



AGENDA REPORT

Meeting Date: May 17, 2016
Item Number: E-1
To: Honorable Mayor & City Council
From: Ryan Gohlich, AICP, Assistant Director of Community Development
Subject: A RESOLUTION OF THE COUNCIL OF THE CITY OF BEVERLY HILLS DESIGNATING THE "GIBRALTAR SQUARE / KATE MANTILINI BUILDING" AT 9101 – 9111 WILSHIRE BOULEVARD, BEVERLY HILLS, AS A LOCAL LANDMARK AND PLACING THE PROPERTY ON THE LOCAL REGISTER OF HISTORIC PROPERTIES; AND

THE COUNCIL WILL ALSO CONSIDER ADOPTION OF A CATEGORICAL EXEMPTION, PURSUANT TO THE CALIFORNIA ENVIRONMENTAL QUALITY ACT.

Attachments:

1. Resolution Designating the "Gibraltar Square – Kate Mantilini Building" at 9101 – 9111 Wilshire Boulevard as a Local Landmark
2. Cultural Heritage Commission Report and CHC Resolution 48 Recommending Landmark Designation (excluding attachments)

RECOMMENDATION

Staff recommends that the City Council, on the recommendation of the Cultural Heritage Commission and with property owner concurrence, adopt a resolution designating the "Gibraltar Square – Kate Mantilini Building" at 9101 – 9111 Wilshire Boulevard as a Local Landmark, and placing the property on the Local Register of Historic Places.

INTRODUCTION

Currently there are twenty-nine (29) properties in Beverly Hills recognized as Landmarks listed on the Local Register of Historic Properties (viewable at www.beverlyhills.org/preservation). The Cultural Heritage Commission (CHC) recommended that the City Council designate one additional historic property as a local historic landmark in accordance with the City of Beverly Hills Historic Preservation Ordinance. Listing this property on the City's Register of Historic

Properties would recognize it as important to the history of the City and would enable the property owner to be eligible for current and future incentives offered to local landmarks, including application for a Mills Act contract for property tax relief. Designating this property as a Local Landmark would also ensure protection of the resource by requiring City review of any significant future work done to the property, including renovations, additions, and any potential demolition.

BACKGROUND

Located along the north side of Wilshire Boulevard amongst the larger commercial chain-banking institutions along the thoroughfare, the Gibraltar Savings and Loan building was constructed in 1958 as their main branch with a seven-story office tower erected one year later in 1959. With its large surface parking lot located on the east half of the parcel fronted by an extended canopy, the entire complex was known as Gibraltar Square. The overall composition of the original Miesian style building consists of various projecting and recessed horizontal and vertical rectilinear volumes elegantly arranged so that each element is distinct in color and prominence.

Rectangular in plan, the original one-story Gibraltar Savings branch office and the seven-story tower occupies the west half of the parcel. Both are of steel-frame construction with non-load bearing glass curtain walls. The one-story Gibraltar Savings branch building at the west end of the parcel is capped by a flat roof with aluminum framed plate glass windows on the south (front, primary), west, and north elevations. Grey-colored metal enamel spandrels are above the windows on all three sides. The six bays of this building fronting Wilshire Boulevard are glazed while the bays facing North Oakhurst Drive are interrupted by a large section of polished black granite stone cladding. The same granite cladding covers the exterior wall surfaces of the raised portion below the cantilever tower and the recessed main entrance area near the center of the property facing Wilshire Boulevard. A flat cantilevered canopy with metal fascia shelters the south-facing former savings and loan office's main entrance and extends the length of the building east to the recessed entrance area for the tower.

The Gibraltar Square and the Kate Mantilini Building

The one-story International Style Beverly Hills National Bank building constructed in 1968 at the southeast corner of the parcel was designed by the architect Maxwell Starkman (1921-2003) to complement the one-story Gibraltar Savings branch office erected ten years earlier at the opposite corner fronting Wilshire Boulevard and thus creating the early footprint for the Gibraltar Square. Situated at the property line abutting the sidewalk, both buildings utilize a similar arrangement of bays with enamel panels at the roofline which were supported by slender metal posts set upon a full-width concrete plinth. The Beverly Hills National Bank building was redesigned and converted to the Kate Mantilini restaurant following the bank's closure in 1985. This reuse change resulted in the replacement of the plate glass windows with a complex arrangement of rectangular openings; cladding of glazed tiles, textured stucco, and metal panels; and projecting metal framework supported by triangular steel rods along the exterior of the façade. Glass blocks provided a light source on the east (side) elevation. Planters with shrubs and clinging vines on metal screens front the concrete plinth on the Wilshire Boulevard-facing elevation. In contrast with the south (front) and east elevations, the restaurant's west-facing primary entrance – angled slightly inward toward the street – is entirely glazed with thin metal mullions. A prominent recessed parapet was added to the flat roof that conceals air-

handling equipment; a round opening with its own parapet and projecting fin detail and skylight which serves as a large stylized sundial (this distinct roof top element is connected to a conceptual mechanical orrery sculpture (solar clock) located within the building). The interior of the bank was gutted and replaced by a warren of dining booths within a projecting proscenium-like wall (or poché wall) of stacked rectangular openings (niches) that give the space a post-modern design flair. An open kitchen fronted by a wide counter with attached post-modern decorative metal stools is opposite the booths. Above the counter is a full-width color mural of a boxing match titled *Knockout* painted by noted American artist John Wehrle and dated 1986. In addition to the mural, a thin floor to ceiling sculptural orrery that is topped by the rooftop fin-like sundial is situated at the east end of the interior restaurant space. Unifying design elements can be found throughout the restaurant space that tie the design, workmanship, artistry and features together. A full description of the property, its history, significance and photographs can be found in the Landmark Assessment Report included as Exhibit A to Attachment 2 of this report.



Southwest elevation of banking hall and tower. (Photo credit: Chattel, Inc.)



Southeast elevation of the Kate Mantilini Building

DISCUSSION

At its Special Meeting on June 3, 2014, the Cultural Heritage Commission (CHC) initiated nomination proceedings for the property at 9101 – 9111 Wilshire to be included on the Local Register of Historic Properties. Following initiation, the property was assessed for eligibility as a local landmark by the City's historic consultant, Jan Ostashay of Ostashay & Associates Consulting, and found to be eligible for listing in a landmark assessment report dated October 2014 (this report was updated in April 2016).

The project was considered by the Cultural Heritage Commission (CHC) during their meetings on the following dates:

- June 3, 2014: CHC initiated landmark proceedings for the subject property
- October 14, 2014: CHC considered a landmark assessment report but continued the matter to allow for further assessment to be conducted by the ownership team
- February 11, 2015: CHC continued the matter at the request of property ownership due to pending policy and code changes to the City's Historic Preservation Ordinance
- July 8, 2015: CHC continued the matter at the request of property ownership
- October 14, 2015: CHC considered Ostashay's Landmark Assessment Report and property ownership's peer review report by Chattel, Inc. CHC continued the matter to allow property ownership to meet with City staff, consultant, and Chair Greer to examine character-defining features in greater depth.
- January 13, 2016: CHC considered landmark nomination of the property with character-defining features (mostly exterior) specified and tentatively agreed upon and supported by City representatives and property ownership representatives. CHC continued the matter and directed staff to examine the interior of the Kate Mantilini building, create a list of character-defining features of this interior space, and to continue to work with property ownership and a subcommittee consisting of CHC Chair Lisa Greer and Commissioner Richard Waldow.

Subsequent to the meeting of January 13, 2016, the City and applicant teams, pursuant to the direction from the Cultural Heritage Commission, worked to more clearly define the character-defining features on the interior of the Kate Mantilini restaurant space. Staff also conducted an on-site meeting with the property owner's representatives and the designated CHC subcommittee, consisting of Chair Greer and Commissioner Waldow. In addition, Staff met with the 1985 project architect from Morphosis to review original project plans and to preliminarily discuss important features of the building and the underlying design intent of these architectural components.

At their meeting on April 6, 2016, the Cultural Heritage Commission considered a revised Landmark Assessment Report by Ostashay & Associates and a list of character-defining features. At this meeting the CHC adopted Resolution No. CHC 48 (Attachment 3), nominating the Gibraltar Square – Kate Mantilini Building and recommending that the City Council designate the property as a local landmark included on the Local Register of Historic Properties. During the April 6 CHC public hearing, the property owners' legal counsel indicated ownership's general concurrence with the nomination and recommending that the list of character-defining features included in Resolution CHC 48 be refined to identify the most significant elements of

the site. Notably, the most significant character-defining features of the interior space of the Kate Mantilini structure are to be preserved which include: The painted mural by John Wehrle entitled Knockout on curved cement plastered wall (partially floating) above dining counter area; Conceptual sculptural orrery with round skylight, structural framing, stylus, and stainless steel etched floor panel, including engaged mezzanine level gang plank (lookout perch) and railing; and the volume and spatial relationship (height, width) of dining hall and west entry foyer area..

Landmark Eligibility

The City’s Historic Preservation Ordinance enables the City Council to designate local landmarks. The property located at 9101 – 9111 Wilshire Boulevard has been assessed for its eligibility for designation as a local landmark by the City’s historic consultant, Ostashay & Associates Consulting, and peer reviewed by the property owner’s historic consultant, Chattel, Inc. The Landmark Assessment and Evaluation Report provide the background and findings to justify the property’s eligibility under Landmark Designation Criteria (Section 10-3-3212) of the 2012 City of Beverly Hills Historic Preservation Ordinance (12-O-2617), to which the property is subject. A revised Historic Preservation Ordinance (Ord. 15-O-2682) was adopted on July 21, 2015. Pursuant to the provisions of Ordinance 15-O-2682, the landmark designation of the subject property is subject to Ordinance 12-O-2617. The subject property’s eligibility under local landmark criteria as listed in Ordinance 12-O-2617 is summarized in Table 1 below. Eligibility is summarized for the two buildings on the property proposed as part of the designation (Gibraltar Square Building and Kate Mantilini Building) to demonstrate how both buildings are eligible on their own merit in order to qualify the property as a whole.

Table 1. Summary of Local Landmark Criteria Eligibility

Criterion	Gibraltar Square Building	Kate Mantilini Building
A.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.	<p style="text-align: center;">Yes</p> <p>The subject property was originally designed and built as a monumental symbol of the prosperity of Beverly Hills as represented by Gibraltar Savings and Loan building, a local financial institution that had attained great and growing success in the community since its founding there in the early 1920s. In 1958, the financial institution demonstrated its commitment to the City by commissioning Gibraltar Square, which occupied an entire block in the heart of Beverly Hills’ commercial district along Wilshire Boulevard. On it they built a monument to modernity, a sprawling financial center and office tower that reflected the strength and security of the</p>	<p style="text-align: center;">Yes</p> <p>The Kate Mantilini restaurant, created in 1985-86 by Thom Mayne and Michael Rotondi of Morphosis upon the structural framework of the 1968 Beverly Hills National Bank, exemplifies significant contributions to the post-modern era of Beverly Hills’ varied and unique architectural history. Specifically, the restaurant manifests the ingenuity of designers Mayne and Rotondi’s architectural practice of the mid-1980s, reinforced by the positive critical acclaim at the time of the restaurant’s completion both for its design and as a symbol of the City’s vitality.</p>

Criterion	Gibraltar Square Building	Kate Mantilini Building
	<p>institution. Designed by the prominent Los Angeles-based architectural firm of Pereira and Luckman, the sophisticated edifice was inspired by the ultramodern high-rises then appearing along Park Avenue in Manhattan.</p> <p>The new building would be among the first Miesian style high-rise office buildings constructed in Beverly Hills, exemplifying Gibraltar Savings' significant contributions to the broad economic and architectural history of the local community. These contributions are physically manifested and exemplified in the subject property's monumentality near the City's commercial core, sophisticated Miesian architectural style, and superb execution of design, in addition to its general function and use as a financial institution and office tower.</p>	
<p>A.2 The property is directly associated with the lives of Significant Persons important to national, state, or local history.</p>	<p style="text-align: center;"><i>No</i></p> <p>Although the subject property has accommodated numerous occupants over the years, no primary or secondary information was uncovered to suggest that any of the ground floor or office tower tenants were noted, prominent citizens important to national, state, City or local history.</p>	<p style="text-align: center;"><i>No</i></p> <p>No information was identified to indicate the owners of the Kate Mantilini restaurant were persons significantly important in local, state, or national history.</p>
<p>A.3 Embodies the distinctive characteristics of a style, type, period, or method of construction.</p>	<p style="text-align: center;"><i>Yes</i></p> <p>Executed with sophistication, the 1958-59 portion of the subject property follows the key design precepts associated with the Miesian architectural style as applied to a high-rise office building. The original building incorporates the style's signature design elements including a steel</p>	<p style="text-align: center;"><i>Yes</i></p> <p>The former Kate Mantilini restaurant meets the City's criterion for possessing exceptional significance as a superb example of the mid-1980s postmodern eclectic work of Thom Mayne and Michael Rotondi of Morphosis that was critically honored upon its</p>

Criterion	Gibraltar Square Building	Kate Mantilini Building
	<p>skeleton; a symmetrical, repetitive, modular grid pattern of bays established by the structural frame; a high-rise office tower cantilevered over a black granite pedestal; and exterior sheathing of tinted grey glazing and enameled grey spandrels framed by aluminum brake metal mullions, rails, and corner members. From a distance, the effect is of a continuous grid-like skin, or curtain wall, floating above a recessed base, a design consistent with Miesian design precepts. These elements are still evident today.</p>	<p>completion. Potentially defined as "postmodern eclectic," the interior of the restaurant building also features a projecting wall of stacked rectangular openings that can be considered indicative of the postmodern style.</p>
<p>A.4 Represents a notable work of a person included on the City's List of Master Architects or possesses high artistic or aesthetic value.</p>	<p style="text-align: center;">Yes</p> <p>William Pereira and Charles Luckman designed the seven-story office tower, based on documentary evidence, with Victor Gruen Associates acting as the architect of record during the original construction phase. Important projects by Pereira and Luckman in Southern California included Marineland of the Pacific, CBS Television City, the Disneyland Hotel, Union Oil Company (UNOCAL) headquarters, the Los Angeles headquarters of Firestone Tire and Rubber Company, the new campus of the University of California at Santa Barbara, several Robinson's Department Stores, and the master plan for the enlargement and updating of the Los Angeles International Airport. The firm is included on the City Master Architect List (v.2).</p> <p>In Los Angeles, Victor Gruen Associates was responsible for designing the Miesian style Tishman Building in 1956, two years before the subject Gibraltar Savings and Loan headquarters</p>	<p style="text-align: center;">Yes</p> <p>The former Kate Mantilini restaurant is an early postmodern eclectic work of Thom Mayne and Michael Rotondi of Morphosis, of whom both individual architects and the firm are included on the City Master Architect List (v.2).</p> <p>Mayne is considered among the world's finest modern architects having received the field's highest honor, the Pritzker Prize, in 2005. Rotondi, who was awarded the AIA Gold Medal in 2009, is regarded as one of Southern California's most influential architects as the director of the Southern California Institute of Architect (SCI-ARC) for 10 years.</p>

Criterion	Gibraltar Square Building	Kate Mantilini Building
	<p>was constructed. Gruen had earlier designed Milliron's Department Store in Westchester in 1949. In addition to designing shopping centers and office buildings, Gruen was also an urban planner who was instrumental in formulating master plans for such cities as Fort Worth, Tex. (1955), Kalamazoo, Mich. (1958), Cincinnati, Ohio (1963), Fresno, Calif. (1965), and Tehran (1963–67). Victor Gruen is included on the City Master Architect List (v.2).</p>	
<p>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.</p>	<p style="text-align: center;"><i>No</i></p> <p>The subject property does not appear to satisfy this criterion.</p>	<p style="text-align: center;"><i>No</i></p> <p>The subject property does not appear to satisfy this criterion.</p>
<p>A.6 The property is listed or has been formally determined to be eligible by the National Parks 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.</p>	<p style="text-align: center;"><i>No</i></p> <p>The subject property is not currently listed on the National Register of Historic Places or the California Register of Historical Resources. It was formally surveyed in 2001 as part of a Federal Communications Commission (FCC) Section 106 project and was given a California Historic Resources Code of 6Y (Determined ineligible for the National Register by consensus through the Section 106 process – Not evaluated for California Register or Local Listing) due to it being less than fifty years of age at the time it was surveyed.</p>	<p style="text-align: center;"><i>No</i></p> <p>The subject property is not currently listed on the National Register of Historic Places or the California Register of Historical Resources. It was formally surveyed in 2001 as part of a Federal Communications Commission (FCC) Section 106 project and was given a California Historic Resources Code of 6Y (Determined ineligible for the National Register by consensus through the Section 106 process – Not evaluated for California Register or Local Listing) due to it being less than fifty years of age at the time it was surveyed.</p>

Criterion	Gibraltar Square Building	Kate Mantilini Building
<p>B Retains integrity of location, design, setting, materials, workmanship, and association.</p>	<p style="text-align: center;">Yes</p> <p>The property has two periods of significance. For its association with the Post-World War II economic and architectural history of the City and its embodiment of the distinctive characteristics of the Miesian style its period of significance is 1958 (when the original Gibraltar Savings and Loan building was completed). The extent of intact original features and remaining historic fabric associated with the original Gibraltar Savings and Loan and office tower as a Miesian-inspired office building from the late 1950s is notable. Overall, the exterior appearance of the original building indicates a high degree of integrity in terms of location, design, setting, materials, workmanship, and association from its period of significance.</p>	<p style="text-align: center;">Yes</p> <p>For its association with Morphosis architects Thom Mayne and Michael Rotondi when they uniquely and distinctively redesigned the former Beverly Hills National Bank building into the Kate Mantilini restaurant in 1985-1986. The restaurant building's integrity of location, design, setting, materials, workmanship, and association remains high despite its closure in 2014. As a result, Kate Mantilini's retains sufficient integrity from its 1986 period of significance to convey its architectural and artistic importance.</p>
<p>C 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 purpose of the Ordinance</p>	<p style="text-align: center;">Yes</p> <p>Because of the property's historical and architectural merit, aesthetic values, and association with master architects William Pereira, Charles Luckman, and Victor Gruen the site is considered to have significant historic value to the local community.</p>	<p style="text-align: center;">Yes</p> <p>Because of the property's historical and architectural merit, aesthetic values, and association with master architects Thom Mayne and Michael Rotondi the site is considered to have significant historic value to the local community.</p>

By satisfying at least one criteria from Section A (A.1, A.3, A.4), and Sections B and C, the subject property meets the necessary requirements for local landmark designation. With City Council designation, the property would be added to the Local Register of Historic Properties as:

Property Name	Proposed Local Landmark Designation
The Gibraltar Square – Kate Mantilini Building, 1959/1986	No. 30

Future Regulation and the Secretary of the Interior’s (SOI) Standards

Given the ongoing need of property owners to adapt to changing tenant and market needs, it is important to consider the impact of any historic registry listings on the functional activities of properties. The effect of listing onto the City’s Historic Register of Historic Properties is not intended to freeze a property in time without any opportunity for future adaptations, but rather to provide reasonable guidelines to inform any future alterations, additions and/or adaptations in a way that allows for change without destroying historic integrity.

In order to allow historic properties to be adapted to modern needs, the Secretary of the Interior’s (SOI) Standards for Rehabilitation are used as criteria to review changes to historic properties. The SOI Standards have purposefully been crafted to allow flexibility for historic buildings to be adapted over time to meet changing needs in a way that allows ongoing functionality of historic buildings without unnecessarily destroying historic fabric. There are ten guiding Standards to be applied in the rehabilitation of historic properties. The SOI Standards for Rehabilitation assume that at least some repair or alteration of a historic building will be needed over time in order to provide for efficient contemporary use; however, these repairs and alterations must not damage or destroy original materials, features or finishes that are important in defining the historic character of the resource. The Standards allow for modernization to landmarks and are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility. The list of character-defining features for the subject property has been refined, in consultation with the Cultural Heritage Commission and the property owners’ representatives, to capture the distinctive and significant elements of the design, while allowing room for the property owner to improve or adapt certain aspects in the future. The list of character-defining features, which can be found in Section 9 of the Cultural Heritage Commission resolution in Attachment 3, includes mostly exterior features of both buildings, two interior features in the Kate Mantilini Building (the *Knockout* mural by John Wehrle and the curved plaster wall upon which it is mounted, and the mechanical orrery sculpture), and specifically excludes the parking structure on site.

As a local historic landmark, any future work proposed on the property would be subject to additional historic review and would be subject to approval and issuance of a Certificate of

Appropriateness¹ (pursuant to BHMC §10-3-3219) to ensure that the SOI Standards are followed and to ensure that future alterations are appropriate for the historic structure.

GENERAL PLAN CONSISTENCY

Designation of the property as a local historic landmark is consistent with the objectives, principles, and standards of the General Plan, including General Plan Policy “HP 1.3 – Promote National, State, and Local Designation of Historic Resources,” which encourages designation of local landmarks.

ENVIRONMENTAL DETERMINATION

Designation of the property as local historic landmarks was assessed in accordance with the authority and criteria contained in the California Environmental Quality Act (CEQA), the State CEQA Guidelines, and the environmental regulations of the City. It has been determined that the landmark designation would not have a significant environmental impact and is exempt from CEQA pursuant to Sections 15061(b)(3), 15308, and 15331 of Title 14 of the California Code of Regulations. It can be seen with certainty that there is no possibility that designation will have a significant effect on the environment, as no specific development is authorized by the resolution, and any future development would require separate environmental analysis when the details of such proposals are known. Further, the landmark designation of the property is an action of the City to protect and preserve historic resources.

PUBLIC COMMENT

As required by the City’s Historic Preservation Ordinance, notice of the public hearing for consideration of landmark designation by City Council was provided to the property owner ten (10) days in advance. As of the writing of this agenda report, no public comments have been received regarding the Council agenda item.

FISCAL IMPACT

Designating a property as a Local Landmark deems it eligible for historic preservation incentives at the local level. This includes general eligibility to apply for a Mills Act contract², which might result in a fiscal impact by way of reduced property tax revenue to the City and the Beverly Hills Unified School District, if such a contract is approved by the City Council in the future. The cumulative fiscal impact of the Mills Act program was considered by the City Council when they reviewed and approved a three-year extension of the Pilot Mills Act Program through the end of 2016. Any awarding of contracts to the subject properties would need to fall within the approved limits of the current Mills Act program, and would be subject to review and approval by the City

¹ A Certificate of Appropriateness is a certificate issued to approve alteration, restoration, construction, removal, relocation in whole or in part, or demolition of a designated landmark or property within a historic district (BHMC §10-3-3202).

