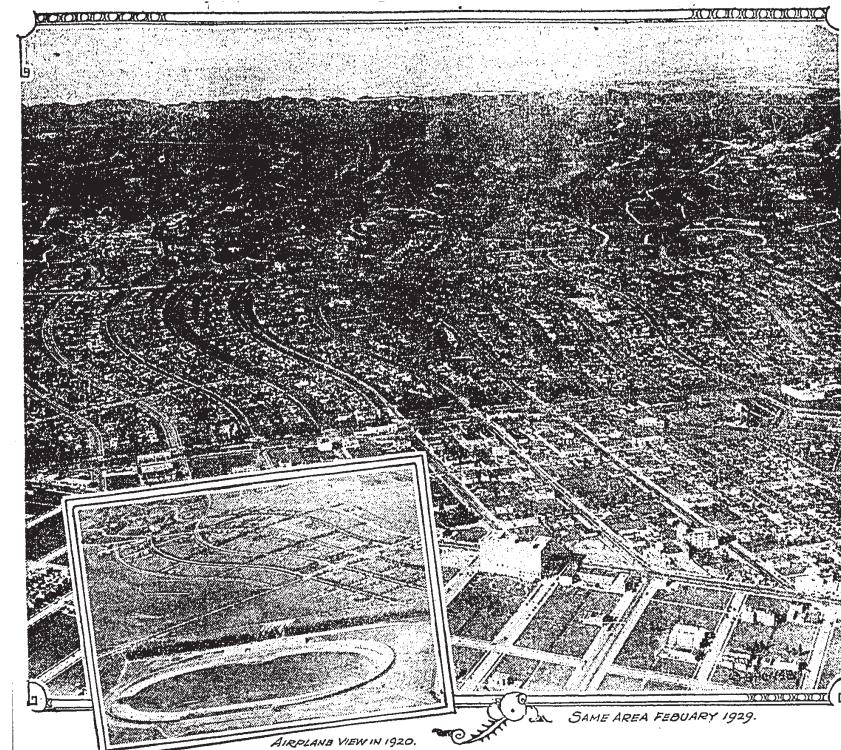
Work on the new garage being erected on Roxbury Drive by Kennedy & Schrader is well under way. It will have a width of 100 feet running back the full length of the lot 150 feet.

Every indication points to a big building total for 1924 in Beverly Hills according to the Chamber of Commerce.



## AMAZING INCREASE SHOWN IN BEVERLY HILLS

Growth of 2215 Per Cent in Population Recorded in Span of Few Years



[Copyright, 1929, by Spence Airplane Photos]  
Bird's-Eye Views of Residential District Permit Unusual Comparisons

A COUPLE of serial photographs taken from approximately the same place above Beverly Hills, but with a time span of almost ten years between them, graphically show the marvelous advance of the community. The unusual improvement is hard to convey. The smaller picture in the insert at the upper left was made primarily to show the then popular speedway, and it so happens that the sprawling village of Beverly Hills became part of the photograph.

Soon after, the boom started. The speedway became a matter of history, for it was demolished and the ground subdivided. The entire district vanished as if by magic, as was indicated in the larger photograph.

In the smaller one a few straggling streets are seen; in the other at least fourteen main arteries are seen lined with estates and residence. The Beverly Hills Hotel, on the foothills to the left center of the insert, is now in the center of a solidly built community. Along Santa Monica Boulevard can be seen the Hegard First National Bank, the First National Building and Security Bank buildings, with the City Hall on the right. The early Protectional Building is seen just north of Wilshire Boulevard and the massive Beverly-Wilshire Hotel is seen in the immediate foreground. More than \$150,000 worth of property is included in the picture.

### Deal Closed for Theater

The closing of a deal for the erection of a theater in the city of Corona was announced last week by Jefferson W. Asher, former executive of West Coast Theatres, Inc.

Asher, who enlightened the real estate department of the West Coast states that the theater has been leased to Glen Harper of Los Angeles, secretary of the Independent Motion Picture Theater Owners Association. Harper formerly owned the Apollo in Hollywood and recently sold his Vermont theater in Los Angeles.

The Corona Security Corporation is the new corporation, stated Asher, who represented all parties in the deal, and construction will start immediately. Boller Brothers are the architects for the new house and it is expected that the new theater will prevail. The theater is located on the north side of Sixth street, fifty feet east of Ramona street.

#### BUILDERS ORGANIZE

BAKERSFIELD, Feb. 23. (Exclusive)—Perfecting organization of the Bakersfield Builders' Exchange, patterned after the exchange of other cities, was decided upon here about greater co-operation not only between contractors, but between material dealers, loan associations, bankers and city building officials. Most prominent representatives of builders of this community met last night with a delegation from the Fresno Builders' Exchange, headed by T. L. Gandy, president of the Fresno organization, and O. H. Johnson is secretary.

**OSTASHAY & ASSOCIATES CONSULTING**

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PO BOX 542

LONG BEACH, CA 90801

562.500.9451