² Subject to minimum program requirements, such as a \$7.5 M cap on the tax assessed value of participating properties (with a possible exemption for exceptional significance).

Meeting Date: May 17, 2016
Landmark Designation
9101 – 9111 Wilshire Boulevard

Council. No further fiscal impact is anticipated to result from the landmark designation of the properties.

Susan Healy Keene, AICP
Director of Community Development


Approved By _____



City Council Agenda Report

May 17, 2016

Landmark Designation

9101 – 9111 Wilshire

Gibraltar Square – Kate Mantilini Building

Attachment 1

Resolution Designating the “Gibraltar Square – Kate Mantilini Building”
at 9101 – 9111 Wilshire Boulevard as a Local Landmark

RESOLUTION NO. 16-R-

A RESOLUTION OF THE COUNCIL OF THE CITY OF BEVERLY HILLS DESIGNATING THE “GIBRALTAR SQUARE / KATE MANTILINI BUILDING” AT 9101 – 9111 WILSHIRE BOULEVARD, BEVERLY HILLS, AS A LOCAL LANDMARK AND PLACING THE PROPERTY ON THE LOCAL REGISTER OF HISTORIC PROPERTIES

Section 1. On January 24, 2012, the City Council adopted Ordinance No. 12-O-2617 establishing a historic preservation program and establishing a Local Register of Historic Properties in the City of Beverly Hills. The Ordinance enables the City Council to designate local landmarks and historic districts and to place those properties and geographical areas on the City's Register of Historic Properties.

Section 2. On June 3, 2014, the Cultural Heritage Commission conducted a preliminary consideration of the “Gibraltar Square / Kate Mantilini Building,” located on the property at 9101 – 9111 Wilshire Boulevard in Beverly Hills, pursuant to Section 10-3-3215A (Landmark or Historic District Designation Procedures) of the Beverly Hills Municipal Code, and concluded that the “Gibraltar Square / Kate Mantilini Building” warranted formal consideration by the Commission for inclusion onto the Local Register of Historic Properties.

Section 3. On July 8, 2015, the Cultural Heritage Commission considered a *Landmark Assessment and Evaluation Report* for the “Gibraltar Square / Kate Mantilini Building” and other evidence provided during the proceedings, and at the request of the property owners’ representative, continued the matter in order to allow the ownership team the opportunity to complete its own historic and conditions assessment of the full property.

Section 4. On October 14, 2015, the Cultural Heritage Commission considered a *Landmark Assessment and Evaluation Report* for the “Gibraltar Square / Kate Mantilini Building” and other evidence provided during the proceedings, and at the request of the property owner’s representative, continued the matter in order to allow the ownership team the opportunity to meet with City staff to discuss the character-defining features of the property.

Section 5. Between the Cultural Heritage Commission’s October 14, 2015, and January 13, 2016 meetings, the property owner’s representatives, City staff, and historical consultants for both teams met on multiple occasions to conduct site visits and to discuss the character-defining features of the property. On January 13, 2016, the Cultural Heritage Commission continued the project and directed staff to examine further the eligibility of interior features of the Kate Mantilini Building. On March 15, 2016, City staff, the CHC subcommittee, and the property owner’s representatives convened on site to view the interior of the Kate Mantilini Building.

Section 6. On April 6, 2016, the Cultural Heritage Commission considered a *Landmark Assessment and Evaluation Report* for “Gibraltar Square / Kate Mantilini Building” by Jan Ostashay of Ostashay & Associates Consulting incorporated herein as Exhibit A, and other evidence provided during the proceedings and adopted Resolution No. CHC 48 recommending that the City Council designate the “Gibraltar Square / Kate Mantilini Building” as a Local Landmark included on the Local Register of Historic Properties. The final listing of the recommended character-defining features to be preserved for the Gibraltar Square / Kate Mantilini Building is itemized in Section 9 of Resolution No. CHC 48. For illustrative purposes only, a table of photos and descriptions of the list of character-defining features is included as Exhibit B of this Resolution, which is incorporated herein by reference.

Section 7. On May 17, 2016, the City Council considered the property for landmark designation along with the recommendation of the Cultural Heritage Commission and adopted this resolution. The Council based its action on the findings of fact and reasons listed in *City Landmark Assessment & Evaluation Report* by Architectural Resources Group, the Peer Review Assessment Memorandum by Jan Ostashay of Ostashay & Associates Consulting, and other evidence.

Section 8. BACKGROUND. Originally referred to as Gibraltar Square, the subject property is located just east of Beverly Hills' commercial triangle district and abuts residential housing stock to the immediate north and commercial property to the east, west, and south. The improvements of the property sit on six tied lots that each measure 50 feet by roughly 140 feet, and a vacated north-south alley that measures 20 feet by approximately 140 feet. The property occupies the entire block along Wilshire Boulevard between North Oakhurst Drive and North Doheny Drive.

The subject property consists of a single large, rectangular shape parcel with multiple buildings and a parking structure that were erected in several phases. The first phase of construction on the site was undertaken in 1958 when the architectural firm of William Pereira and Charles Luckman designed a one-story office building for the west half of the parcel to serve as the main branch of Gibraltar Savings and Loan. The site was called Gibraltar Square, as it served as the headquarters for the company. The second phase of construction occurred in 1968 when architect Maxwell Starkman and Associates was hired to design a one-story bank building on the parcel's southeast corner for Beverly Hills National Bank and a multi-story parking structure behind the bank on the northeast corner to serve the entire complex. In later years, in the third and final phase of construction, architects Thom Mayne and Michael Rotondi

of Morphosis redesigned the 1968 bank building into the Kate Mantilini restaurant (1985-86).

Located along the north side of Wilshire Boulevard amongst the larger commercial chain-banking institutions along this busy thoroughfare, the Gibraltar Savings and Loan building was constructed in 1958 as their main branch with a seven-story office tower erected one year later in 1959. With its large surface parking lot located on the east half of the parcel fronted by an extended canopy, the entire complex was known as Gibraltar Square. The overall composition of the original Miesian style building consists of various projecting and recessed horizontal and vertical rectilinear volumes elegantly arranged so that each element is distinct in color and prominence.

Rectangular in plan, the original one-story Gibraltar Savings branch office and the seven-story office tower occupies the west half of the parcel. Both are of steel-frame construction with non-load bearing glass curtain walls. The one-story Gibraltar Savings branch building at the west end of the parcel is capped by a flat roof with aluminum framed plate glass windows on the south (front, primary), west, and north elevations. Grey-colored metal enamel spandrels are above the windows on all three sides. The six bays of this building fronting Wilshire Boulevard are glazed while the bays facing North Oakhurst Drive are interrupted by a large section of polished black granite stone cladding. The same granite cladding covers the exterior surfaces of the raised portion below the cantilever tower and the recessed main entrance area near the center of the property facing Wilshire Boulevard.

A flat cantilevered canopy with metal fascia shelters the south-facing former savings and loan office's main entrance and extends the length of the building east to the recessed entrance area for the tower. Historic photographs document that this canopy continued east to North Doheny Drive sheltering the length of the sidewalk. At one time the institution's name, "GIBRALTAR SAVINGS," fronted the canopy's edge above the glazed double door entrance

in large channel letters, but has since been removed. North of the canopy, behind a terrazzo wall enclosing the east half of the property, was a surface parking lot. This entire area was later replaced with the bank building and parking structure erected in 1968. White terrazzo planters filled with lush landscaping run the length of the primary elevation with an opening for the glazed, metal-framed Gibraltar Savings branch office entrance (the original main entry into the bank). The planters round the building's southwest and southeast corners.

Unlike the branch office portion that extends to the sidewalk, the seven-story office tower's black granite base is set back from the property line such that the tower dramatically cantilevers over all four sides of the one-story bank building. The rectangular tower itself, erected in 1959, is also Miesian in style consisting of a distinctive repetitive curtain wall grid of tinted grey vision glazing and aluminum bronze metal framed mullions and rails with dark grey enamel spandrels between each floor. On the flat roof a recessed porcelain enamel screen conceals the office tower's mechanical equipment. The name "GIBRALTAR" once appeared on the screen's east and west sides, but has since been removed. The 'ghost' of the original signage is still visually evident from the street.

The one-story International Style Beverly Hills National Bank building constructed in 1968 at the southeast corner of the parcel was designed to complement the one-story Gibraltar Savings branch office erected ten years earlier at the opposite corner fronting Wilshire Boulevard. Situated at the property line abutting the sidewalk, both utilize a similar arrangement of bays with enamel panels at the roofline. Rectangular in plan with a flat roof, historic photographs reveal that the bank's south and east elevations featured metal-framed floor-to-ceiling plate glass windows prior to the bank's remodel in 1985. Unlike the Gibraltar Savings branch office, the Beverly Hills National Bank building's windows were set back beneath the roof, which was supported by slender metal posts set upon a full-width concrete

plinth. A large Beverly Hills National Bank sign once rose from the roof near the bank's southeast corner.

Directly north of and behind the bank wing is a large parking structure also erected in 1968 to serve the entire complex. Rectangular in plan and utilitarian in design, it is constructed of reinforced concrete and textured concrete block. A metal screen on north and east elevations conceal openings on several floors. The office tower lobby opens into the west end of the parking structure with the latter's main vehicular egress on the north elevation facing a rear alley.

The Beverly Hills National Bank building was redesigned and converted to the Kate Mantilini restaurant following the bank's closure in 1985. This re-design of the building resulted in the replacement of the plate glass windows with a complex arrangement of rectangular openings; cladding of glazed tiles, textured stucco, and metal panels; and a projecting metal framework supported by triangular steel rods. Glass blocks provided a light source on the east (side) elevation. Planters with shrubs and clinging vines on metal screens front the concrete plinth on the Wilshire Boulevard-facing elevation. In contrast with the south (front) and east elevations, the restaurant's west-facing entrance – angled slightly inward toward the street – is entirely glazed with thin metal mullions. A prominent recessed parapet was added to the flat roof that conceals air-handling equipment; a round opening with its own parapet and projecting fin detail serves as a skylight and large stylized sundial (this distinct roof top element is connected to a mechanical orrery sculpture located within the building). The interior of the bank was gutted and replaced by a warren of dining booths within a projecting wall of stacked rectangular openings that give the space a post-modern design flair. An open kitchen fronted by a wide counter with attached metal stools is opposite the booths. Above the counter is a full-width color mural of a boxing match titled *Knockout* painted by

noted American artist John Wehrle and dated 1986. In addition to the mural, a thin floor to ceiling sculptural orrery that is topped by the rooftop fin-like sundial is situated at the east end of the interior restaurant space.

Section 9. FINDINGS. Pursuant to the City of Beverly Hills Historic Preservation Ordinance (Ordinance No. 12-O-2617, adopted January 24, 2012¹), the “Gibraltar Square / Kate Mantilini Building” satisfies the necessary requirements for designation as a local landmark.

The “Gibraltar Square / Kate Mantilini Building” is eligible under "significance" criterion 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.* The subject property was originally designed and built as a monumental symbol of the prosperity of Beverly Hills as represented by the Gibraltar Savings and Loan building, a local financial institution that had attained great and growing success in the community since its founding there in the early 1920s. In 1958, the financial institution demonstrated its commitment to the City by commissioning Gibraltar Square, which occupied an entire block in the heart of Beverly Hills’ commercial district along Wilshire Boulevard. On this site they built a monument to modernity, a sprawling financial center and office tower that reflected the strength and security of the institution. Designed by the prominent Los

¹ A revised Historic Preservation Ordinance (Ord. 15-O-2682) was adopted on July 21, 2015. Pursuant to the provisions of Ordinance 15-O-2682, landmark designation proceedings of the subject property are subject to Ordinance 12-O-2617.

Angeles-based architectural firm of Pereira and Luckman, the sophisticated edifice was inspired by the ultra-modern high-rises then appearing along Park Avenue in Manhattan. The new building would be among the first Miesian style high-rise office buildings constructed in Beverly Hills, exemplifying Gibraltar Savings' significant contributions to the broad economic and architectural history of the local community. These contributions are physically manifested and exemplified in the subject property's monumentality near the City's commercial core, sophisticated Miesian architectural style, and superb execution of design, in addition to its general function and use as a financial institution and office tower. In addition, the Kate Mantilini restaurant, created in 1985-86 by Thom Mayne and Michael Rotondi of Morphosis upon the structural framework of the 1968 Beverly Hills National Bank, exemplifies significant contributions to the post-modern era of Beverly Hills' varied and unique architectural history. Specifically, the restaurant manifests the ingenuity of designers Mayne and Rotondi's architectural practice of the mid-1980s, reinforced by the positive critical acclaim at the time of the restaurant's completion both for its design and as a symbol of the City's vitality. Therefore, upon review and consideration the subject property possesses exceptional significance and satisfies this criterion.

The "Gibraltar Square / Kate Mantilini Building" is eligible under "significance" criterion A.3. *The property embodies the distinctive characteristics of a style, type, period, or method of construction.* Executed with sophistication and grace, the 1958-59 portion of the subject property follows the key design precepts associated with the Miesian architectural style as applied to a high-rise office building. The original building incorporates the style's signature design elements including a steel skeleton; a symmetrical, repetitive, modular pattern

of bays established by the structural frame; a high-rise office tower cantilevered over a black granite pedestal; and exterior sheathing of tinted grey glazing and enameled grey spandrels framed by aluminum brake metal mullions, rails, and corner members. From a distance, the effect is of a continuous grid-like skin, or curtain wall, floating above a recessed base, a design consistent with Miesian design precepts. Today, these elements are still evident. The subject Gibraltar Savings and Loan building embodies the distinctive characteristics of a true Miesian style glass curtain wall office building in Beverly Hills. In addition, the former Kate Mantilini restaurant meets the criterion for possessing exceptional significance as a superb example of the mid-1980s postmodern eclectic work of Thom Mayne and Michael Rotondi of Morphosis that was critically honored upon its completion. Potentially defined as “postmodern eclectic,” the interior of the restaurant building also features a projecting wall of stacked rectangular openings that might be considered indicative of the postmodern style. Based upon the embodiment of distinctive Miesian characteristics of the 1958-59 Gibraltar Square improvement and the eclectic and unique postmodern style of the Kate Mantilini restaurant, the subject property satisfies this criterion.

The “Gibraltar Square / Kate Mantilini Building” is eligible under "significance" criterion 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 team of William Pereira and Charles Luckman were principals of one of Southern California’s most prominent and highly respected architectural firms during the eight years of their partnership. From 1950 to 1958, they were responsible for designing numerous celebrated buildings including CBS

Television City, the Disneyland Hotel, Union Oil Company (UNOCAL) headquarters, the Los Angeles headquarters of Firestone Tire and Rubber Company, the new campus of the University of California at Santa Barbara, several Robinson's Department Stores, and the master plan for the enlargement and updating of the Los Angeles International Airport. Pereira and Luckman, together and individually, are included in the City's List of Master Architects. Maxwell Starkman, who designed the 1968 Beverly Hills National Bank and parking structure on the subject parcel, was a prolific architect whose firm was responsible for more than 20,000 single-family homes and thousands of apartment projects. He also pioneered early shopping centers and went on to design luxury condominiums, hotels, mixed-use projects, and noted office buildings throughout the southland. Starkman is also included in the City's List of Master Architects; however, the building associated with him under this assessment has been significantly modified and no longer reflects his original design intent. And although Victor Gruen Associates is included on the City's List of Master Architects, evidence suggests that his firm was only responsible for supervising the construction of the 1959 Gibraltar Savings office tower previously designed by Pereira and Luckman. Additionally, the former Kate Mantilini restaurant is the early postmodern eclectic work of Thom Mayne and Michael Rotondi of Morphosis, who met the criteria at the time of original landmark evaluation in October 2014 and who (both individuals and the firm) were added to the List of Local Master Architects in on October 14, 2015. Mayne is considered among the world's finest modern architects having received the field's highest honor, the Pritzker Prize, in 2005. Rotondi, who was awarded the AIA Gold Medal in 2009, is regarded as one of Southern California's most influential architects as the director of SCI-ARC for 10 years. In consideration of the subject property's association with William Pereira and Charles Luckman, and Thom Mayne, Michael Rotondi, and Morphosis, this significance criterion is satisfied.

The “Gibraltar Square / Kate Mantilini Building” is eligible under “significance” criterion B, *the property retains integrity from its period of significance*. The property has two periods of significance. For its association with the Post-World War II economic and architectural history of the City and its embodiment of the distinctive characteristics of the Miesian style its period of significance is 1957-59 (when the original Gibraltar Savings and Loan building was completed). The extent of intact original features and remaining historic fabric associated with the original Gibraltar Savings and Loan and office tower as a Miesian-inspired office building from the late 1950s is remarkable. Overall, the exterior appearance of the original building indicates a high degree of integrity in terms of location, design, setting, materials, workmanship, and association from its period of significance.

For its association with Morphosis architects Thom Mayne and Michael Rotondi when they uniquely and distinctively redesigned the former Beverly Hills National Bank building into the Kate Mantilini restaurant in 1985-1986. The restaurant building’s integrity of location, design, setting, materials, workmanship, and association remains high despite its closure in 2014. As a result, Kate Mantilini’s retains sufficient integrity from its 1986 period of significance to convey its architectural and artistic importance. Therefore, the property satisfies this criterion.

The “Gibraltar Square / Kate Mantilini Building” is eligible under “significance” criterion C *the property has historic value*. Because of the property’s historical and architectural merit, aesthetic values, and association with master architects William Pereira, Charles Luckman, Thom Mayne and Michael Rotondi the site is considered to have significant

historic value to the local community. Therefore, the property satisfies this criterion.

Section 10. PARTICULAR CHARACTERISTICS JUSTIFYING
LANDMARK DESIGNATION THAT SHOULD BE PRESERVED. Use and development of the “Gibraltar Square / Kate Mantilini Building” shall be governed by the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings* (1995) by Weeks and Grimmer (herein referred to as the SOI Standards). These standards and guidelines have been formulated to ensure that any significant adverse changes to the property do not compromise those qualities that justify its listing as a landmark. The key features that should be preserved are as follows:

Banking Hall and Tower Base (1958) and Tower (1959). The west portion of the subject property consists of the banking hall, the tower base and the tower. Although these three components were built in two phases, they are read collectively as a single composition. Two major modifications have occurred, including the added vault (1974) and the altered concourse (1968, 1974); however, neither of these alterations have taken on significance over time.

Overall Visual Aspects:

- Prominent location along Wilshire Boulevard on the northeast corner of Oakhurst Drive;
- Three components characterized by the repetition of architectural patterns that are grouped collectively and composed as a single building;
- Three primary elevations (banking hall: north, west and south; tower: east, south and west);

- Cantilever of tower over banking hall and tower base (tower);
- High-volume, single-story with appearance of two stories (banking hall and tower base), and seven-story height (tower);
- Flat roofs with no parapet;
- Original portion of solid metal canopy along Wilshire Boulevard on south elevation;
- Porcelain enamel mechanical equipment screen wall on roof (east, west, south, north);
- Curtain wall glazing with vision and spandrel glass in repetitive grid pattern.

Close Range Visual Aspects:

- Aluminum brake metal with vertical (mullions), horizontal (rails) and corner details;
- Natural dark stone cladding in stack bond (west elevation of banking hall and overall tower base);
- Raised terrazzo planters on south and west elevations with break in middle and at glazed access point (whether functional or non-functional);
- Spandrel and vision glass in two distinct shades of grey;
- Aluminum fascia on original portion of ground-floor canopy.

Kate Mantilini Building (1986). The east portion of the subject property consists of the building of the former Kate Mantilini restaurant and the parking structure. The original bank and parking structure constructed in 1968 are not significant; however, the bank's redesign into Kate Mantilini restaurant in 1986 has taken on significance over time. Some elements of the bank are incorporated into the restaurant space design.

Overall Visual Aspects:

- Prominent location at the northwest corner of Wilshire Boulevard and Doheny Drive;

- Three primary elevations (east, south and west);
- High-volume, single-story with appearance of two stories;
- Flat roof with projecting orrery and associated orrery features;
- Retained elements of original bank (posts and upper wall, both assumed to be remnants of curtain wall glazing) screening layered composition behind.

Close Range Visual Aspects:

- Open metal canopy with diagonal steel supports on south and east elevations;
- Angled and floor to ceiling glazed entry wall with steel framing supports and details on west elevation;
- Asymmetrical fenestration composition on west, south and east elevations;
- Sculptural metal door handles on west and south elevations;
- Composition and configuration of ceramic tile, natural color stucco, glass on south and east elevations, and glass block set in steel cross set on east elevation;
- Raised concrete podium on south and east elevations;
- Hanging metal I-beams with metal support strut cables and integrated lighting fixtures along south elevation outdoor patio dining area;
- Hanging metal I-beam with laser cut address signage at southwest corner of outside patio dining area.

Interior Visual Aspects:

- Painted mural by John Wehrle entitled Knockout on curved cement plastered wall (partially floating) above dining counter area;
- Conceptual sculptural orrery with round skylight, structural framing, stylus, and stainless steel etched floor panel, including engaged mezzanine level gang plank (lookout perch) and railing;

- Volume and special relationship (height, width) of dining hall and west entry foyer area.

As for the utilitarian parking structure completed in 1968, it does not exhibit sufficient architectural merit under any criteria to warrant designation as a local landmark; it is not considered a contributing feature of the designation.

Section 11. REASONS FOR DESIGNATING “GIBRALTAR SQUARE / KATE MANTILINI BUILDING” AS A LANDMARK. The Cultural Heritage Commission finds that the “Gibraltar Square / Kate Mantilini Building” meets the criteria for designation as a landmark, and that the property warrants designation because the “Gibraltar Square / Kate Mantilini Building” meets the City of Beverly Hills’ criteria for designation as a local landmark, as required in the City’s Historic Preservation Ordinance (Ord. 12-O-2617, Section 10-3-3212).

The property satisfies the requirement of subsection 10-3-3212(A)(1), in that it “exemplifies important elements of the City’s cultural, economic, and architectural history.” The property exemplifies Gibraltar Savings and Loan’s significant contributions to the broad economic and architectural history of the local community. In addition, the Kate Mantilini restaurant, built upon the structural framework of the 1968 Beverly Hills National Bank, exemplifies exceptional and significant contributions to the post-modern architectural history of Beverly Hills by manifesting the creative and unique ingenuity of architects Thom Mayne and Michael Rotondi of Morphosis.

The property 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.”

The 1958-59 Gibraltar Savings and Loan building with office tower fully embodies the distinguishing features of the Miesian architectural style. In addition, the Kate Mantilini restaurant is an early example of post-modern eclectic design of the mid-1980s as developed by the architectural design firm Morphosis.

Under the requirements of subsection 10-3-3212(A)(4), the Gibraltar Savings and Loan building satisfies this criterion in that it “represent[s] a notable work of a person included on the City’s List of Master Architects.” The architects responsible for designing the Gibraltar Savings and Loan building with its office tower were William Pereira and Charles Luckman, one of Southern California’s most prominent architectural firms during the eight years of their partnership. The former Kate Mantilini restaurant was the work of Thom Mayne and Michael Rotondi of Morphosis. All of these master architects are included in the City’s List of Master Architects.

The Gibraltar Square/Kate Mantilini property also satisfies the requirements of subsection 10-3-3212(B) in that it retains sufficient integrity from its periods of significance to convey its historical and architectural significance. Further, the property satisfies BHMC 10-3-3212 subsection 10-3-3212(C) because of the property’s historical associations, high design merit, and association with master architects William Pereira, Charles Luckman, and the Morphosis team of Thom Mayne and Michael Rotondi. Hence, the site is considered to have significant historic value to the local community.

The property referred to as the “Gibraltar Square / Kate Mantilini Building” satisfies the City of Beverly Hills’ criteria for designation as a local Landmark, as required in the City’s Historic Preservation Ordinance (Ord. 12-O-2617, Section 10-3-3212). It also meets the age, value, and integrity requirements of the Ordinance, and satisfies three of the six Significance

criteria (a landmark is only required to meet two). As discussed herein, the site meets Criterion 1 (association with important events), Criterion 3 (embodiment of a particular architectural style), and Criterion 4 (representative works by architects identified on the City's Master Architects List or possesses high artistic and aesthetic value). As a result, the "Gibraltar Square / Kate Mantilini Building" property is recommended for listing as a City of Beverly Hills Landmark.

Section 12. GENERAL GUIDELINES AND STANDARDS FOR FUTURE PROPOSED CHANGES PURSUANT TO THE HISTORIC PRESERVATION ORDINANCE (Section 10-3-3224). The *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings* (1995) by Weeks and Grimmer (herein referred to as the SOI Standards and Guidelines) are incorporated as reference. These standards and guidelines have been formulated to ensure that any significant adverse changes to the property do not compromise those qualities that justify its listing as a landmark. The guidelines and standards are an aid to public and private property owners, and others, formulating plans for new plantings, constructions, for rehabilitation or alteration of existing landscapes, associated structures, and for site development. The SOI Standards and Guidelines are also designed to be standards which City Staff and the Cultural Heritage Commission shall apply when making decisions about Certificates of Appropriateness as required by the City of Beverly Hills Historic Preservation Ordinance. The location and boundaries of the delineated resource are the property boundaries. As noted in Section 10 of this Resolution, the John Wehrle *Knockout* mural is to remain visible unless encapsulation is authorized by the Cultural Heritage Commission or City Council pursuant to a Certificate of Appropriateness.

Section 13. ENVIRONMENTAL ANALYSIS. Designation of the “Gibraltar Square / Kate Mantilini Building” as a local historic landmark was assessed in accordance with the authority and criteria contained in the California Environmental Quality Act (CEQA), the State CEQA Guidelines, and the environmental regulations of the City. It has been determined that designation of the “Gibraltar Square / Kate Mantilini Building” would not have a significant environmental impact and is exempt from CEQA pursuant to Sections 15061(b)(3), 15308, and 15331 of Title 14 of the California Code of Regulations. It can be seen with certainty that there is no possibility that the designation of the “Gibraltar Square / Kate Mantilini Building” may have a significant effect on the environment, as no specific development is authorized by this resolution, and any future development proposed pursuant this resolution will require separate environmental analysis when the details of those proposals are known. Further, designating the “Gibraltar Square / Kate Mantilini Building” is an action of the City to protect and preserve an historic resource.

Section 14. GENERAL PLAN CONSISTENCY. Designation of the “Gibraltar Square / Kate Mantilini Building” as a local historic landmark is consistent with the objectives, principles, and standards of the General Plan. General Plan Policy "HP 1.3 - Promote National, State, and Local Designation of Historic Resources" encourages the establishment of programs encouraging the nomination of landmarks.

Section 15. The City Council hereby designates the “Gibraltar Square / Kate Mantilini Building” at 9101 – 9111 Wilshire Boulevard as a local landmark in the City of Beverly Hills and places the “Gibraltar Square / Kate Mantilini Building” on the City of Beverly Hills Local Register of Historic Properties as Landmark No. 30 for the reasons set forth in this resolution.

Section 16. The record of proceedings for designation of the “Gibraltar Square / Kate Mantilini Building” as a local landmark included on the City's Register of Historic Properties is maintained by the City as part of the official records of the Community Development Department at 455 North Rexford Drive, Beverly Hills, California, 90210.

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Section 17. The City Clerk shall certify to the adoption of the Resolution and shall cause the Resolution and his certification to be entered in the Book of Resolutions of the Council of the City of Beverly Hills. The City Clerk shall also cause the Resolution to be recorded in the office of the county recorder of the county of Los Angeles as authorized by Section 3215 I of Chapter 3 of Title 10 of the City of Beverly Hills Municipal Code.

This Resolution shall go into effect on May 18, 2016.

Adopted:

JOHN A. MIRISCH
Mayor of the City of Beverly Hills,
California

ATTEST:

_____ (SEAL)

BYRON POPE
City Clerk

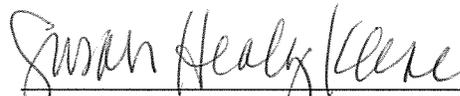
APPROVED AS TO FORM



LAURENCE S. WIENER
City Attorney

APPROVED AS TO CONTENT

MAHDI ALUZRI
City Manager



SUSAN HEALY KEENE
Director of Community Development

Exhibit A – *Landmark Assessment and Evaluation Report* and Attachments by Ostashay & Associates Consulting, dated October 2014, rev. April 6, 2016.

Exhibit B – Illustrative Table of Character-Defining Features

EXHIBIT A

CITY LANDMARK ASSESSMENT & EVALUATION REPORT



OCTOBER 2014

(revised April 2016)

GIBRALTAR SQUARE/KATE MANTILINI

9101-9111 Wilshire Boulevard, City of Beverly Hills, CA

Prepared for:

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

Prepared by:

Jan Ostashay Principal
Peter Moruzzi, Architectural Historian
Ostashay & Associates Consulting
PO BOX 542, Long Beach, CA 90801

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CITY LANDMARK ASSESSMENT AND EVALUATION REPORT

Gibraltar Square (1958-59)

Kate Mantilini Restaurant (1985-86)

9101-9111 Wilshire Boulevard

Beverly Hills, CA 90201

APN: 4335-028-081

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 single parcel, multiple structure property located at 9101-9111 Wilshire Boulevard, generally known as the Gibraltar Savings and Loan building (Gibraltar Square), and Kate Mantilini restaurant, within the City of Beverly Hills.

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

METHODOLOGY

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

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

- Searched records of the National Register, California Register, and OHP Historic Resources Inventory.
- Conducted field inspections of the subject property (both the Gibraltar Savings and Loan building and Kate Mantilini restaurant building).

- 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.
- Identified character-defining features associated with both the Gibraltar Savings and Loan building and Kate Mantilini restaurant building.

FINDINGS

The Gibraltar Savings and Loan Building and Kate Mantilini restaurant (Gibraltar Square/Kate Mantilini) located on a single large parcel with the address 9101-9111 Wilshire Boulevard appears to satisfy the City's criteria for designation as a local Landmark as required in Section 10-3-3212 of the Historic Preservation Ordinance (BHMC 10-3-3212 (A)(B)(C)).

This property appears to satisfy the mandates of subsection A., which requires that at least two of the six "significance" criteria be met. Upon conclusion of the assessment, the subject property appears to meet 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: "a property retains integrity from its period of significance," and subsection 10-3-3212(C), which requires that: "a property has historic value."

BACKGROUND INFORMATION

Originally referred as Gibraltar Square, the subject property is located just east of Beverly Hills' commercial triangle district and abuts residential housing stock to the immediate north and commercial property to the east, west, and south. The improvements of the property sit on six tied lots that each measure 50 feet by roughly 140 feet, and a vacated north-south alley that measures 20 feet by approximately 140 feet. The property occupies the entire block along Wilshire Boulevard between North Oakhurst Drive and North Doheny Drive.

The subject property consists of a single large, rectangular shape parcel with multiple buildings and a parking structure that were erected in several phases. The first phase was in 1958 when the architectural firm of William Pereira and Charles Luckman designed a one-story office building for the west half of the parcel to serve as the main branch of Gibraltar Savings and Loan. The site was called Gibraltar Square, as it served as the headquarters for the company. That same year, the City of Beverly Hills approved a foundation plan check by the architects for an additional seven-story tower to be constructed atop the east portion of the one-story building then under construction. A building permit from late 1959; however, listed Victor Gruen Associates as the tower's architect of record, not Pereira and Luckman. The third phase of construction occurred in 1968 when architect Maxwell Starkman and Associates was hired to

design a one-story bank building on the parcel's southeast corner for Beverly Hills National Bank and a multi-story parking structure behind the bank on the northeast corner of the lot to serve the entire complex. In later years, architects Thom Mayne and Michael Rotondi of Morphosis redesigned the 1968 bank building into the Kate Mantilini restaurant (1985-86).

Under previous survey efforts, the site was surveyed in 2006 (revised 2007) by Jones & Stokes (now ICF International) as part of the City of Beverly Hills survey process (Historic Resources Survey Report, Survey Area 5: Commercial Properties). The survey concluded that the property appeared individually eligible for listing in the California Register because of its architectural merit and as a contributor to a potentially eligible California Register historic district comprised of Post-World War II-era modern office buildings.¹

The subject property was also formally surveyed in 2001 as part of a Federal Communications Commission (FCC) Section 106 project and was given a California Historic Resources Code of 6Y (Determined ineligible for the National Register by consensus through the Section 106 process – Not evaluated for California Register or Local Listing) due to it being less than fifty years of age at the time it was surveyed.

PROPERTY DESCRIPTION AND CONSTRUCTION HISTORY

Description. Located along the north side of Wilshire Boulevard amongst the larger commercial chain-banking institutions along this busy thoroughfare, the Gibraltar Savings and Loan building was constructed in 1958 as their main branch with a seven-story office tower erected one year later in 1959. With its large surface parking lot located on the east half of the parcel fronted by an extended canopy, the entire complex was known as Gibraltar Square. The overall composition of the original Miesian style building consists of various projecting and recessed horizontal and vertical rectilinear volumes elegantly arranged so that each element is distinct in color and prominence.

Rectangular in plan, the original one-story Gibraltar Savings branch office and the seven-story tower occupies the west half of the parcel. Both are of steel-frame construction with non-load bearing glass curtain walls. The one-story Gibraltar Savings branch building at the west end of the parcel is capped by a flat roof with aluminum framed plate glass windows on the south (front, primary), west, and north elevations. Grey-colored metal enamel spandrels are above the windows on all three sides. The six bays of this building fronting Wilshire Boulevard are glazed while the bays facing North Oakhurst Drive are interrupted by a large section of polished black granite stone cladding. The same granite cladding covers the exterior wall surfaces of the raised portion below the cantilever tower and the recessed main entrance area near the center of the property facing Wilshire Boulevard.

A flat cantilevered canopy with metal fascia shelters the south-facing former savings and loan office's main entrance and extends the length of the building east to the recessed entrance area for the tower. Historic photographs document that this canopy continued east to North Doheny Drive sheltering the length of the sidewalk. At one time the institution's name, "GIBRALTAR SAVINGS," fronted the canopy's edge above the glazed double door entrance in

¹ *The property was therefore assigned a California Register Status Code of 3CB.*

large channel letters, but has since been removed. North of the canopy, behind a terrazzo wall enclosing the east half of the property, was initially a surface parking lot. This entire area was later replaced with the bank building and parking structure erected in 1968. White terrazzo planters filled with lush landscaping run the length of the primary elevation with an opening for the glazed, metal-framed Gibraltar Savings branch office entrance (the original main entry into the bank). The planters round the building's southwest and southeast corners.

Unlike the branch office portion that extends to the sidewalk, the seven-story office tower's black granite base is set back from the property line such that the tower dramatically cantilevers over all four sides of the one-story bank building. The rectangular tower itself, erected in 1959, is also Miesian in style consisting of a distinctive repetitive curtain wall grid of tinted grey vision glazing and aluminum brake metal framed mullions and rails with dark grey enamel spandrels between each floor. On the flat roof a recessed black porcelain enamel screen conceals the office tower's mechanical equipment. The name "GIBRALTAR" once appeared on the screen's east and west sides, but has since been removed. The 'ghost' of the original signage is still visually evident from the street.

The one-story International Style Beverly Hills National Bank building constructed in 1968 at the southeast corner of the parcel was designed to complement the one-story Gibraltar Savings branch office erected ten years earlier at the opposite corner fronting Wilshire Boulevard. Situated at the property line abutting the sidewalk, both utilize a similar arrangement of bays with enamel panels at the roofline. Rectangular in plan with a flat roof, historic photographs reveal that the bank's south and east elevations featured metal-framed floor-to-ceiling plate glass windows prior to the bank's remodel in 1985. Unlike the Gibraltar Savings branch office, the Beverly Hills National Bank building's windows were set back beneath the roof, which was supported by slender metal posts set upon a full-width concrete plinth. A large Beverly Hills National Bank sign once rose from the roof near the bank's southeast corner.

Directly north of and behind the bank wing is a large parking structure also erected in 1968 to serve the entire complex. Rectangular in plan and utilitarian in design, it is constructed of reinforced concrete and textured concrete block. A metal screen on north and east elevations conceal openings on several floors. The office tower lobby opens into the west end of the parking structure with the latter's main vehicular egress on the north elevation facing a rear alley.

The Beverly Hills National Bank building was redesigned and converted to the Kate Mantilini restaurant following the bank's closure in 1985. This reuse change resulted in the replacement of the plate glass windows with a complex arrangement of rectangular openings; cladding of glazed tiles, textured stucco, and metal panels; and projecting metal framework supported by triangular steel rods along the exterior of the façade. Glass blocks provided a light source on the east (side) elevation. Planters with shrubs and clinging vines on metal screens front the concrete plinth on the Wilshire Boulevard-facing elevation. In contrast with the south (front) and east elevations, the restaurant's west-facing primary entrance – angled slightly inward toward the street – is entirely glazed with thin metal mullions. A prominent recessed parapet was added to the flat roof that conceals air-handling equipment; a round opening with its own parapet and projecting fin detail serves as a skylight and large stylized sundial (this distinct roof

top element is connected to a conceptual mechanical orrery sculpture (solar clock) located within the building). The interior of the bank was gutted and replaced by a warren of dining booths within a projecting proscenium-like wall (or poché wall) of stacked rectangular openings (niches) that give the space a post-modern design flair. An open kitchen fronted by a wide counter with attached post-modern decorative metal stools is opposite the booths. Above the counter is a full-width color mural of a boxing match titled *Knockout* painted by noted American artist John Wehrle and dated 1986. In addition to the mural, a thin floor to ceiling sculptural orrery that is topped by the rooftop fin-like sundial is situated at the east end of the interior restaurant space. The orrery also features a small “excerpt” or extension of Wehrle’s *Knockout* mural as well as a metal inlaid floor plate that illustrates an etching of the restaurant and is dated and signed by Morphosis.

Other interior elements and spaces of distinct design by Morphosis specific for the Kate Mantilini restaurant include the transitional vestibule entry space with its steel beam and concrete structural framing system at the west entry foyer, metal telephone booth within the west entry foyer, the ribbon of post-modernist style coat rack hooks with African paduk wood dowels attached onto the proscenium-like (poché) wall planes set between the recessed open booths, the custom-made booth seating and tables of paduk wood, the engaged mezzanine level gang plank (lookout perch) and railing attached to the sculptural orrery, the offset grid of light and dark color granite floor tiles in the dining area, a ceiling with recessed lighting in the dining area that evokes the night sky, and large volume dining hall space layered with three-dimensional collages. Throughout the restaurant space there are unifying design elements that tie the design, workmanship, artistry and features together.

Building Permit History. There are hundreds of permits for modifications to the property on file with the City and are too numerous to list. Most the alterations occurred within the interior spaces of the office tower. A review of building permits and a visual inspection of the site does confirm that portions of the property have undergone exterior modifications. Notable alterations that have been recorded with the City of Beverly Hills, include the following:

MO/YEAR	DESCRIPTION OF MAJOR WORK
Feb 1957	Two-story office building foundations only. ² Owner: Gibraltar Savings and Loan Association. Architect: Pereira & Luckman. Contractor: McNeil Construction Co. (\$95,000)
Jan 1958	Two-story office building. Owner: Gibraltar Savings and Loan Association. Architect: Pereira & Luckman. Contractor: McNeil Construction Co. (\$950,000)
Jun 1958	Foundation plan check for additional 7 stories above 1 story structure now under construction. Not a building permit. Architect: Pereira & Luckman. Contractor: McNeil Construction Co. (\$140,000) Footnote states “Original building was 2-story but reduced to 1-story by certain change. Completed building is contemplated at 8 stories.”
Oct 1959	Addition of 7-story tower structure to existing bank building for office space. Architect: Victor Gruen Associates. Contractor: Wm. Simpson Construction Co. (\$2,000,000)

² Although the original building permit was for a two-story building, a one-story building was actually constructed as indicated in the June 1958 foundation plan check document.

Jul 1965	Alteration to planter and front wall of parking area. (\$3,000) [Note: The planter and front wall were completely removed in 1968 when the bank building and parking structure were erected.]
Feb 1968	Bank and parking garage. Architect: Maxwell Starkman AIA & Assoc. Contractor: Hinnewinkel Construction Inc. (\$300,000)
Jun 1968	9101 Wilshire. Beverly Hills National Bank. Roof sign and ground sign. (\$2,000)
Apr 1975	9111 Wilshire. Gibraltar Savings and Loan. Replace entry doors, floor tile work, partitions, painting. First floor. (\$15,000)
May 1975	9101 Wilshire Blvd. [Beverly Hills National Bank] Remodel 1 st floor and mezzanine. Interior work only. (\$12,000); (1974-1975)
Mar 1984	First floor building lobby remodel and parking entrance. Owner: Pacific Financial Corp. (\$110,000)
Jul 1985	9101 Wilshire. Canopy. Owner: Hamburger Hamlet Inc. Contractor: Illig Construction. (\$2,000)
Nov 1990	9111 Wilshire Blvd. Entrance of building removal of planter.
Dec 1991	Replace small window on Doheny side of building with larger window. Owner: Harry/Marilyn Lewis. Contractor: Rotondi Construction. (\$3,500)

As viewed from the public right-of-way, the 1958 portion of the subject property consisting of the one-story Gibraltar Savings and Loan branch office and the 1959 seven-story cantilever office tower exhibit a remarkably high level of physical integrity. Visible and permitted modifications include replacement of entry doors on the Wilshire Boulevard side of Gibraltar Savings, the truncating of the canopy that originally stretched to the corner of Wilshire and Doheny, the removal of the "GIBRALTAR" sign from the tall mechanical screen on the tower roof and "GIBRALTAR SAVINGS" sign from the front canopy at ground level along Wilshire Boulevard, the remodeling of the courtside lobby concourse area and mezzanine, and the addition of a small vault at the southeast end of the building at ground level. As for the multi-story parking structure built in 1968, it appears relatively unaltered.

In contrast, the former Beverly Hills National Bank building constructed in 1968 has been uniquely modified on the exterior and substantially altered on the interior. Specifically, all of the original exterior plate glass windows on the south (front) and east elevations were replaced with small openings within various types of cladding. Tall parapets were erected, including one that shields an oculus cut into the roof to serve as a skylight and stylized sundial. The west elevation containing the entrance was wholly modified with new metal frame glazing and entry doors placed on a slant in relation to the street. All elements of the original bank interior were removed and replaced with a kitchen and dining room, and a full-width mural by artist John Wehrle was painted above the counter. As a result, the former bank building does not retain integrity. However, the Kate Mantilini restaurant that closed in 2014 appears to retain exterior physical integrity from the time of its completion in 1986. The full-width mural entitled *Knockout* by Wehrle is visible from through the exterior glazing of the building from the public right-of-way as are portions of the mechanical orrery.

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.³

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.⁴ 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.⁵

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

Throughout the late 1920s and 1930s sophisticated period revival styles dominated both the domestic and commercial architecture of the city. By the mid to late 1930s Beverly Hills became one of the areas in southern California most closely connected with the development of the Hollywood Regency style. Born of the meeting of Moderne sleekness with the elegance

³ *Beverly Hills Historic Resources Survey 1985-1986*, pg. 5.

⁴ *Ibid*, pg. 8-9.

⁵ *Ibid*, pg. 11.

of early nineteenth century architectural forms, it used simple, primary forms and blank wall surfaces to project exclusivity and sophistication.⁶

Beverly Hills' architecture in the post-World War II era saw the incorporation of Revival references in its new building stock, and also the introduction of contemporary, luxury designs reflective of the International Style, Miesian, and Mid-century Modern idiom. These modern or "contemporary" styles dominated the commercial, banking, and office buildings constructed throughout much of the City in the 1950s and 1960s, particularly along Wilshire Boulevard and within the downtown commercial triangle area. During the 1960s and 1970s, the City's downtown urbanization continued until the westernmost section of the downtown area was as densely developed as any other southern California office cluster outside of downtown Los Angeles.⁷

Wilshire Boulevard began to develop as a major thoroughfare linking downtown Los Angeles to the sea by the early 1920s. Several segments of the boulevard claimed the latest in retail establishments, high-rise housing, and financial institutions. The street was automobile-oriented, and the establishments that grew up along the route to Santa Monica were not necessarily catering to a local clientele but an increasingly mobile population from various parts of the region.⁸ Throughout the 1930s and 1940s Wilshire Boulevard continued to be developed with automobile showrooms, multi-story retail businesses, and high-rise banking institutions. During the Post-World War II period, an impressive collection of medium to large-scale office buildings was constructed in Beverly Hills. These buildings were predominately architect designed by practitioners offering a wide range of modernistic interpretations. Most of these modern buildings were erected along Wilshire Boulevard. Buildings included modest examples, mostly 4 to 5 stories in height constructed after World War II, from the late 1940s to the mid-1950s. Later structures were larger scale, and were built with higher construction budgets on larger pieces of land.⁹ Gibraltar Square, the subject property, was one of those more "bigger budget" projects constructed in 1958-1959.

The savings and loan financial crisis of the late 1980s resulted in the closing of many savings and loan office headquarters and branches with buildings and remaining assets sold to larger banks. The subject Gibraltar Savings and Loan was one such example in Beverly Hills. In the 1990s and 2002s, consolidations in the financial industry would absorb additional banks and bank branches in the City, often resulting in their conversion for new uses.

9111 Wilshire Boulevard, Gibraltar Square. Gibraltar Savings was founded in the early 1920s as Beverly Hills Building and Loan Association. Having survived the Great Depression of the 1930s, the institution continued to grow in assets through the postwar period. In 1952, new management under the leadership of Sydney R. Barlow as board chairman and Herbert J. Young as president chose a new name, Gibraltar Savings and Loan, "that reflected the strength and

⁶ *Ibid.* pg. 17.

⁷ *Ibid.* pg. 19.

⁸ *Ibid.* pg. 71.

⁹ Jones & Stokes, ICF. *City of Beverly Hills Historic Resources Survey Report – Survey Area 5: Commercial Properties*, June 2006, rev. April 2007.

security of the institution.”¹⁰ Following its relocation to the just-built Gibraltar Square (the subject property), the institution advertised assets of 100 million dollars. It also boasted that the new facility “was the first savings and loan to be completely automated. The IBM ‘on-line’ computer system is so advanced that tellers are able to handle transactions four times faster than was possible with other automated systems.”¹¹ Its grand opening advertisement printed in the January 1st 1959 issue of the *Los Angeles Times* stated “From years of planning to concrete reality...this is our new home. Our dream come true. This beautiful building, in the very heart of the Westside financial center, will help us provide the most modern, most convenient, most efficient service. Come, join our celebration of the most important savings center in the West.”¹² Among the celebratory prizes available at the grand opening were a 1959 Chevrolet Impala automobile, a luxurious mink stole, a RCA color television, and six transistor portable radios. With branch offices in Baldwin Hills, San Marino, Panorama City, and Fullerton, Gibraltar Savings claimed in 1965 that it “rank[ed] 21st in size of the nation’s more than 6400 associations.”¹³

Over the next 20 years Gibraltar Savings and Loan would grow to 83 branches in California. It continued to operate until the savings and loan crisis of the late 1980s when, in 1989, the then \$13.1 billion operation was seized by the federal government. According to a June 28, 1990 issue of the *New York Times*, it was “the largest institution to have failed in recent years.”¹⁴ The remaining assets of Gibraltar Savings and Loan were sold to the Security Pacific Corporation in 1990; however, “the deal appears to exclude all of Gibraltar’s repossessed real estate and bad loans, which were a major contribution to its demise.”¹⁵ Once Security Pacific absorbed it in 1990, Gibraltar Savings and Loan ceased to exist. For a number of years after the failure of the savings institution, its former main branch at 9111 Wilshire Boulevard was a branch office of Security Pacific. The one-story former Gibraltar Savings branch office portion of the subject property and the former Kate Mantilini restaurant are both currently vacant. The property was recently sold to the Charles Company of West Hollywood, California.

Pereira and Luckman, Architects.¹⁶ Thomas S. Hines, Professor Emeritus of History and Architecture at UCLA, wrote of the 1950 to 1958 Pereira and Luckman partnership: “The eight-year partnership of William L. Pereira (1909-1985) and Charles Luckman (1909-1999) proved to be revelatory in the careers of both architects. While each did important work before and after

¹⁰ “Gibraltar Savings...A Beverly Hills Success Story,” published in the front financial services section of the 1965 Beverly Hills City Directory.

¹¹ *Ibid.*

¹² Display ad 40 – No Title. *Los Angeles Times*, January 1, 1959. pg. A8.

¹³ “Gibraltar Savings...A Beverly Hills Success Story,” published in the front financial services section of the 1965 Beverly Hills City Directory.

¹⁴ Stevenson, Richard W. “Security Pacific Wins Gibraltar Savings Bid.” *New York Times*, June 28, 1990.

¹⁵ *Ibid.*

¹⁶ Adapted from “Pereira and Luckman, the Ambivalent Partnership (1950-1958)” by Thomas S. Hines. pp. 28-35. Published in the exhibition catalog for “Modernist Maverick: The Architecture of William L. Pereira. July 27-October 13, 2013” organized by the Nevada Museum of Art.

it, the buildings and projects they developed together would seem in retrospect to be the best of their lives.”¹⁷

William Pereira was born in Chicago, majoring in architecture at the University of Illinois. He relocated to Los Angeles in 1938, where, over the next decade he worked for Paramount Studios as architect, photographer, art director, and producer. After World War II through the 1970s, in addition to his career as an active architect, Pereira taught at the School of Architecture at the University of Southern California (USC). From 1945-1950, Pereira’s architectural practice was small with relatively few commissions of note. Writes Hines, in 1950 Pereira “...yearned for ever grander commissions, he realized that he needed an architectural partner, one who could help him enlarge and market his already formidable ambitions. And that person turned out to be his old University of Illinois classmate, the architect-turned-businessman: Charles Luckman.”¹⁸

Born in Kansas City, Missouri, the gifted Charles Luckman worked his way through architecture school. Taking a job as a draftsman with the Colgate-Palmolive Company he thrived as a marketing manager. After moving to rival Pepsodent, Luckman rose to company president by the age of 33. In 1946, after Pepsodent was acquired by Lever Brothers, he became president of Lever’s American operations. However, in 1950, Luckman resigned from Lever Brothers over business issues and was suddenly available to pursue his original passion, architecture. He accepted Pereira’s offer to relocate to Los Angeles and begin the Pereira and Luckman partnership.

Says Hines, “As their new partnership began, the modus operandi and personalities of Pereira, the ‘artist,’ and Luckman, the ‘businessman,’ could not have seemed more different.”¹⁹ Nonetheless, in their eight years together, Pereira and Luckman received increasingly larger commissions for buildings and planning projects. Celebrated projects by Pereira and Luckman in Southern California included Marineland of the Pacific, CBS Television City, the Disneyland Hotel, Union Oil Company (UNOCAL) headquarters, the Los Angeles headquarters of Firestone Tire and Rubber Company, the new campus of the University of California at Santa Barbara, several Robinson’s Department Stores, and the master plan for the enlargement and updating of the Los Angeles International Airport.

The partner’s split in 1958 apparently was motivated by Pereira’s frustration with operating in an environment where the firm’s staff had grown to over 400 making it amongst the largest in Los Angeles. Following their divorce the firm split into separate offices: “William L. Pereira and Associates” and “The Luckman Partnership.” Each would go on to be involved with significant projects locally and worldwide.

In 1958, the same year that the Pereira and Luckman partnership ended, the pedestal for the seven-story Gibraltar Savings tower was completed. Documentary evidence in the form of a June 1958 foundation plan check issued by the City for the as-yet unbuilt seven-story tower identifies Pereira and Luckman as the architects. This strongly suggests that Pereira and

¹⁷ *Ibid.* p. 28.

¹⁸ *Ibid.* p. 29.

¹⁹ *Ibid.* p. 31.

Luckman designed the tower for which Victor Gruen and Associates would later be listed as the architectural firm of record on the October 1959 building permit issued for the tower's construction. It can be conjectured that the reason for this curious outcome was the dissolution of the Pereira and Luckman partnership just as the tower was about to be built. Perhaps confusion during this period of transition led the client, Gibraltar Savings and Loan, to confer the implementation of Pereira and Luckman's architectural design to Victor Gruen and Associates.

Victor Gruen Associates, Architect. Victor Gruen (1903-1980) was an Austrian architect who arrived in the United States in 1938. His innovative design for the Lederer leather-goods shop on New York's Fifth Avenue in 1939 received wide critical praise, leading to prestigious commissions from many other retail stores in New York City. In 1941, Gruen relocated to Los Angeles where he designed eleven branches of Grayson's clothing chain to great acclaim. A decade later, in 1951, he opened the Los Angeles based architectural firm of Victor Gruen Associates. It quickly grew in size and stature when, in 1956, he was hired to design Southdale Mall in Edina, Minnesota – the first fully enclosed shopping mall in the United States. Revolutionary in almost every aspect, Southdale was the first shopping center where the exterior elevations facing the parking areas were blank with all of the retail activity focused on the inside. With air conditioning for summer, and heat for winter, the Southdale Mall was a tremendous success. Gruen's concept of a two-story building with anchor stores on both ends, escalators throughout, and a large open interior with a garden court under a skylight at its center was entirely new. It was the archetype for the thousands of shopping malls that would appear across America over the next 40 years. Wrote Malcolm Gladwell in the March 15, 2004 issue of the *New Yorker*, "Victor Gruen may well have been the most influential architect of the twentieth century. He invented the mall."²⁰

In Los Angeles, Victor Gruen Associates was responsible for designing the Miesian style Tishman Building in 1956, two years before the subject Gibraltar Savings and Loan headquarters was constructed. Gruen had earlier designed Milliron's Department Store in Westchester in 1949, which had the unusual feature of crisscrossing ramps at the rear of the building leading to rooftop parking. In addition to designing shopping centers and office buildings, Gruen was also an urban planner who was instrumental in formulating master plans for such cities as Fort Worth, Tex. (1955), Kalamazoo, Mich. (1958), Cincinnati, Ohio (1963), Fresno, Calif. (1965), and Tehran (1963–67). However, by 1959, when the name Victor Gruen Associates appeared on the building permit for Gibraltar Savings and Loan's seven-story office tower, the firm was focused primarily on shopping center design and urban planning.

Maxwell Starkman and Associates, Architect.²¹ Maxwell Starkman (1921-2003) was a Los Angeles-based architect who began designing tract homes for the post-World War II Southern California housing boom and capped his career as the architect of the Museum of Tolerance in Los Angeles and Sony Pictures Plaza in Culver City.²² Born in Toronto, Canada Starkman earned

²⁰ Gladwell, Malcolm. "The Terrazzo Jungle," *The New Yorker*. March 15, 2004. pp. 120-127.

²¹ Adapted from Maxwell Starkman's obituary by Myrna Oliver, *Los Angeles Times*, January 5, 2004.

²² The Museum of Tolerance was initially referred to as the Simon Wiesenthal Center's Museum of Tolerance and the Sony Pictures Plaza was originally called the Filmland Corporate Center.

his architecture degree at the University of Manitoba. He moved to Los Angeles in 1950, working for Richard Neutra for several years before opening an architectural firm in 1953 with Fritz Reichl known as Reichl and Starkman Architects. After Reichl's death a few years later, the firm became Maxwell Starkman and Associates. Starkman designed more than 20,000 single-family homes and thousands of apartment projects. He pioneered early shopping centers and went on to design luxury condominiums, hotels, mixed-use projects, and office buildings such as the subject Beverly Hills National Bank building on the Gibraltar Square site in 1968. In 1983, Maxwell Starkman Associates was ranked among the largest architectural firms in the United States. Starkman retired in 1987, shortly after designing the Simon Wiesenthal Center's Museum of Tolerance in Los Angeles.

Morphosis, Architects. Thom Mayne (1944 -) and three other designers founded Morphosis in 1972; Michael Rotondi (1949 -) joined in 1975. The firm's design philosophy arose from an interest in producing work with a meaning that can be understood by absorbing the culture for which it was made, and their goal was to develop an architecture that would eschew the normal bounds of traditional forms. Beginning as an informal collaboration of designers that survived on non-architectural projects, its first official commission was a school in Pasadena, attended by Mayne's son. Publicity from this project led to a number of residential commissions.

In 1978, Mayne became the principal architect, lead designer, and principal in charge for all of Morphosis' projects. Since then, the firm has grown into a prominent design practice with completed projects worldwide. Recent commissions include: Emerson College in Los Angeles; graduate housing at the University of Toronto; the San Francisco Federal Building; the University of Cincinnati Student Recreation Center; the Science Center School in Los Angeles; the headquarters of Caltrans District 7 in Los Angeles; Diamond Ranch High School in Pomona, California; and the Wayne L. Morse United States Courthouse in Eugene, Oregon.²³ Over the past 30 years, Morphosis has received 25 Progressive Architecture awards, over 100 American Institute of Architects (AIA) awards, and numerous other honors.²⁴ In 2005, Thom Mayne received the Pritzker Architecture Prize, the profession's most prestigious honor.

Michael Rotondi was a founding member of the Southern California Institute of Architecture (SCI-ARC) in 1972. From 1987 until 1997, he was director of SCI-ARC where he remains a trustee. In 1975, Rotondi joined Thom Mayne at Morphosis as a principal. While there, he and Mayne were responsible for the Kate Mantilini remodel of the Beverly Hills National Bank. Rotondi left Morphosis in 1991 to form his own practice, RoTo Architects. In 2009, Rotondi received the AIA Gold Medal that is given in recognition of a significant body of work of lasting influence on the theory and practice of architecture.²⁵

It is exceptionally difficult to ascribe a specific architectural style to the work of Morphosis. The buildings designed in the 1980s by Mayne and Rotondi, such as the Kate Mantilini restaurant, might potentially be classified as "postmodern eclectic." Their work since 2000 is sometimes described as "industrial vernacular," but it does not appear that a specific style has been agreed

²³ www.morphosis.com

²⁴ *Ibid.*

²⁵ www.rotoark.com

upon by architectural critics given the constant evolution of the firm's designs over the past 40 years.

Kate Mantilini, Restaurant. In 1986, Marilyn and Harry Lewis, owners of the well-known Hamburger Hamlet restaurant chain, opened their Kate Mantilini restaurant in the former Beverly Hills National Bank building that had closed the previous year. The restaurant was named after a boxing promoter from the 1940s and 1950s who was a close friend (and some say mistress) of Marilyn's uncle.²⁶ The design of the restaurant was predicated on Marilyn's direction to create a roadside steakhouse diner for the future that included a long, diner-style eating counter with a view of the kitchen, a series of booths, and a clock. The architects responsible for remodeling the bank into an urban restaurant were Thom Mayne and Michael Rotondi of the innovative architectural firm Morphosis. They responded by designing the restaurant as a public space with an architectural scheme that was conceived as a series of intimate engagements. The subversive details, features, spaces (both hall-like and intimate), and arrangement of these elements became a sum of its parts, its layers.

When Morphosis started excavation work to put in new footings they found that the building was on fill and did not have the kind of foundation acceptable for that condition.²⁷ As a result they created a new structure inside the old building, which became a shell and unusable for structural support. On the exterior, a complex, layered façade with a repetitive grid pattern that continues inside was created. The original supporting columns in the old glass walls were "absorbed" into the wedge-shape proscenium wall or *poché* wall that was built in the same place.²⁸ At the base of the wedge are set the dining booths while above are large rectangular openings (niches) that frame flat cement plastered surfaces.

During the day, the interior of the dining hall is illuminated primarily from skylights and a large glass block end wall at the east end of the space. At night, pinpoint lights transform the black color acoustical ceiling into a celestial sky that incorporates Marilyn Lewis' astrological sign.²⁹ John Wehrle's 33-foot long mural entitled *Knockout* painted on a curved smooth gypsum cement plaster wall over the long counter depicts Marvin Hagler and Tommy Hearns fighting out their final moments of their championship match held in Las Vegas in 1985.³⁰ At the east end of the dining space, opposite the main entrance into the restaurant is a conceptual mechanical orrery or solar clock. While it fulfilled Marilyn Lewis' request for a clock it basically was designed as a sculptural piece that represents time or the passage of time. The architects explained that it "summarizes the reflective or interpretive intentions of the project."³¹ A steel stylus at the base of the sculpture appears to perpetually engrave (though the piece is fixed) an architectural drawing of the Kate Mantilini restaurant into a sheet of stainless steel set into the floor. As an additional design scheme repetitive logarithmic spiral shapes taken from the orrery

²⁶ Croft, Virginia. *Recycled Restaurants: Case Studies in Adaptive Reuse* (New York: Whitney Library of Design, 1991), 108. It has also been referenced that Kate Mantilini was a romantic figure from Marilyn Lewis' childhood.

²⁷ *Ibid*, 110-111.

²⁸ *Ibid*, 111.

²⁹ *Ibid*, 114.

³⁰ *Ibid*, 114.

³¹ *Ibid*, 115-116.

have been integrated into many of the design features of the restaurant including the distinctive doors handles, phone booth, counter stools, coat hooks, and railings.

Of the restaurant, *Los Angeles Times* staff writer Jeannine Stein wrote in 1987, “While Kate’s was under construction at Wilshire Boulevard and Doheny Drive, it was nothing but a big tease. Passers-by watched its slow metamorphosis from a boring, blocky bank building to a hip restaurant, complete with a huge mural of boxers and a row of wooden booths reminiscent of a train compartment. The term most often used by people to describe the restaurant’s atmosphere is *New York-y*, referring to its late hours and its sleek gray, black and white interior.”³² As noted, a specific architectural style has not been assigned to their mid-1980s work such as Kate Mantilini. A broad architectural style that might be applied to the restaurant is “postmodern eclectic” given the design of the projecting interior wall of stacked rectangular openings sometimes associated with postmodernism. The eclectic nature of Morphosis’ designs is loosely based upon an industrial vernacular involving the use of visible support structures, various types and textures of cladding including metal and wood, asymmetrical compositions, vibrant sculptural qualities, and dramatic juxtapositions of volumes and voids, among others. The architects won several awards for the restaurant’s design: 1987 Los Angeles AIA Honor Award, 1987 Progressive Architecture Award, 1988 AIA California Council Merit Award, and 1988 National AIA Honor Award.³³ After 27 years in business, the restaurant closed in 2014.

John Wehrle, Artist.³⁴ John Wehrle (1941 -) is an American artist currently living in Richmond, California. Wehrle is best known as a muralist and site-specific installation artist. In 1983, Wehrle was chosen as one of 10 official muralists for the 1984 Summer Olympic Games in Los Angeles. These were apparently the first artworks that Caltrans allowed directly on the freeway.³⁵ Richard Wyatt, Alonzo Davis, Judy Baca, Kent Twitchell, Glenna Boltuch, Roderick Sykes, Terry Schoonhoven, Willie Heron, Frank Romero, and John Wehrle were each commissioned to decorate retaining walls on the 110 and 101 freeways connecting the Olympic venues. The works survived until the mid-1990s, when graffiti tagging took its toll on the public murals. In 2004, the state of California funded restoration of some of the murals including Wehrle’s 207-foot mural *Galileo, Jupiter, Apollo* painted on the north wall of the 101 freeway in downtown Los Angeles. Subsequent vandalism caused Caltrans to paint over the artworks, substituting smaller digital prints on their previous locations. After the Los Angeles City Council voted to lift a ban against mural painting in 2013, the Mural Conservancy of Los Angeles (MCLA), in cooperation with Caltrans, began to restore many of those freeway murals, including Wehrle’s.

During the 1980s, Wehrle exhibited at the Koplín Gallery in Culver City. This led to a commission for the subject Kate Mantilini Restaurant in 1986 titled *Knockout*.³⁶ During the 1990s, Wehrle accomplished a number of corporate and civic commissions including banks, libraries, shopping malls and convention centers. *Scribes*, a visual narrative installation

³² Jeannine Stein. “Kate Mantilini: Late-Night Restaurant,” *The Los Angeles Times*. June 6, 1987. p. D3.

³³ www.morphosis.com

³⁴ http://en.wikipedia.org/wiki/John_O._Wehrle

³⁵ *Ibid.*

³⁶ *Ibid.*

integrated throughout Los Angeles' Mid Valley Public Library, received an award of excellence from that city. He also painted the first of a series of freeway overpass mural gateways for the City of Richmond. Wehrle continued exhibiting at galleries and art centers in San Francisco and Los Angeles. Since 2000, Wehrle has worked steadily on public art projects, primarily on the West Coast of the United States. He has been creating murals and gateways for the cities of Richmond, Hayward, Dublin, and Pinole, alongside interior installations for Ocean View Library, Encino Fire Station #83, and other California locations. Recent works include installations in public schools for Washington State Arts Commission, murals for Richmond's City Council Chambers and the newly restored Richmond Plunge. In 2006, Wehrle was given a lifetime achievement award by AC5, Contra Costa's Arts and Culture Commission.

International Style. European modernist tenets established in the 1920s stressed a universality of design freed from historical references. Under this philosophy, a building designed according to the principles of the modern movement, whether it be residential, commercial, institutional, or any other building type, would succeed wherever it was placed. The pre-World War II designs of European master architects Le Corbusier, Walter Gropius, and Mies van der Rohe illustrated this philosophy, which was dubbed the "International Style" because the architectural designs arising from the movement would be suitable anywhere in the world.³⁷

International Style buildings express the tenets of form following function and a rejection of applied ornamentation. Compositionally, a balance of unlike parts is often substituted for symmetry. Character-defining features include flat roofs, smooth and uniform exterior surfaces, large expanses of glass, minimal overhangs, and cantilevered elements. Skeleton construction of steel or reinforced concrete is typical, especially for larger buildings. Rectilinearity predominates. In the United States, the first International Style buildings were the Lovell Health House of 1928 in Los Angeles and the Aluminaire House of 1931 in New York. The first International Style high-rise commercial building in America was the Philadelphia Saving Fund Society building by George Howe and William Lescaze erected in that city in 1932. However, it was not until after World War II that the International Style and its Miesian variant (discussed below) would become the dominant style for high-rise corporate office buildings. The subject Beverly Hills National Bank built in 1968 is International Style in design, exhibiting the key character-defining features noted above: flat roof, no overhangs, exposed structural steel skeleton, floor-to-ceiling plate glass windows, rectilinearity, and complete lack of applied ornamentation.

By the late 1930s, the mostly German masters of the modern movement – Walter Gropius, Mies van der Rohe, and Marcel Breuer – had relocated to the United States. Mies and Walter Gropius both attained prestigious academic positions upon their arrival, Mies at the Illinois Institute of Technology in Chicago and Gropius at Harvard University in Cambridge. However, of the two, it is Mies with his designs for high-rise office towers who has influenced a greater volume of building in America.

³⁷ Curators Henry-Russell Hitchcock and Philip Johnson coined the term "International Style" when describing the progressive architecture of the modern movement that they featured at the Museum of Modern Art's seminal International Exhibition of Modern Architecture held in 1932.

Miesian Style.³⁸ In the postwar period in America, Modern architecture became the predominant architectural style applied to buildings of every type. During the 1950s and 1960s, distinct and identifiable stylistic variants of Modernism evolved, with the rigorous International Style being just one. A variant that emerged in Chicago in the late 1940s was based upon the architectural philosophy of Ludwig Mies Van der Rohe and became known as the Miesian style. The Miesian style, of which the subject Gibraltar Savings and Loan building shares key qualities, was predicated upon rectangular forms of the utmost regularity and precision, a modular pattern established by the structural frame (which is most typically of steel), glass walls, and overall symmetry. In tall buildings the ground story elevations are typically set back behind the outer piers; in some the grid of the frame is frankly expressed, while in others verticality is stressed with I-beams or “fins” rising uninterrupted through the upper stories. Concrete and brick surfaces are exposed; when different materials are contiguous, their difference is emphasized by the detailing.

Mies and other Modern architects exploited the freedom of plan and elevation that skeleton construction made possible by relieving walls of their structural duties. In Mies’ American work, the frame provides a discipline, comparable in some respects with that of the classical orders, within which expressiveness is achieved through the refinement of proportion and detail. In Miesian buildings the larger spaces are of a generalized or “universal” nature that renders them adaptable to various functions. Such adaptability was particularly welcome in corporate office buildings such as the subject property where tenants changed frequently and interior walls could be erected or removed based upon need. Early examples of high rise Miesian style buildings include Mies’ Lake Shore Apartments (1949-51) in Chicago; New York City’s Lever House (1952) by architect Gordon Bunshaft of the firm Skidmore, Owings and Merrill; the Standard Federal Savings and Loan Association building (1953) in Los Angeles by Welton Becket and Associates; and New York City’s Seagram Building (1957), also by Mies.

For a generation, the Miesian style became the accepted look for corporate America’s office buildings based upon the style’s perceived modernity, practicality, and overall economy of construction. The ubiquity of Mies’ design influence can be seen in perhaps every major American city where high-rise office buildings were constructed in the 25 years between 1950 and 1975. During this period in the Los Angeles region the three largest locally based architectural firms – Welton Becket and Associates, Pereira and Luckman/William Pereira and Associates, and Albert C. Martin and Associates – designed numerous high-rise office buildings influenced by the Miesian style. Pereira and Luckman was the firm that designed the subject Gibraltar Savings and Loan erected in 1958-59.

Miesian Style Office Buildings in Los Angeles County. Starting in the early 1950s, Miesian style office buildings were erected throughout Los Angeles County, particularly in the cities of Los Angeles and Beverly Hills where financial institutions, insurance companies, and local offices of multi-national corporations chose to build their headquarters. The Gibraltar Savings and Loan Building of 1958-59 was among a handful of early examples prior to the surge of Miesian style office towers that would be constructed in the two cities in the 1960s and 1970s.

³⁸ Adapted from “*American Architecture Since 1780: A Guide to the Styles. Revised Edition*” by Marcus Whiffen, Cambridge, Massachusetts: The MIT Press, 1993. pp.255-259.

Subject property architects Pereira and Luckman were responsible for one of Los Angeles' earliest Miesian style buildings, CBS Television City of 1952 (7800 Beverly Blvd.), in the Fairfax district of Los Angeles. Like the Gibraltar Savings and Loan building that they would design five years later, CBS Television City features a glass curtain wall office tower atop a recessed pedestal. Los Angeles-based Welton Becket and Associates designed the Miesian style Standard Federal Savings and Loan Association building in 1953 (now 601 Wilshire Boulevard building) in downtown Los Angeles. Other excellent Los Angeles examples of the idiom from the 1950s include the 1956 Tishman Building by the architectural firm of Victor Gruen Associates (3325 Wilshire Boulevard), the 1957 UNOCAL headquarters by Pereira and Luckman (1201 West 5th Street), and the Southern California Gas Company headquarters addition of 1958 in downtown Los Angeles by Albert C. Martin and Associates (800 South Flower Street).

In Beverly Hills, a few prominent modern office towers were erected in the 1950s. Welton Becket and Associates designed City National Bank's headquarters at the intersection of North Roxbury Drive and Wilshire Boulevard (400 North Roxbury Drive) in 1955 that is more International Style than Miesian due to the prevalence of horizontal ribbon windows versus a grid patterned glass curtain wall. The Miesian influenced Union Bank building at 9450 Wilshire Boulevard by Sidney Eisenshtat and Associates appeared in 1958, around the same time as the subject Gibraltar Savings and Loan building a few blocks east. Of all three modern office towers, the Gibraltar Savings and Loan building appears to be the most Miesian in style with a design quite similar to the celebrated Lever House of 1952 in New York City that also features a broad ground floor portion topped by a glass curtain wall high-rise office tower on a recessed base.

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;

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 Gibraltar Square/Kate Mantilini property located at 9101-9111 Wilshire Boulevard to meet the necessary City of Beverly Hills Landmark criteria.

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.*

The subject property was originally designed and built as a monumental symbol of the prosperity of Beverly Hills as represented by Gibraltar Savings and Loan building, a local financial institution that had attained great and growing success in the community since its founding there in the early 1920s. In 1958, the financial institution demonstrated its commitment to the City by commissioning Gibraltar Square, which occupied an entire block in the heart of Beverly Hills' commercial district along Wilshire Boulevard. On it they built a monument to modernity, a sprawling financial center and office tower that reflected the strength and security of the institution. Designed by the prominent Los Angeles-based architectural firm of Pereira and Luckman, the sophisticated edifice was inspired by the ultra-modern high-rises then appearing along Park Avenue in Manhattan. The new building would be among the first Miesian style high-rise office buildings constructed in Beverly Hills, exemplifying Gibraltar Savings' significant contributions to the broad economic and architectural history of the local community. These contributions are physically manifested and exemplified in the subject property's monumentality near the City's commercial core, sophisticated Miesian architectural style, and superb execution of design, in addition to its general function and use as a financial institution and office tower. In addition, the Kate Mantilini restaurant, created in 1985-86 by Thom Mayne and Michael Rotondi of Morphosis upon the structural framework of the 1968 Beverly Hills National Bank, exemplifies significant contributions to the post-modern era of Beverly Hills' varied and unique architectural history. Specifically, the restaurant manifests the ingenuity of designers Mayne and Rotondi's architectural practice of the mid-1980s, reinforced by the positive critical acclaim at the time of the restaurant's completion both for its design and as a symbol of the City's vitality. Therefore, upon review and consideration the subject property appears to possess exceptional significance and satisfies 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.*

Although the subject property has accommodated numerous occupants over the years, no primary or secondary information was uncovered to suggest that any of the ground floor or office tower tenants were noted, prominent citizens important to national, state, City or local history. In addition, no information was identified to indicate the owners of the restaurant, Kate Mantilini, were persons significantly important in local, state, or national history. Therefore, the subject property does not appear to satisfy this criterion.

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

Executed with sophistication and grace, the 1958-59 portion of the subject property follows the key design precepts associated with the Miesian architectural style as applied to a high-rise office building. The original building incorporates the style's signature design elements including a steel skeleton; a symmetrical, repetitive, modular grid pattern of bays established by the structural frame; a high-rise office tower cantilevered over a black granite pedestal; and exterior sheathing of tinted grey glazing and enameled grey spandrels framed by aluminum brake metal mullions, rails, and corner members. From a distance, the effect is of a continuous grid-like skin, or curtain wall, floating above a recessed base, a design consistent with Miesian design precepts. Today, these elements are still evident. Although other, perhaps more widely acclaimed, examples can be found in the Los Angeles region, such as CBS Television City also designed by Pereira and Luckman, the subject Gibraltar Savings and Loan building embodies the distinctive characteristics of a true Miesian style glass curtain wall office building in Beverly Hills. In addition, the former Kate Mantilini restaurant meets the City's criterion for possessing exceptional significance as a superb example of the mid-1980s postmodern eclectic work of Thom Mayne and Michael Rotondi of Morphosis that was critically honored upon its completion. Potentially defined as "postmodern eclectic," the interior of the restaurant building also features a projecting wall of stacked rectangular openings that might be considered indicative of the postmodern style. Based upon the embodiment of distinctive Miesian characteristics of the 1958-59 Gibraltar Square improvement and the eclectic and unique postmodern style of the Kate Mantilini restaurant, the subject property satisfies this criterion.

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 team of William Pereira and Charles Luckman were principals of one of Southern California's most prominent and highly respected architectural firms during the eight years of their partnership. From 1950 to 1958, they were responsible for designing numerous celebrated buildings including CBS Television City, the Disneyland Hotel, Union Oil Company (UNOCAL) headquarters, the Los Angeles headquarters of Firestone Tire and Rubber Company, the new campus of the University of California at Santa Barbara, several Robinson's Department Stores, and the master plan for the enlargement and updating of the Los Angeles International Airport. Pereira and Luckman, together and individually, are included in the City's List of Master Architects. Maxwell Starkman, who designed the 1968 Beverly Hills National Bank and parking structure on the subject parcel, was a prolific architect whose firm was responsible for more than 20,000 single-family homes and thousands of apartment projects. He also pioneered early shopping centers and went on to design luxury condominiums, hotels, mixed-use projects, and noted office buildings throughout the southland. Starkman is also included in the City's List of Master Architects; however, the building associated with him under this assessment has been significantly modified and no longer reflects his original design intent. And although Victor Gruen Associates is included on the City's List of Master Architects, evidence suggests that his firm was only responsible for supervising the construction of the 1959 Gibraltar Savings office tower previously designed by Pereira and Luckman. In

consideration of the subject property's association with William Pereira and Charles Luckman this significance criterion appears satisfied.

As for the former Kate Mantilini restaurant, it is the early postmodern eclectic work of Thom Mayne and Michael Rotondi of Morphosis. Although neither architect nor the firm was on the City's Master Architects list at the time of the initial assessment was completed they have been formally included on that list as of October 2015. Mayne is considered among the world's finest modern architects having received the field's highest honor, the Pritzker Prize, in 2005. Rotondi, who was awarded the AIA Gold Medal in 2009, is regarded as one of Southern California's most influential architects as the director of SCI-ARC for 10 years.³⁹

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 subject 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. It was formally surveyed in 2001 as part of a Federal Communications Commission (FCC) Section 106 project and was given a California Historic Resources Code of 6Y (Determined ineligible for the National Register by consensus through the Section 106 process – Not evaluated for California Register or Local Listing) due to it being less than fifty years of age at the time it was surveyed. Hence, the subject property does not satisfy this criterion.

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

The property has two periods of significance. For its association with the Post-World War II economic and architectural history of the City and its embodiment of the distinctive characteristics of the Miesian style its period of significance is 1958 (when the original Gibraltar Savings and Loan building was completed). The extent of intact original features and remaining historic fabric associated with the original Gibraltar Savings and Loan and office tower as a Miesian-inspired office building from the late 1950s is remarkable. Overall, the exterior appearance of the original building indicates a high degree of integrity in terms of location, design, setting, materials, workmanship, and association from its period of significance.

For its association with Morphosis architects Thom Mayne and Michael Rotondi when they uniquely and distinctively redesigned the former Beverly Hills National Bank building into the Kate Mantilini restaurant in 1985-1986. The restaurant building's integrity of location, design, setting, materials, workmanship, and association remains high despite its closure in 2014. As a result, Kate Mantilini's retains sufficient integrity from its 1986 period of significance to convey

³⁹ *Thom Mayne, Michael Rotondi, and Morphosis were formally added to the City's Master Architects List on October 14, 2015.*

its architectural and artistic importance. Therefore, the property appears to satisfy this criterion. As for the utilitarian parking structure completed in 1968, it appears to retain integrity but does not exhibit sufficient architectural merit under any criteria to warrant designation as a local landmark.

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

Because of the property's historical and architectural merit, aesthetic values, and association with master architects William Pereira, Charles Luckman, Thom Mayne and Michael Rotondi the site is considered to have significant historic value to the local community. Therefore, the property appears to satisfy 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 key character-defining features associated with the subject property include the following:

Gibraltar Square Banking Hall and Tower Base (1958) and Tower (1959):

Overall Visual Aspects-

- Prominent location along Wilshire Boulevard on the northeast corner of Oakhurst Drive;
- Three components characterized by the repetition of architectural patterns that are grouped collectively and composed as a single building;
- Three primary elevations (banking hall: north/west/south; tower: east/south/west);

- Cantilever of office tower over banking hall and tower base (tower);
- High-volume, single-story with appearance of two stories (banking hall and tower base), and seven-story height of tower;
- Flat roofs with no parapet;
- Original portion of solid metal canopy along Wilshire Boulevard on south elevation;
- Porcelain enamel mechanical equipment screen wall on roof (east, west, south, north);
- Curtain wall glazing with vision and spandrel glass in repetitive grid pattern.

Close Range Visual Aspects-

- Aluminum brake metal with vertical (mullions), horizontal (rails), and corner details;
- Natural dark stone cladding in stack bond (west elevation of banking hall and overall tower base);
- Raised terrazzo planters on south and west elevations with break in middle and at glazed access point (functional or non-functional);
- Spandrel and vision glass in two distinct shades of grey;
- Aluminum fascia on original portion of canopy.

Kate Mantilini Restaurant (1986):

Overall Visual Aspects-

- Prominent location at the northwest corner of Wilshire Boulevard and Doheny Drive;
- Three primary elevations (east, south, and west);
- High-volume, single-story with appearance of two stories;
- Flat roof and projecting orrery and associated orrery features;
- Retained elements of original bank (posts and upper wall, both assumed to be remnants of curtain wall glazing) screening layered composition behind.

Close Range Visual Aspects-

- Open metal canopy with diagonal steel supports on south and east exterior elevations;
- Angled and floor to ceiling glazed entry wall with steel framing supports and details on west elevation;
- Asymmetrical fenestration composition on west, south and east elevations;
- Sculptural metal door handles on west and south elevations (interior and exterior);
- Composition and configuration of ceramic tile, natural color stucco, glass on south and east elevations, and glass block set in steel cross set on east exterior elevation;
- Raised concrete podium on south and east exterior elevations;
- Painted mural by John Wehrle entitled *Knockout* on curved cement plastered wall (partially floating) above dining counter area (interior);
- Conceptual sculptural orrery with round skylight, structural framing, stylus, and stainless steel etched floor panel, including engaged mezzanine level gang plank (lookout perch) and railing (interior);
- Steel beam and concrete column structural framing system at west entry foyer (interior);

- Steel structural framing system with vertical beam at glass block wall (east interior elevation);
- Stand-alone metal telephone booth (interior within west entry foyer);
- Floor to ceiling proscenium wall planes (poché walls with large recessed niches) along south and west sides of dining hall area (interior);
- Metal coat rack hooks with paduk wood dowels attached onto proscenium wall planes (poché walls) set between recessed booth areas (interior);
- Volume and spatial relationship (height, width) of dining hall and west entry foyer area (interior);
- Hanging metal I-beams with metal support strut cables and integrated lighting fixtures along south elevation outdoor patio dining area;
- Lighted, translucent glass canopies within outdoor patio dining area at south elevation;
- Hanging metal I-beam with laser cut address signage at southwest corner of outside patio dining area.

CONCLUSION

As discussed above, the Gibraltar Square/Kate Mantilini property at 9101-9111 Wilshire Boulevard appears to meet the City of Beverly Hill's criteria for local landmark designation, 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 "exemplifies important elements of the City's cultural, economic, and architectural history." The property exemplifies Gibraltar Savings and Loan's significant contributions to the broad economic and architectural history of the local community. In addition, the Kate Mantilini restaurant, built upon the structural framework of the 1968 Beverly Hills National Bank, exemplifies exceptional significant contributions to the post-modern architectural history of Beverly Hills by manifesting the creative and unique ingenuity of architects Thom Mayne and Michael Rotondi of Morphosis.

The property 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." The 1958-59 Gibraltar Savings and Loan building with office tower fully embodies the distinguishing features of the Miesian architectural style. In addition, the Kate Mantilini restaurant is an early example of post-modern eclectic design of the mid-1980s as developed by the architectural design firm Morphosis.

Under the requirements of subsection 10-3-3212(A)(4), the Gibraltar Savings and Loan building satisfies this criterion in that it "represent[s] a notable work of a person included on the City's List of Master Architects." The architects responsible for designing the Gibraltar Savings and Loan building with its office tower were William Pereira and Charles Luckman, one of Southern California's most prominent architectural firms during the eight years of their partnership. The former Kate Mantilini restaurant was the work of Thom Mayne and Michael Rotondi of Morphosis. All of these master architects are included in the City's List of Master Architects.

The Gibraltar Square/Kate Mantilini property also satisfies the requirements of subsection 10-3-3212(B) in that it retains sufficient integrity from its periods of significance to convey its historical and architectural significance. Further, the property satisfies BHC 10-3-3212 subsection 10-3-3212(C) because of the property's historical associations, high design merit, and association with master architects William Pereira, Charles Luckman, and the Morphosis team of Thom Mayne and Michael Rotondi. Hence, the site is considered to have significant historic value to the local community.

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APPENDIX

Location Map

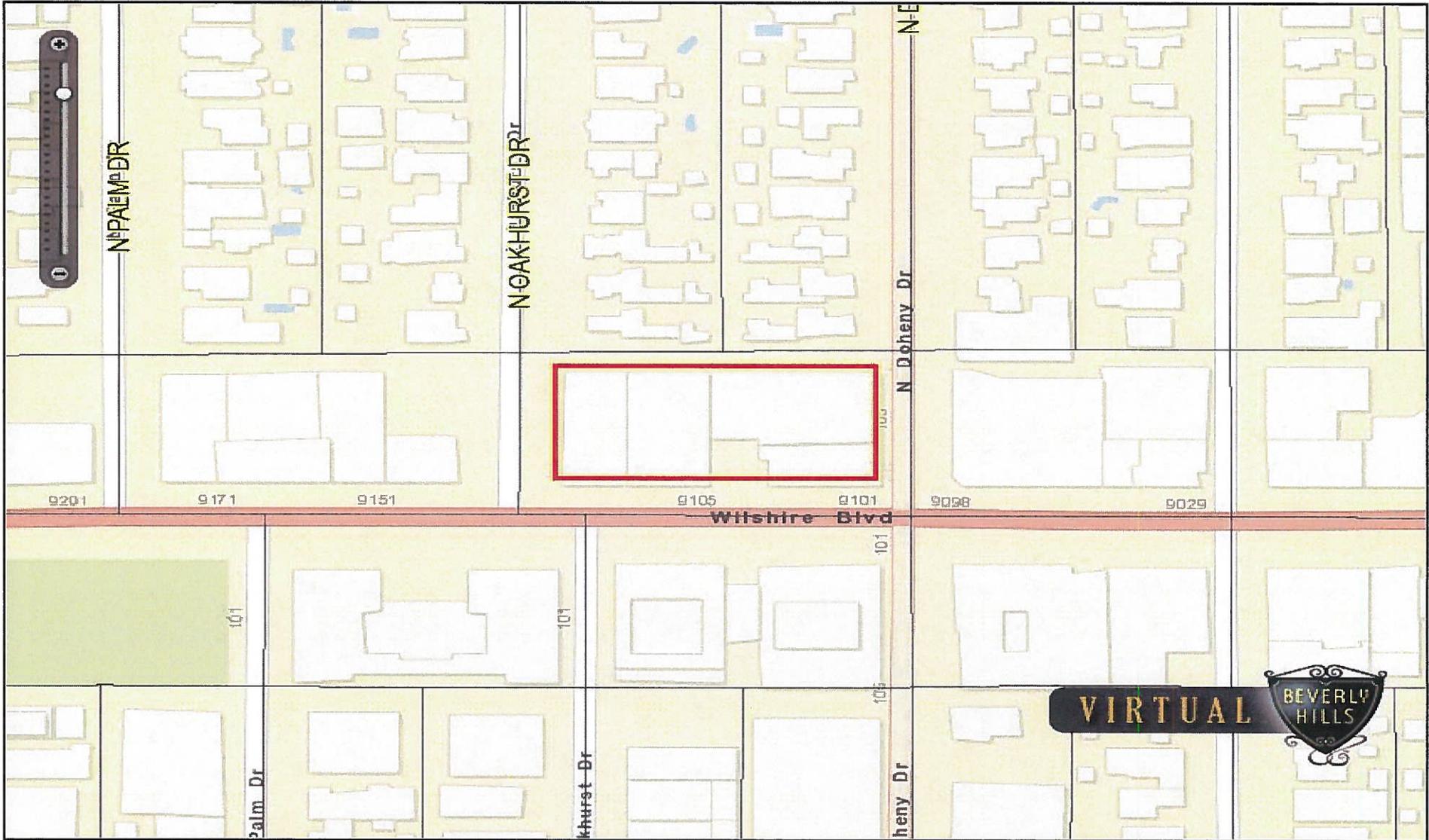
Tax Assessor Map

Photographs

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LOCATION MAP



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Author: OAC
Date: 31 July 2014

9107-9111 Wilshire Blvd.
Location Map

TAX ASSESSOR MAP

TAX ASSESSOR MAP

4335 28
SHEET 1 P.A. 1599-28
4335-28 & 27

OFFICE OF ASSESSOR
COUNTY OF LOS ANGELES

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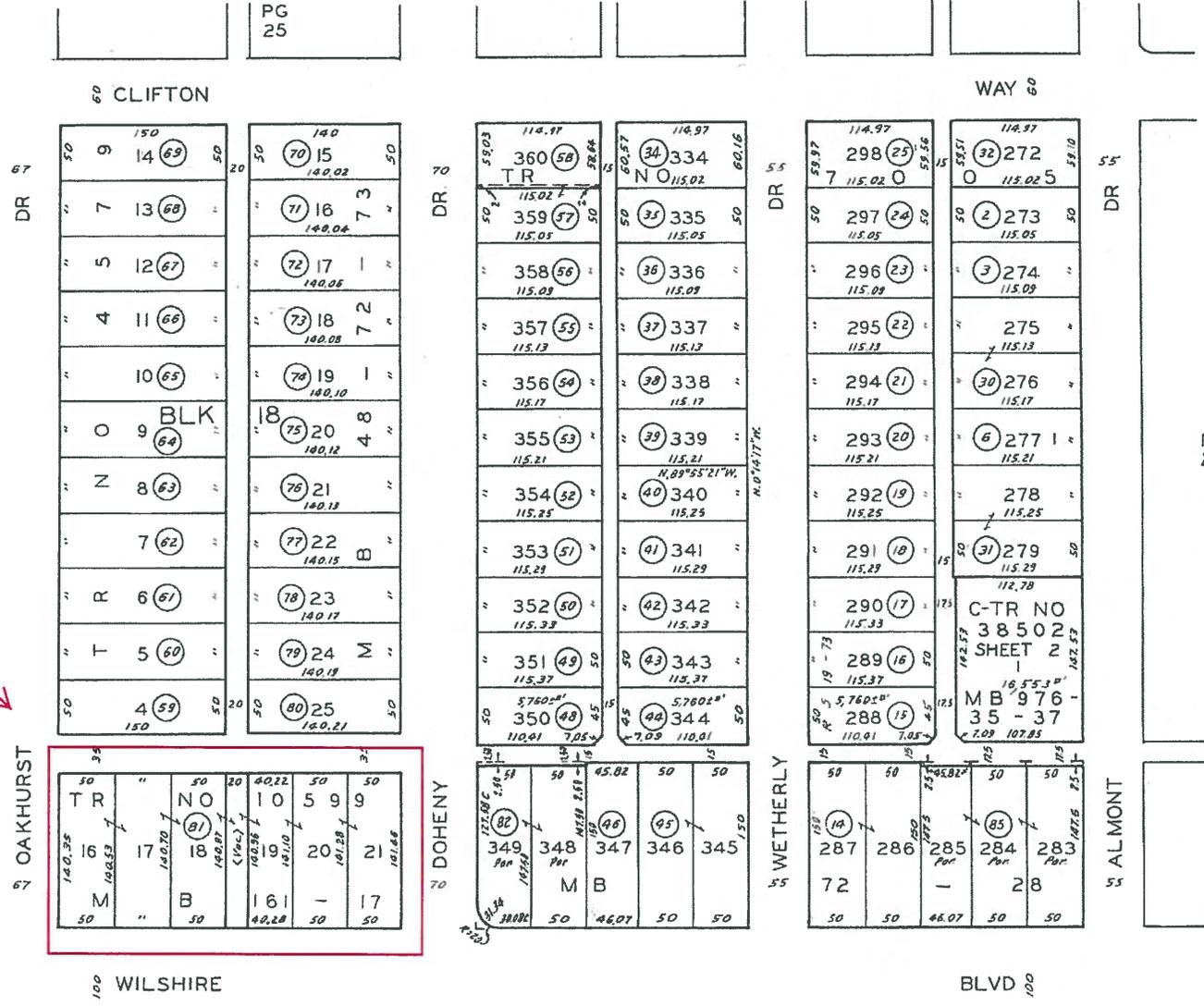
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PHOTOGRAPHS



PHOTO - 1: Context view along Wilshire Boulevard, looking northwest (credit, Michael Jiroch)



PHOTO - 2: Context view along Wilshire Boulevard, looking northeast (credit, Peter Moruzzi)



PHOTO - 3: Façade (south elevation) of Gibraltar Square, looking north (credit, Peter Moruzzi)



PHOTO - 4: Entry detail along south (front) elevation of Gibraltar Square (credit, Peter Moruzzi)



PHOTO - 5: South (front) elevation detail of Gibraltar Square (credit, Peter Moruzzi)

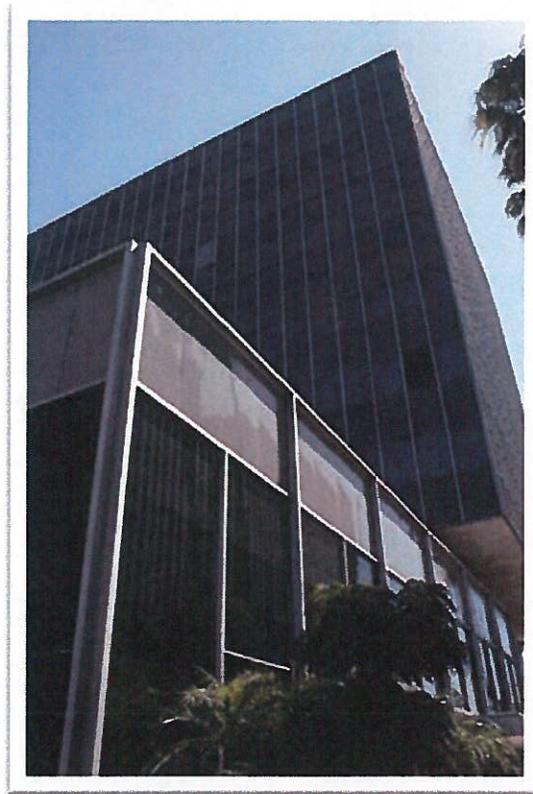


PHOTO - 6: Southwest corner of Gibraltar Square (credit, Peter Moruzzi)

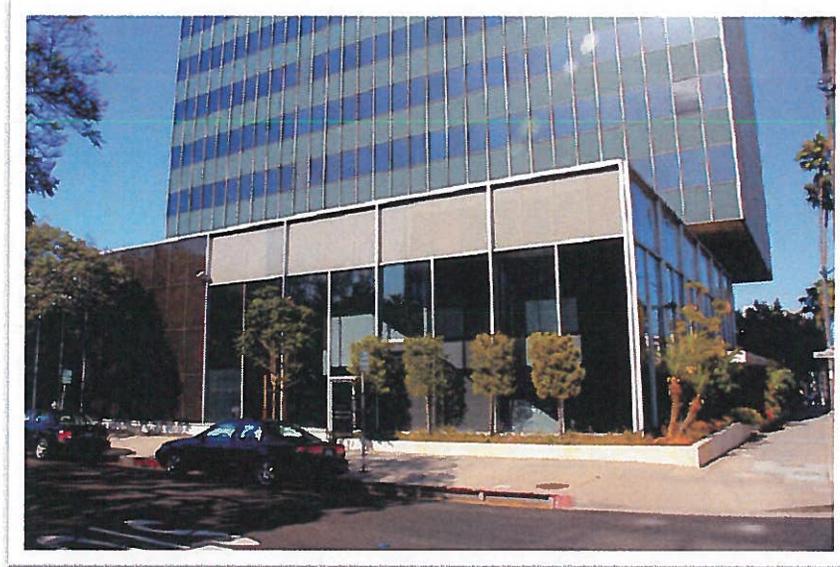


PHOTO - 7: Southwest corner of property, looking northeast (credit, Peter Moruzzi)



PHOTO - 8: West (side) elevation of property along North Oakhurst Drive, looking northeast (credit, Peter Moruzzi)

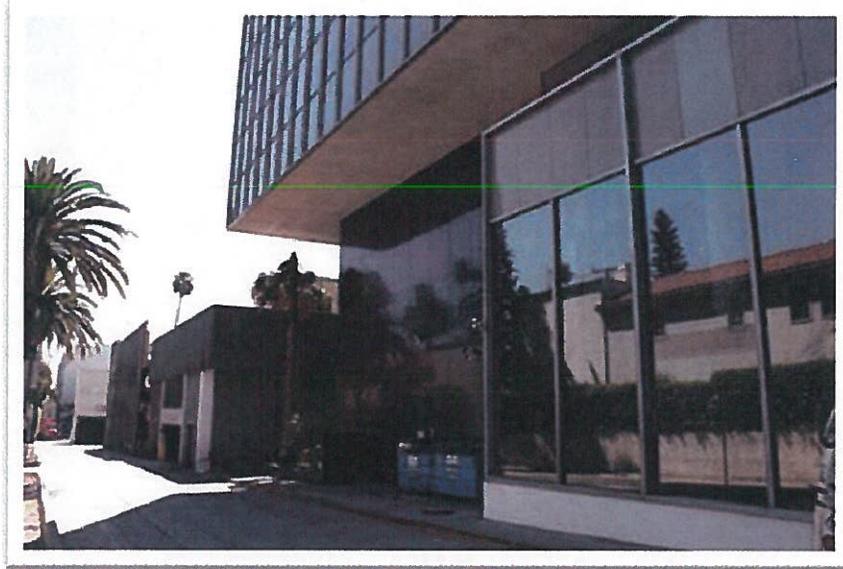


PHOTO - 9: North (rear) elevation of property along alley, looking southeast (credit, Peter Moruzzi)

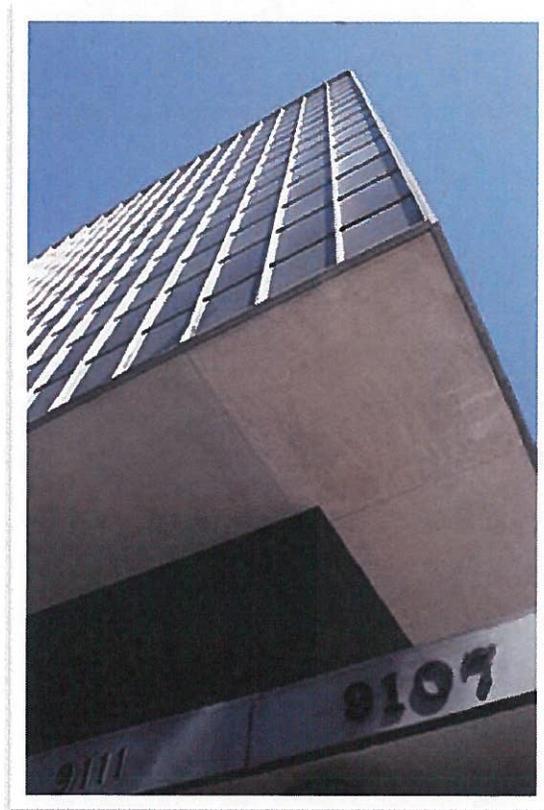


PHOTO - 10: Southeast corner of Gibraltar Square design detail (credit, Peter Moruzzi)



PHOTO - 11: Central driveway into parking structure off Wilshire Boulevard, looking north (credit, Peter Moruzzi)



PHOTO - 12: Parking structure feature along alley (north elevation), looking west (credit, Peter Moruzzi)



PHOTO - 13: Façade (south elevation) of Kate Mantilini, looking north (credit, Peter Moruzzi)



PHOTO - 14: Kate Mantilini south elevation detail, looking northwest (credit, Peter Moruzzi)



PHOTO - 15: Kate Mantilini south elevation detail, looking northeast (credit, Michael Jiroch)

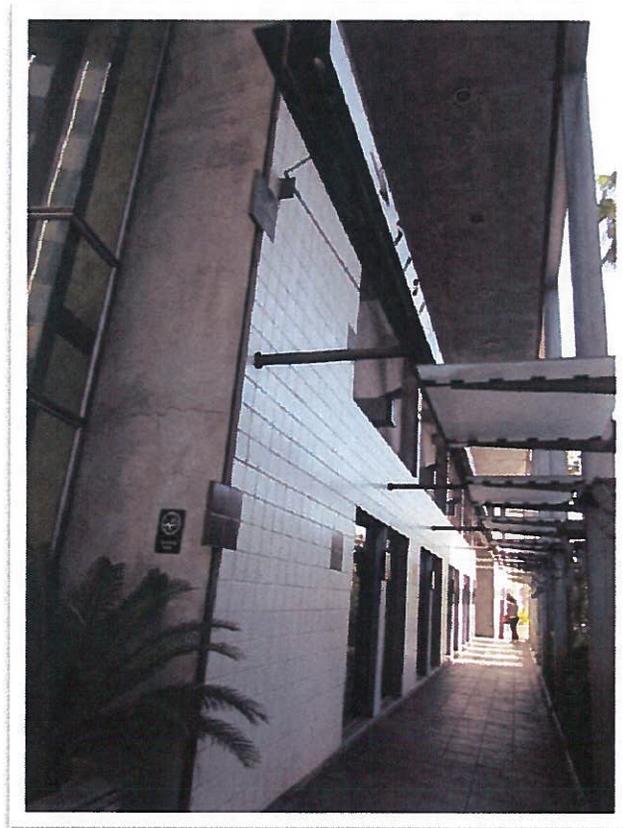


PHOTO - 16: Outdoor dining patio area of Kate Mantilini, looking east



PHOTO - 17: Entrance to former Kate Mantilini (west elevation) off central driveway (credit, Peter Moruzzi)



PHOTO - 18: East (side) elevation of property (Kate Mantilini/parking structure), looking west (credit, Peter Moruzzi)



PHOTO - 19: Dining hall area of Kate Mantilini, looking west

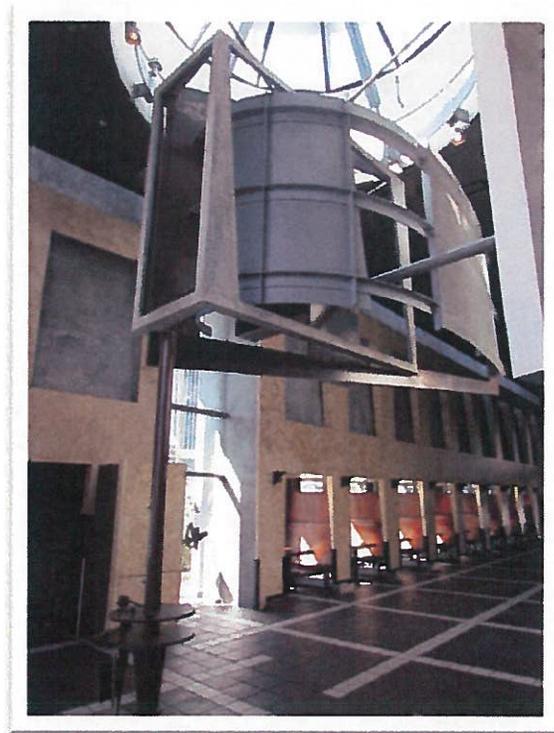


PHOTO - 20: Rear view of orrery and south interior wall plane with booths

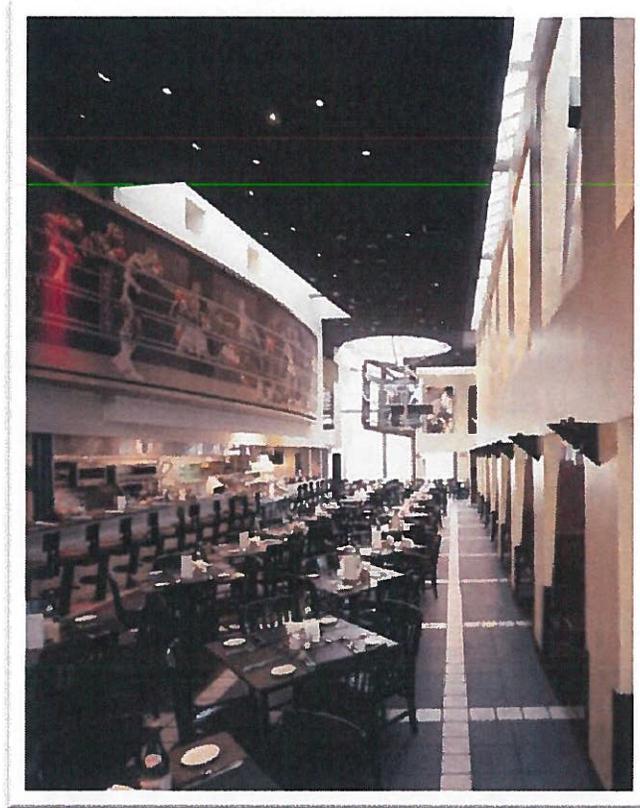


PHOTO - 21: Wall mural *Knockout* (left) within former Kate Mantilini restaurant, looking east (credit, Google Earth)



PHOTO - 22: Interior view of Kate Mantilini dining hall with proscenium (poché) wall and booths, looking southwest



PHOTO - 23: Door handle detail; orrery details

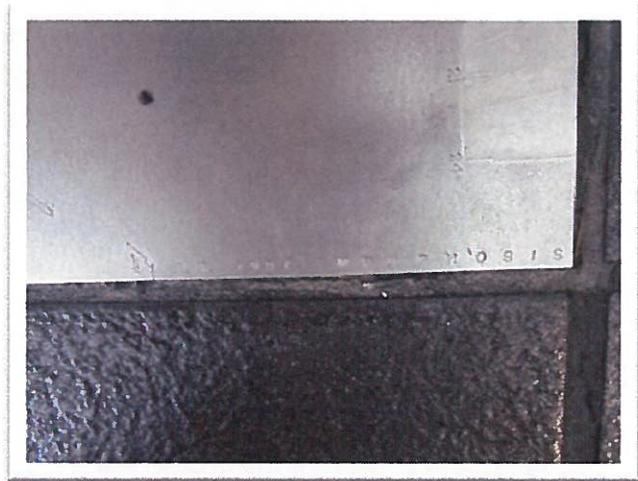
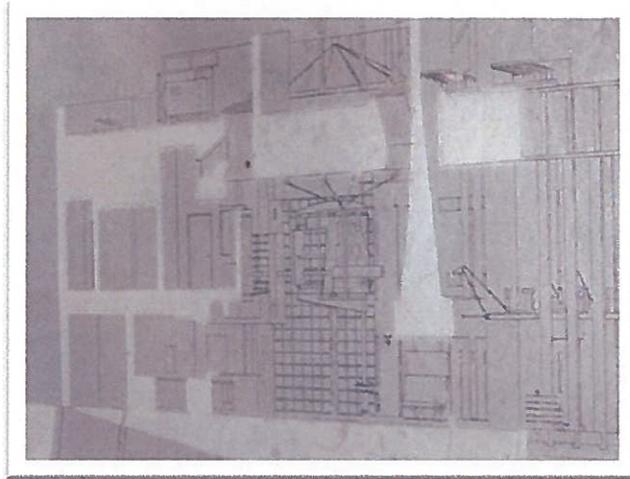
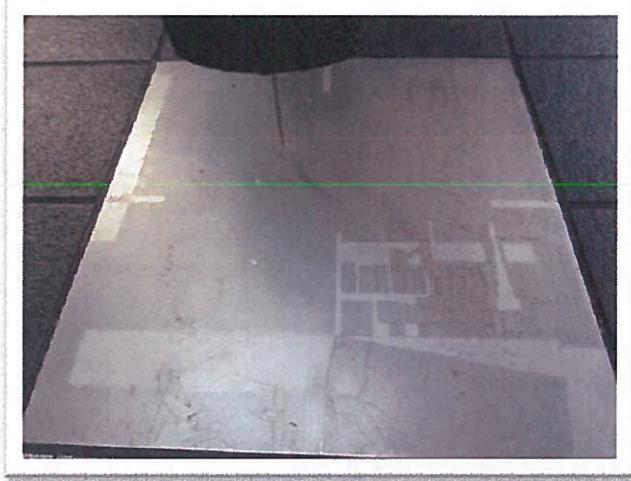


PHOTO - 24: Etched stainless steel plate details of orrery

EPHEMERAL MATERIAL

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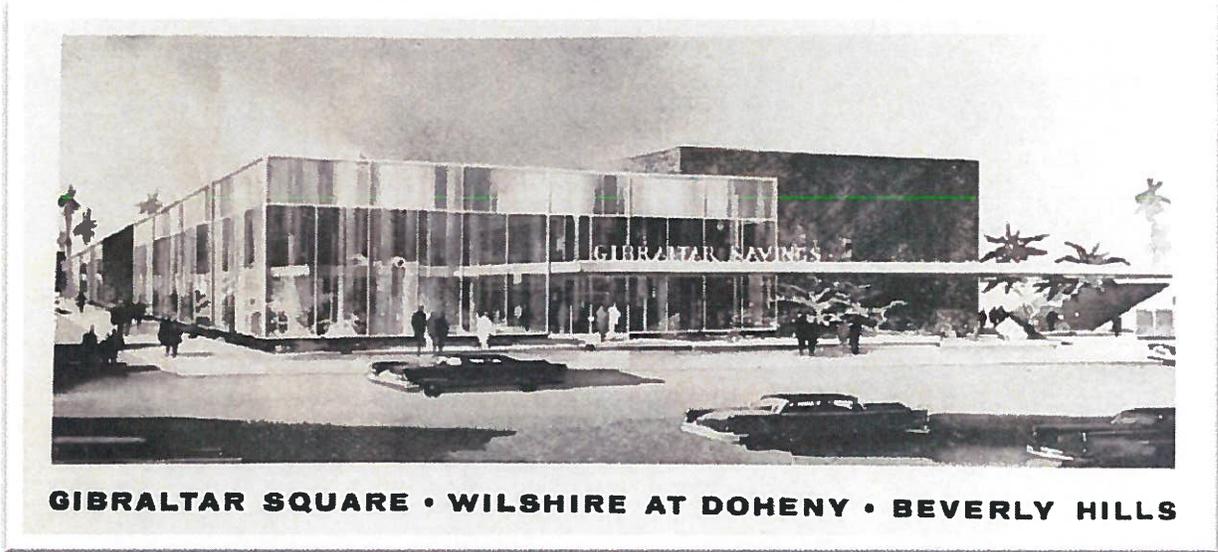


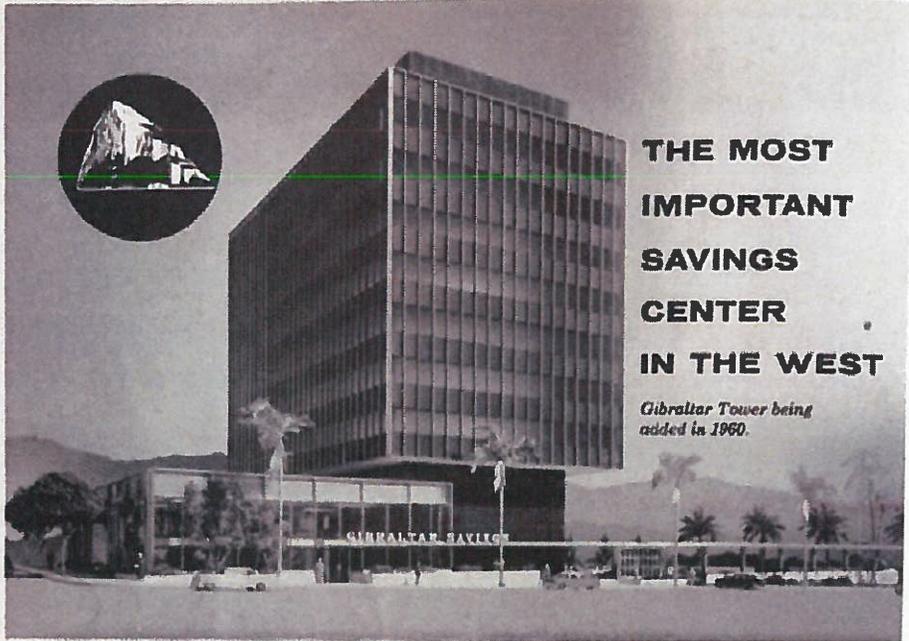
PHOTO - 1: Artist rendering from advertisement page in Beverly Hills City Directory, 1957.



PHOTO - 2: Context view from Wilshire Boulevard, looking northwest, circa 1960



PHOTO - 3: Gibraltar Plaza rendering (advertisement page from Beverly Hills City Directory, 1959).



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IMPORTANT
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*Gibraltar Tower being
added in 1960.*

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Interest paid quarterly.*
- *Each account insured to \$10,000 by
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GIBRALTAR SAVINGS AND LOAN ASSOCIATION
of Beverly Hills

BRadshaw 2-9111 · CRestview 4-6981

PHOTO - 4: Full advertisement page from Beverly Hills City Directory, 1959.

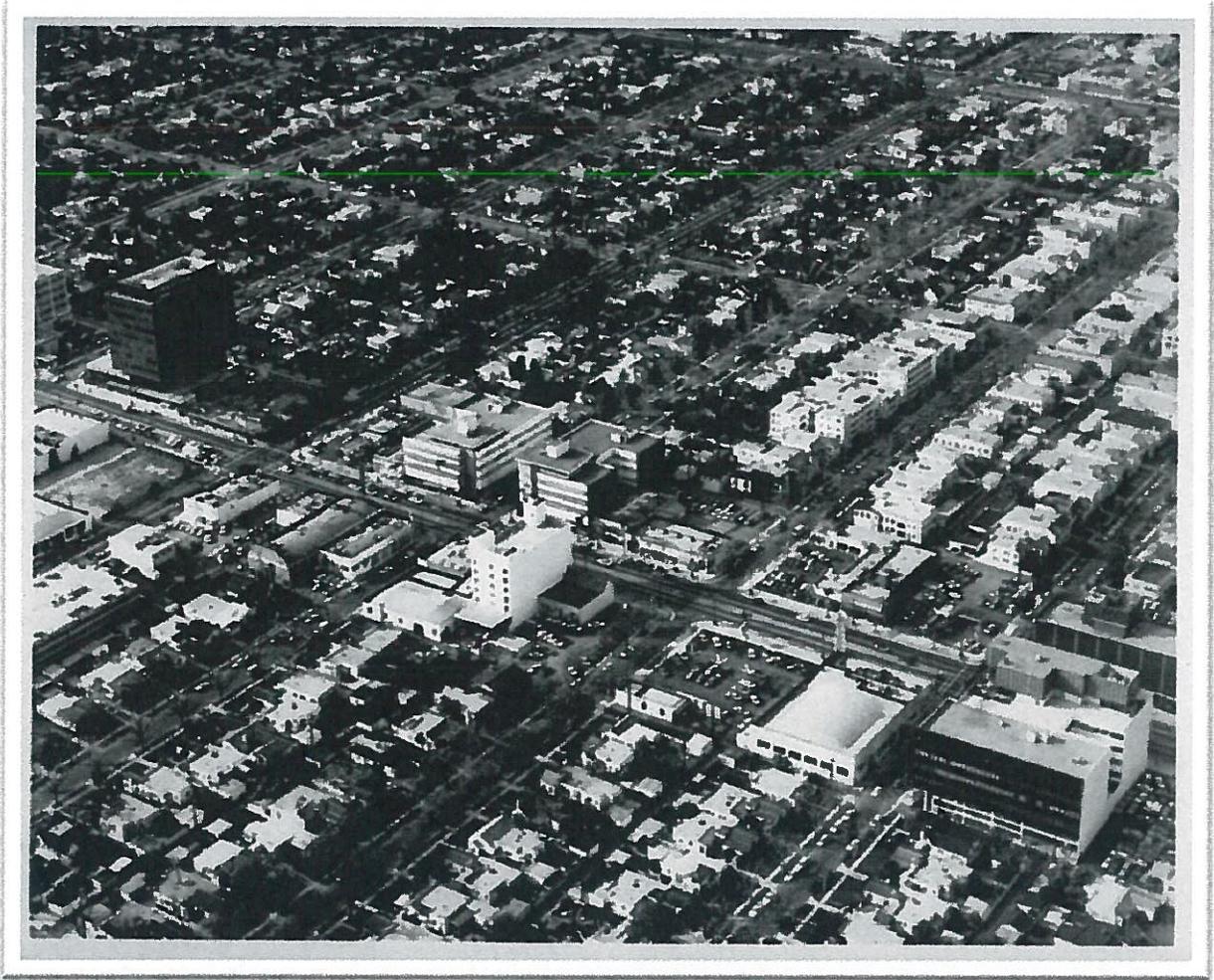
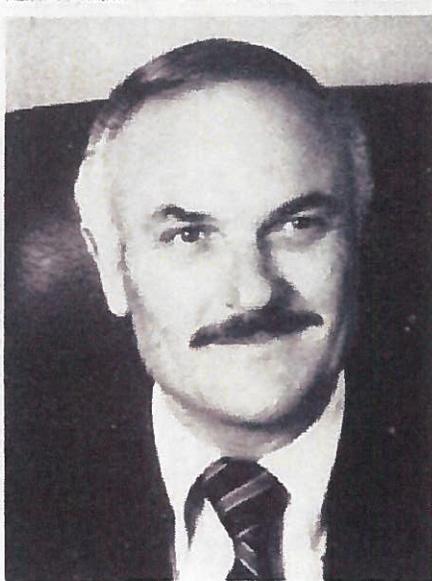
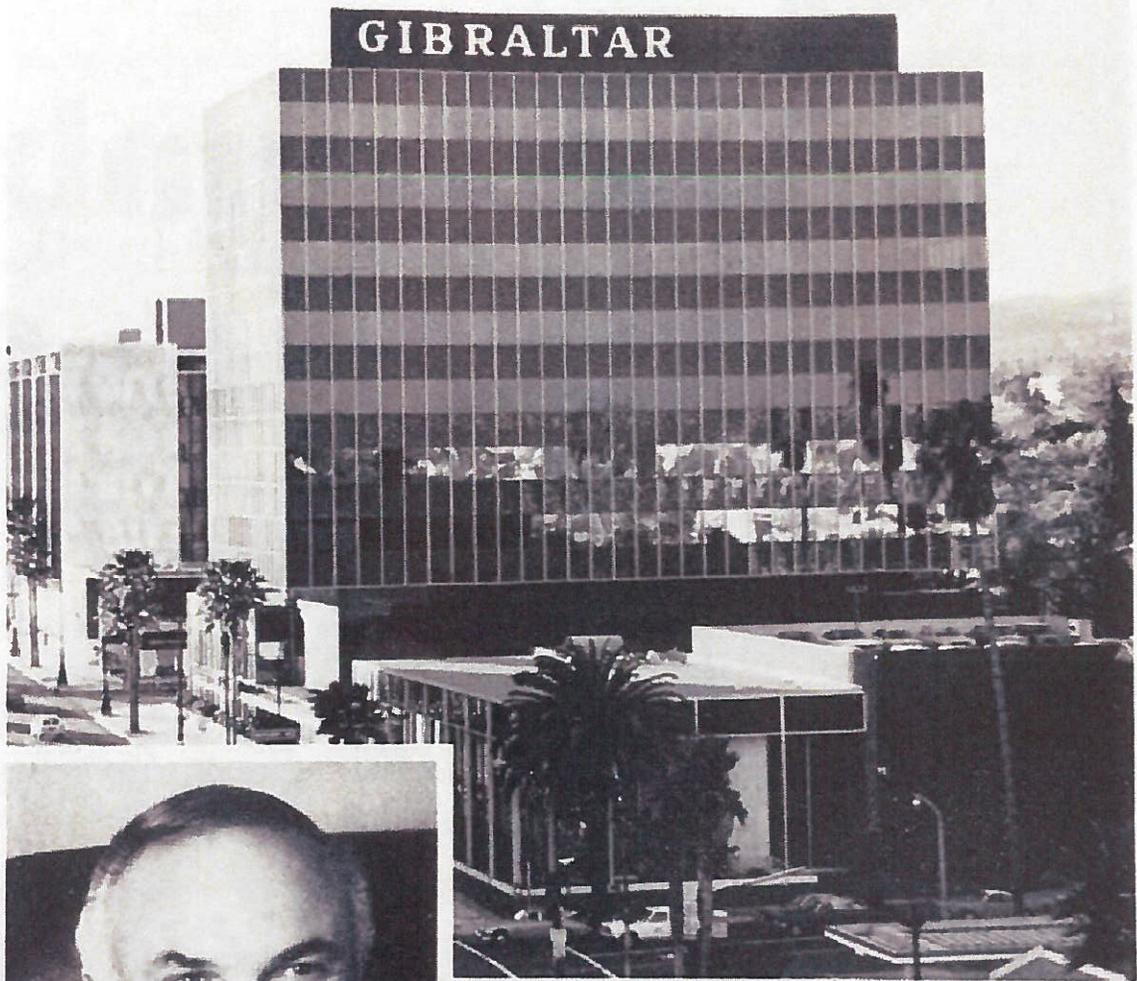


PHOTO - 5: Aerial view of Wilshire Boulevard with subject property at left, circa 1961.



Gibraltar Square
9111 Wilshire at Doheny

Herbert J. Young
Chairman and Chief Executive Officer

PHOTO - 6: Advertisement page from Beverly Hills City Directory, 1970.



PHOTO - 7: Southeast corner of property (Beverly Hills National Bank), circa 1969.

STARTING TOMORROW, 9 A.M. * JANUARY 2nd THRU 10th

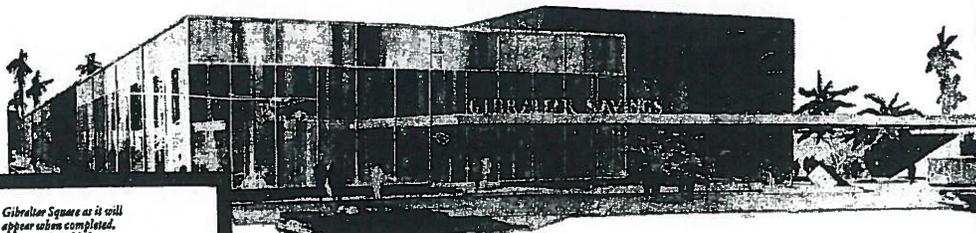
GRAND OPENING!

Gibraltar Savings

invites you to its
 magnificent new home on

GIBRALTAR SQUARE

WILSHIRE AT DOHENY, BEVERLY HILLS



Gibraltar Square as it will appear when completed. Tower to be added in 1959.

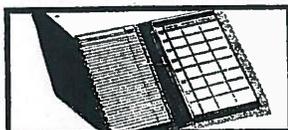


From years of planning to concrete reality... this is our new home. Our dream come true.

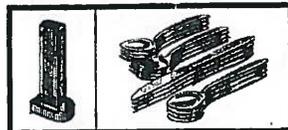
This beautiful building, in the very heart of the Westside financial center, will help us provide the most modern, most convenient, most efficient service. Come, join our celebration of
THE MOST IMPORTANT SAVINGS CENTER IN THE WEST

Start saving today!

BEAUTIFUL GIFTS* FOR NEW ACCOUNTS



FOR ACCOUNTS OF \$100 TO \$1000
 Complete desk secretary... indexed address and phone book, plus daily engagement record and ball pen.



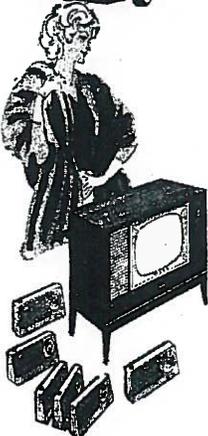
FOR ACCOUNTS OVER \$1000
 Your choice: Stunning "Golden Torch" Table Lighter in rich gleaming brass finish... or complete 16-piece set of Stainless Tableware in smart Castellano design.
 *IMPORTANT: Offer positively ends January 10th.



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 All accounts insured to \$10,000 by U.S. Govt. Agency.

Fun! Gifts! Valuable Prizes!
 Come, share in our Gala Celebration!



FREE! YOU MAY WIN

... One of these wonderful prizes! Nothing to do but sign your name and address on a registration slip. Drawing held Sat., Jan. 10. Winners need not be present.

1959 CHEVROLET IMPALA
 Most wanted car in America!... The glamorous custom convertible with every important accessory. See it at Gibraltar.

LUXURIOUS MINK STOLE
 Elegant, perfectly matched skins in natural Cerulean mink, by one of Beverly Hills' foremost custom furriers, A. I. Lipsy.

RCA COLOR TELEVISION
 Lovely Southbridge model... ultimate in color television, with panoramic FM sound. Handsome console cabinet. Year warranty.

6 TRANSISTOR PORTABLES
 Truly personal pocket-size radio, by RCA, that goes anywhere, plays strong and clear. Lightweight, powerful. Non-break case.

GIFTS FOR ALL

For everyone, unique souvenirs plus our new '59 calendars. For kiddies, toy banks and colorful balloons.

TV STARS in person
 Engineer Bill, Ch. 9 star, Sat., Jan. 3, 1:30-2:30 pm.

Skipper Frank, Ch. 5 favorite, Sat., Jan. 10, 10:30-11:30 am.

REFRESHMENTS

Fresh coffee, delicious punch, cakes and cookies await you in our Community Room.

AMPLE PARKING

Plenty of free parking adjacent to our building. Drive in, our attendants will assist you.

GIBRALTAR SAVINGS and Loan Association

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microfilm.

Late-nighters at Kate Mantilini in Beverly Hills dine under a huge mural depicting boxers in action.

Hot Spots

Kate Mantilini: Late-Night Restaurant

By JEANNINE STEIN, Times Staff Writer

"This restaurant is very much a sign of the times," said John Sedlar of the new restaurant Kate Mantilini. And Sedlar should know—he's the owner of Saint Estephe, a Manhattan Beach restaurant serving cuisine he once described as "post-modern Southwest cooking."

Sedlar sits at the counter of Kate's—as it is referred to by those in the know—on a recent Saturday night around 12:30 a.m. A waiter plunks down a platter of frog legs and Sedlar asks rhetorically, "Now where can you go for frog legs at this time of night? A new day has come to Los Angeles."

Slow Metamorphosis

Sedlar wasn't the only one rhapsodizing about this city's chic eatery *du jour* owned by Marilyn and Harry Lewis of the Hamburger Hamlet chain. (Kate Mantilini was a boxing promoter in the '40s and a close friend of Marilyn's uncle.) Other patrons were equally enthralled as they gobbled up late-night menu items like steak, meatloaf sandwiches on Wonder Bread and hot-fudge sundaes served in a glass. Kate's is now open from 7:30 a.m. to 3 a.m. and plans are in the

works to go to a 24-hour schedule, giving L.A. another much-needed late-night/early morning haunt.

While Kate's was under construction at Wilshire Boulevard and Doheny Drive, it was nothing but a big tease. Passers-by watched its slow metamorphosis from a boring, blocky bank building to a hip restaurant, complete with a huge mural of boxers and a row of wooden booths reminiscent of train compartments (Thom Mayne and Michael Rotundi of Morphosis were the architects). *New York-y* is the term most often used by people to describe the atmosphere, referring to its late hours and its sleek gray, black and white interior.

At 1 a.m. people continue to pour in: men in Hugo Boss suits and a three-day growth of beard, couples dressed to match the interior, women with dyed-black hair and spiky heels. The handsome maitre d' whispers about the entertainment industry big shots who vie for tables.

In walks architect Bernard Zimmerman, designer of Citrus, Michel Richard's new restaurant on Mel-

rose. Wearing a tuxedo, the shirt open and a crimson scarf around his neck, Zimmerman looks as if he just stepped off the conductor's podium.

"I love it—the design, the food, the people," he says as his eyes scan the room. "I want to get a group of architects together to come here on Thursdays to sit around and talk about architecture. There is a shortage of good places like this."

Finishing Flies

Across the room sits New York architect Herman Howard and Toni Sims, a marketing assistant, who are cleaning up the last remnants of apple pie and chocolate pecan pie.

Howard, who was a college classmate of Zimmerman, is also impressed with the surroundings. "Not only do you get a good sense of the people," he says, "but also of the space. Because of the materials used there's a lot of movement in the building. It isn't very warm, but in many ways that's almost inviting to L.A. people."

Kate Mantilini, 910 Wilshire Blvd., Beverly Hills; (213) 278-3699.

Sam Hall Kaplan

AIA Awardees Offer Glimpse of What's In

For a glimpse at what is new in Los Angeles architecture, a good guide usually is the annual design awards of the local chapter of the American Institute of Architects.

But this year, the chapter's architecture jury, composed of three visiting practitioners, gave out just four awards to existing projects in Los Angeles; only three of which can be viewed by the public. Most years, at least a dozen awards are bestowed for the design of local projects.

Still, the three projects that can be seen give an indication of some of the concepts and challenges local architects are struggling with in the design of public buildings during these days of shifting styles.

Winners of a merit award were Michael Rotundi and Thomas Mayne of the firm Morphosis for the design of Kate Mantilini, a diner at 910 Wilshire Blvd., at the northwest corner of Doheny Drive in Beverly Hills. The jury said the design was a "quiet and disciplined statement that then becomes exuberant," and that it was "loyal to the diner as a building type."

□

I would agree. Designed to be "a roadside steak-house for the future," the diner consists of a "new" building within an "old" building, featuring intimate booths as well as an open dining room and a sleek counter.

Decorations include a giant mural of a fight scene and a so-called conceptual orrery—a solar sundial of sorts—that pierces the ceiling and provides the diner with a focal point and conversation piece.

While the building's architecture, when studied, may be a bit too self-conscious and busy, nonetheless the style that emerges is that of a very updated, singular slick diner, a constructivist rendition of a Moderne-styled eatery, cool yet welcoming.

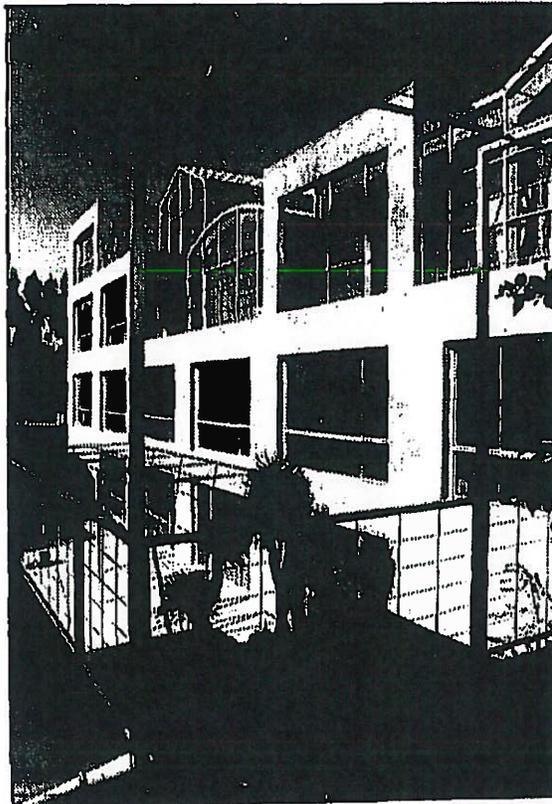
A merit award also went to a small commercial development in Malibu, at 24955 Pacific Coast Highway, designed by the firm of Goldman/Firth Associates. The jury praised the development as "a nice investigation of the building type" and noted that "the stainless-steel appendages are elegant and the ratio of stucco wall to the other materials is carefully balanced."

□

Visiting the development about a mile north of Pepperdine University revealed a sensitively sited, engagingly massed, finished and landscaped two-, three- and four-level complex of offices, woven into what looks like a Modernist-styled clustered village.

Instead of a mini-mall or monolithic slab of offices typical of such developments, the complex is broken up into varying sizes and shapes, lending each office its own entrance and identity.

I found, as did the jury, the varied construction materials to be particularly interesting. The use of galvanized roofing, aluminum wall panels, stainless-steel railings and green-tinted glass meld with the natural concrete pavers, stucco-and-wood beam ceilings. The mix seems at ease and appropriate for the



RANDY LEFFINOWELL / Los Angeles Times

View of courtyard from second level of award-winning commercial development in Malibu.

coast-highway setting. The total should interest architecture buffs.

The third accessible project that the jury cited was a mixed commercial and residential structure at 8981 Sunset Blvd., designed by Charles Lagreco and the Architectural Collective. Awarding it a citation, the jury declared that the building "comes to grips with complex constraints and mixed uses" and "drops down-scale to residential successfully."

While there is no doubt that the design was a difficult one—combining apartments and offices on a tight site edging a busy major street—it is my opinion after visiting the project several times that the solution is not very neighborly. The massing, composition and finishing is too busy and the Sunset Boulevard frontage at the pedestrian level awkward.

But this is a building type that most likely will become more prevalent as Los Angeles becomes more urban, and it deserves to be seen by those interested in architecture as an attempt at a prototype. Second opinions are always welcome.

For the record, top honors in the awards program went to a small guest house on an estate on a lake in Wyzata, Minn., and an, as of yet, unbuilt residential remodel in Santa Monica, designed respectively by Frank O. Gehry & Associates and Morphosis.

The jury, composed of architects Thomas Beeby, Henry Cobb and Jorge Silvetti, also gave out awards for a restaurant in Kobe, Japan, designed by the Gehry office; plans for a town center outside of Honolulu, by Pereira Associates; another yet-to-be-built project in Santa Monica, this one a retail and commercial development by Kanner Associates; and an artist's studio in Venice by architect Stephen Ehrlich.

OSTASHAY & ASSOCIATES CONSULTING

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LONG BEACH, CA 90801

562.500.9451

EXHIBIT B

Landmark Designation – “Gibraltar Square – Kate Mantilini Building”

9101 – 9111 Wilshire Boulevard

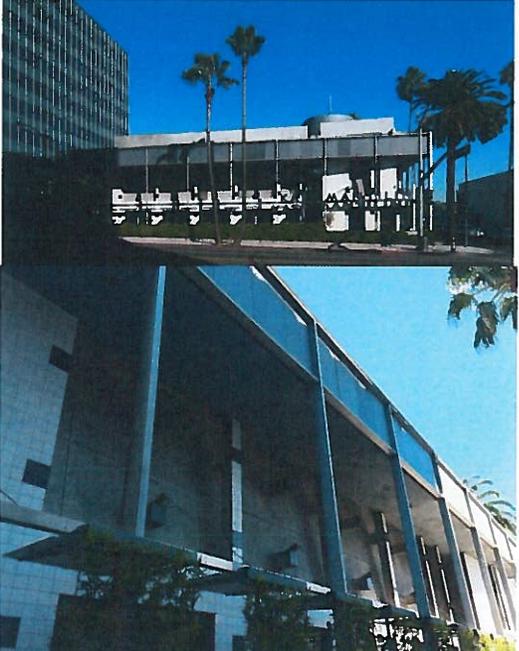
Illustrative Overview of Character-Defining Features

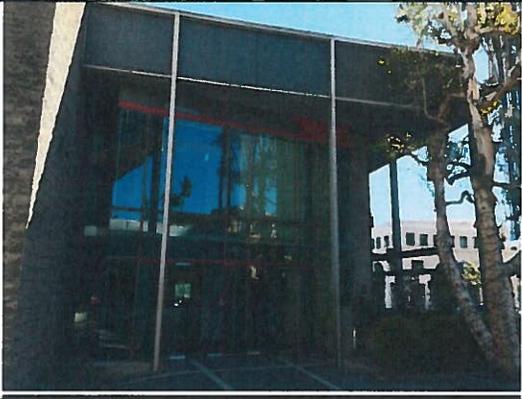
Banking Hall and Tower and Kate Mantilini Restaurant—Exterior Features

Prominent Architectural Exterior Features for Preservation, as noted:

Banking Hall and Tower—Exterior Features	Image
<p><u>Seven-Story Tower:</u></p> <ul style="list-style-type: none">• Prominent location along Wilshire Boulevard on the northeast corner of Oakhurst Drive with three primary elevations (banking hall: north, west and south; tower: east, south and west)• Expressed Steel frame structural System• Cantilever of tower over banking hall and tower base (tower)• Original portion of solid metal canopy along Wilshire Boulevard on south elevation• Flat roofs with no parapet• Porcelain enamel mechanical equipment screen wall on roof• Curtain wall with alternating panels of spandrel and vision glass in two distinct shades of grey, including aluminum brake metal with vertical, horizontal and corner details	

Banking Hall and Tower—Exterior Features	Image
<p><u>Banking Hall and Single –Story Tower Base:</u></p> <ul style="list-style-type: none"> • Modular ground floor bays • Dark Stone cladding in stack bond along the ground floor • High volume single-story appearance • Raised terrazzo planters on south and west elevations with break in middle and at glazed access point (whether functional or non-functional) 	

Kate Mantilini Building - 1986 Architectural Design	Image
<ul style="list-style-type: none"> • Retained elements of original bank (posts and upper wall, both assumed to be remnants of curtain wall glazing) screening layered composition behind. • Flat roof • Asymmetrical composition • Variety of cladding materials • Exposed Steel Structural System • Use of glass blocks 	

Kate Mantilini Building - 1986 Architectural Design	Image
<ul style="list-style-type: none">• Open metal canopy with diagonal steel supports on south and east elevations• Hanging metal I-beams with metal support strut cables and integrated lighting fixtures along south elevation outdoor patio dining area;	
<ul style="list-style-type: none">• Angled and floor to ceiling glazed entry wall with steel framing supports and details on west elevation;	
<ul style="list-style-type: none">• Hanging metal I-beam with laser cut address signage at southwest corner of outside patio dining area.	

Kate Mantilini Building - 1986 Architectural Design	Image
<ul style="list-style-type: none">• Raised concrete podium on south and east elevations• Composition and configuration of ceramic tile, natural color stucco, glass on south and east elevations, and glass block set in steel cross set on east elevation	

Landmark Designation – “Gibraltar Square – Kate Mantilini Building”

9101 – 9111 Wilshire Boulevard

Illustrative Overview of Character-Defining Features

Banking Hall and Tower and Kate Mantilini Restaurant—Interior Features

Prominent Architectural Interior Features for Preservation, as noted:

Interior Feature	Image	Location
<ul style="list-style-type: none"> Mural on curved plaster wall, mounted to partially floating wall plane 		<ul style="list-style-type: none"> Maintain in situ. The John Wehrle <i>Knockout</i> mural is to remain visible unless encapsulation is authorized by the Cultural Heritage Commission or City Council pursuant to a certificate of appropriateness.
<ul style="list-style-type: none"> Sculptural Orrery with round skylight, structural framing system, and stainless-steel etched floor panel, including the engaged mezzanine lookout perch and railing 		<ul style="list-style-type: none"> Maintain in situ

Interior Feature	Image	Location
<ul style="list-style-type: none">• Volume and spatial relationship (height, width) of dining hall and west entry foyer area.		<ul style="list-style-type: none">• Dining hall and west entry foyer area



City Council Agenda Report

May 17, 2016

Landmark Designation

9101 – 9111 Wilshire

Gibraltar Square – Kate Mantilini Building

Attachment 2

Cultural Heritage Commission Report and CHC Resolution 48
Recommending Landmark Designation (excluding attachments)



City of Beverly Hills
Planning Division
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Cultural Heritage Commission Report

Meeting Date: April 6, 2016

Subject: **Gibraltar Square / Kate Mantilini Building, 9101 – 9111 Wilshire Boulevard**
Landmark Nomination Proceedings for Inclusion onto the Local Register of Historic Properties Located at 9101 – 9111 Wilshire Boulevard

Project Applicant: Commission-Initiated

Recommendation: Adopt a Resolution Recommending that the City Council Designate the Property at 9101 – 9111 Wilshire Boulevard as a Local Landmark

REPORT SUMMARY

The property located at 9101 – 9111 Wilshire Boulevard has been assessed for its eligibility for designation as a local landmark by the City's historic consultant, Ostashay & Associates Consulting, and peer reviewed by the property owner's historic consultant, Chattel, Inc. The Landmark Assessment and Evaluation Report provide the background and findings to justify the property's eligibility under Landmark Designation Criteria (Section 10-3-3212) of the 2012 City of Beverly Hills Historic Preservation Ordinance, to which the property is subject. A revised Historic Preservation Ordinance (Ord. 15-O-2682) was adopted on July 21, 2015. Pursuant to the provisions of Ordinance 15-O-2682, the landmark designation of the subject property is subject to Ordinance 12-O-2617. Following the Cultural Heritage Commission's direction, City staff and a Subcommittee of the Cultural Heritage Commission have reviewed and preliminarily concluded a listing of the character-defining features of the historically significant buildings at the site, as referenced above, and this listing has been included in the resolution for the historic designation of the subject property. A draft resolution recommending that the City Council designate the property at 9101 – 9111 Wilshire Boulevard as a Local Landmark on the Local Register of Historic Properties is provided as an attachment (Attachment 1) for the Commission's consideration.

BACKGROUND

At its Special Meeting on June 3, 2014, the Cultural Heritage Commission (CHC) initiated nomination proceedings for the property at 9101 – 9111 Wilshire to be included on the Local Register of Historic Properties. The property was assessed for eligibility as a local landmark by the City's historic consultant, Jan Ostashay of Ostashay & Associates Consulting, and found to be eligible for listing in a landmark assessment report dated October 2014.

The project was considered by the Cultural Heritage Commission (CHC) during the following dates:

- June 3, 2014: CHC initiated landmark proceedings for the subject property

Attachment(s):
1. Resolution, including Landmark Assessment Report as an exhibit

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- October 14, 2014: CHC considered a landmark assessment report but continued the matter to allow for further assessment to be conducted by the ownership team
- February 11, 2015: CHC continued the matter at the request of property ownership due to pending policy and code changes to the City's Historic Preservation Ordinance
- July 8, 2015: CHC continued the matter at the request of property ownership
- October 14, 2015: CHC considered Ostashay's Landmark Assessment Report and property ownership's peer review report by Chattel, Inc. CHC continues the matter to allow property ownership to meet with City staff, consultant, and Chair Greer to examine character-defining features in greater depth.
- January 13, 2016: CHC considered landmark nomination of the property with character-defining features (mostly exterior) specified and tentatively agreed upon and supported by City representatives and property ownership representatives. CHC continued the matter and directed staff to examine the interior of the Kate Mantilini building, create a list of character-defining features of this interior space, and to continue to work with property ownership and a subcommittee consisting of Chair Greer and Commissioner Waldow.

Subsequent to the meeting of January 13, 2016, the City and applicant teams, pursuant to the direction from the Cultural Heritage Commission, worked to more clearly define the character-defining features on the interior of the Kate Mantilini restaurant space. Staff also conducted an on-site meeting with the property owner's representatives and the designated CHC subcommittee, consisting of Chair Greer and Commissioner Waldow. In addition, Staff met with the 1985 project architect to review original project plans and to preliminarily discuss important features of the building and the underlying design intent of these architectural components.

DISCUSSION

Prior to the January 13, 2016 CHC meeting, the two teams were generally able to reach consensus that the two historically significant buildings on site are the Gibraltar Square banking hall and tower and the Kate Mantilini building, along with an agreed-upon list of character-defining features that pertained mostly to the exterior of the buildings. Based on the CHC's direction at the January 13, 2016 meeting, this list has been expanded to include significant interior features as well. These were identified at an on-site meeting consisting of the CHC subcommittee, City staff, and property ownership representatives in March of 2016.

In summary, the interior features identified as character-defining include:

Interior Visual Aspects:

- Painted mural by John Wehrle entitled Knockout on curved cement plastered wall (partially floating) above dining counter area;
- Conceptual sculptural orrery with round skylight, structural framing, stylus, and stainless steel etched floor panel, including engaged mezzanine level gang plank (lookout perch) and railing;



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- Steel beam and concrete column structural framing system at west entry foyer;
- Steel structural framing system with vertical beam at glass block wall (east interior elevation);
- Sculptural metal door handles on west and south elevations;
- Stand-alone metal telephone booth at west entry foyer (to be maintained for relocation to a public area);
- Floor to ceiling proscenium-like wall planes (poché walls with large recessed niches) along south and west sides of dining hall area;
- Metal coat rack hooks with paduk wood dowels attached onto proscenium wall planes (poché walls) set between recessed booth areas (a sampling of 2-3 shall be retained for re-use in a public area);
- Volume and spatial relationship (height, width) of dining hall and west entry foyer area.

The comprehensive list of features, for both historic buildings' visual aspects, overall (interior and exterior) is presented for the Commission's consideration in Section 9 ("Particular Characteristics Justifying Landmark Designation That Should be Preserved") of the draft Resolution (Attachment 1). Accordingly, Ostashay & Associates Consulting revised the Landmark Assessment Report [dated October 2014, rev. April 2016] (Exhibit A to Attachment 1) to ensure that the report reflected the significance of the interior features. For further clarity now and in the future, staff created a table of all of the features accompanied by representative photographs (Exhibit B to Attachment 1).

The nomination is now before the Cultural Heritage Commission with a resolution recommending that the City Council designate the "Gibraltar Square - Kate Mantilini" property at 9101 - 9111 Wilshire Boulevard, to be included on the Local Register of Historic Properties as a Local Landmark.

ENVIRONMENTAL ASSESSMENT

Designation of the "Gibraltar Square - Kate Mantilini Building" property at 9101 - 9111 Wilshire Boulevard in Beverly Hills as a local historic landmark was assessed in accordance with the authority and criteria contained in the California Environmental Quality Act (CEQA), the State CEQA Guidelines, and the environmental regulations of the City. It has been determined that designation of the "Gibraltar Square - Kate Mantilini Building" property at 9101 - 9111 Wilshire Boulevard will not have a significant environmental impact and is exempt from CEQA pursuant to Sections 15061(b)(3), 15308, and 15331 of Title 14 of the California Code of Regulations. It can be seen with certainty that the designation of the "Gibraltar Square - Kate Mantilini Building" located at 9101 - 9111 Wilshire Boulevard will not have a significant effect on the environment, as no specific development is authorized by this resolution, and any future development proposed pursuant to this resolution will require separate environmental analysis when the details of those proposals are known. Further, designating the "Gibraltar Square - Kate Mantilini



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Building” property at 9101 - 9111 Wilshire Boulevard is an action of the City to protect and preserve an historic resource.

PUBLIC OUTREACH AND NOTIFICATION

On March 25, 2016, the owner of the subject property and owner’s representatives were notified in writing, via mail and e-mail, that the Cultural Heritage Commission would consider Landmark Nomination for the subject property at the Commission meeting on April 6, 2016. As of the date of the publication of this report, no public comments have been received.

GENERAL PLAN CONSISTENCY

Designation of the “Gibraltar Square - Kate Mantilini Building” located at 9101 - 9111 Wilshire Boulevard as a local historic landmark is consistent with the objectives, principles, and standards of the General Plan. General Plan Policy HP 1.3 – “Promote National, State, and Local Designation of Historic Resources”, emphasizes the establishment of programs which encourage the nomination of historic landmarks.

RECOMMENDATION

Staff recommends that the Cultural Heritage Commission adopt the attached resolution approving the local Landmark Nomination for the “Gibraltar Square - Kate Mantilini Building” property at 9101 - 9111 Wilshire Boulevard, Beverly Hills and forward the recommendation to the City Council for approval.

NEXT STEPS

Should the Cultural Heritage Commission act to recommend landmark designation of the property, staff will forward the Commission’s recommendation to the City Council to designate the “Gibraltar Square - Kate Mantilini Building” property at 9101 - 9111 Wilshire Boulevard as a Local Landmark.

Report Reviewed by:

A handwritten signature in black ink, appearing to read "Ryan Gohlich".

Ryan Gohlich, AICP

Assistant Director of Community Development / City Planner

RESOLUTION NO. CHC 48

A RESOLUTION OF THE CULTURAL HERITAGE COMMISSION OF THE CITY OF BEVERLY HILLS RECOMMENDING THE CITY COUNCIL DESIGNATE THE "GIBRALTAR SQUARE / KATE MANTILINI BUILDING" AT 9101 – 9111 WILSHIRE BOULEVARD, BEVERLY HILLS, AS A LANDMARK INCLUDED ON THE LOCAL REGISTER OF HISTORIC PROPERTIES

Section 1. On January 24, 2012, the City Council adopted Ordinance No. 12-O-2617 establishing a historic preservation program and establishing a Local Register of Historic Properties in the City of Beverly Hills. The Ordinance enables the City Council to designate local landmarks and historic districts and to place those properties and geographical areas on the City's Register of Historic Properties.

Section 2. On June 3, 2014, the Cultural Heritage Commission conducted a preliminary consideration of the "Gibraltar Square / Kate Mantilini Building," located on the property at 9101 – 9111 Wilshire Boulevard in Beverly Hills, pursuant to Section 10-3-3215A (Landmark or Historic District Designation Procedures) of the Beverly Hills Municipal Code, and concluded that the "Gibraltar Square / Kate Mantilini Building" warranted formal consideration by the Commission for inclusion onto the Local Register of Historic Properties.

Section 3. On July 8, 2015, the Cultural Heritage Commission considered a *Landmark Assessment and Evaluation Report* for the "Gibraltar Square / Kate Mantilini Building" and other evidence provided during the proceedings, and at the request of the property

owners' representative, continued the matter in order to allow the ownership team the opportunity to complete its own historic and conditions assessment of the full property.

Section 4. On October 14, 2015, the Cultural Heritage Commission considered a *Landmark Assessment and Evaluation Report* for the "Gibraltar Square / Kate Mantilini Building," a draft Peer Review Memorandum by Chattel, Inc., and other evidence provided during the proceedings, and at the request of the property owner's representative, continued the matter in order to allow the ownership team the opportunity to meet with City staff to discuss the character-defining features of the property.

Section 5. Between the Cultural Heritage Commission's October 14, 2015, and January 13, 2016 meetings, the property owner's representatives, City staff, and historical consultants for both teams met on multiple occasions to conduct site visits and to discuss the character-defining features of the property. On January 13, 2016, the Cultural Heritage Commission continued the project and directed staff to further examine the eligibility of interior features of the Kate Mantilini Building. On March 15, 2016, City staff, the CHC subcommittee, and the property owner's representatives convened on site to view the interior of the Kate Mantilini Building.

Section 6. On April 6, 2016, the Cultural Heritage Commission considered a *Landmark Assessment and Evaluation Report* for "Gibraltar Square / Kate Mantilini Building" by Jan Ostashay of Ostashay & Associates Consulting, incorporated herein as Exhibit A, and other evidence provided during the proceedings and moved to nominate the "Gibraltar Square / Kate Mantilini Building" as a Local Landmark. The Commission based its action on the findings of fact and reasons listed in the *Landmark Assessment and Evaluation Report* by Ostashay and

Associates Consulting and other evidence. The final character-defining features to be preserved for the Gibraltar Square / Kate Mantilini Building are itemized in Section 9 of this resolution. For illustrative purposes only, a table of photos and descriptions of the list of character-defining features is attached hereto as Exhibit B, which is incorporated herein by reference.

Section 7. BACKGROUND. Originally referred to as Gibraltar Square, the subject property is located just east of Beverly Hills' commercial triangle district and abuts residential housing stock to the immediate north and commercial property to the east, west, and south. The improvements of the property sit on six tied lots that each measure 50 feet by roughly 140 feet, and a vacated north-south alley that measures 20 feet by approximately 140 feet. The property occupies the entire block along Wilshire Boulevard between North Oakhurst Drive and North Doheny Drive.

The subject property consists of a single large, rectangular shape parcel with multiple buildings and a parking structure that were erected in several phases. The first phase of construction on the site was undertaken in 1958 when the architectural firm of William Pereira and Charles Luckman designed a one-story office building for the west half of the parcel to serve as the main branch of Gibraltar Savings and Loan. The site was called Gibraltar Square, as it served as the headquarters for the company. The second phase of construction occurred in 1968 when architect Maxwell Starkman and Associates was hired to design a one-story bank building on the parcel's southeast corner for Beverly Hills National Bank and a multi-story parking structure behind the bank on the northeast corner to serve the entire complex. In later years, in the third and final phase of construction, architects Thom Mayne and Michael Rotondi of Morphosis redesigned the 1968 bank building into the Kate Mantilini restaurant (1985-86).

Located along the north side of Wilshire Boulevard amongst the larger commercial chain-banking institutions along this busy thoroughfare, the Gibraltar Savings and Loan building was constructed in 1958 as their main branch with a seven-story office tower erected one year later in 1959. With its large surface parking lot located on the east half of the parcel fronted by an extended canopy, the entire complex was known as Gibraltar Square. The overall composition of the original Miesian style building consists of various projecting and recessed horizontal and vertical rectilinear volumes elegantly arranged so that each element is distinct in color and prominence.

Rectangular in plan, the original one-story Gibraltar Savings branch office and the seven-story office tower occupies the west half of the parcel. Both are of steel-frame construction with non-load bearing glass curtain walls. The one-story Gibraltar Savings branch building at the west end of the parcel is capped by a flat roof with aluminum framed plate glass windows on the south (front, primary), west, and north elevations. Grey-colored metal enamel spandrels are above the windows on all three sides. The six bays of this building fronting Wilshire Boulevard are glazed while the bays facing North Oakhurst Drive are interrupted by a large section of polished black granite stone cladding. The same granite cladding covers the exterior surfaces of the raised portion below the cantilever tower and the recessed main entrance area near the center of the property facing Wilshire Boulevard.

A flat cantilevered canopy with metal fascia shelters the south-facing former savings and loan office's main entrance and extends the length of the building east to the recessed entrance area for the tower. Historic photographs document that this canopy continued east to North Doheny Drive sheltering the length of the sidewalk. At one time the institution's name, "GIBRALTAR SAVINGS," fronted the canopy's edge above the glazed double door entrance

in large channel letters, but has since been removed. North of the canopy, behind a terrazzo wall enclosing the east half of the property, was a surface parking lot. This entire area was later replaced with the bank building and parking structure erected in 1968. White terrazzo planters filled with lush landscaping run the length of the primary elevation with an opening for the glazed, metal-framed Gibraltar Savings branch office entrance (the original main entry into the bank). The planters round the building's southwest and southeast corners.

Unlike the branch office portion that extends to the sidewalk, the seven-story office tower's black granite base is set back from the property line such that the tower dramatically cantilevers over all four sides of the one-story bank building. The rectangular tower itself, erected in 1959, is also Miesian in style consisting of a distinctive repetitive curtain wall grid of tinted grey vision glazing and aluminum brake metal framed mullions and rails with dark grey enamel spandrels between each floor. On the flat roof a recessed porcelain enamel screen conceals the office tower's mechanical equipment. The name "GIBRALTAR" once appeared on the screen's east and west sides, but has since been removed. The 'ghost' of the original signage is still visually evident from the street.

The one-story International Style Beverly Hills National Bank building constructed in 1968 at the southeast corner of the parcel was designed to complement the one-story Gibraltar Savings branch office erected ten years earlier at the opposite corner fronting Wilshire Boulevard. Situated at the property line abutting the sidewalk, both utilize a similar arrangement of bays with enamel panels at the roofline. Rectangular in plan with a flat roof, historic photographs reveal that the bank's south and east elevations featured metal-framed floor-to-ceiling plate glass windows prior to the bank's remodel in 1985. Unlike the Gibraltar Savings branch office, the Beverly Hills National Bank building's windows were set back

beneath the roof, which was supported by slender metal posts set upon a full-width concrete plinth. A large Beverly Hills National Bank sign once rose from the roof near the bank's southeast corner.

Directly north of and behind the bank wing is a large parking structure also erected in 1968 to serve the entire complex. Rectangular in plan and utilitarian in design, it is constructed of reinforced concrete and textured concrete block. A metal screen on north and east elevations conceal openings on several floors. The office tower lobby opens into the west end of the parking structure with the latter's main vehicular egress on the north elevation facing a rear alley.

The Beverly Hills National Bank building was redesigned and converted to the Kate Mantilini restaurant following the bank's closure in 1985. This re-design of the building resulted in the replacement of the plate glass windows with a complex arrangement of rectangular openings; cladding of glazed tiles, textured stucco, and metal panels; and a projecting metal framework supported by triangular steel rods. Glass blocks provided a light source on the east (side) elevation. Planters with shrubs and clinging vines on metal screens front the concrete plinth on the Wilshire Boulevard-facing elevation. In contrast with the south (front) and east elevations, the restaurant's west-facing entrance – angled slightly inward toward the street – is entirely glazed with thin metal mullions. A prominent recessed parapet was added to the flat roof that conceals air-handling equipment; a round opening with its own parapet and projecting fin detail serves as a skylight and large stylized sundial (this distinct roof top element is connected to a mechanical orrery sculpture located within the building). The interior of the bank was gutted and replaced by a warren of dining booths within a projecting wall of stacked rectangular openings that give the space a post-modern design flair.

An open kitchen fronted by a wide counter with attached metal stools is opposite the booths. Above the counter is a full-width color mural of a boxing match titled *Knockout* painted by noted American artist John Wehrle and dated 1986. In addition to the mural, a thin floor to ceiling sculptural orrery that is topped by the rooftop fin-like sundial is situated at the east end of the interior restaurant space.

Section 8. FINDINGS. Pursuant to the City of Beverly Hills Historic Preservation Ordinance (Ordinance No. 12-O-2617, adopted January 24, 2012¹), the “Gibraltar Square / Kate Mantilini Building” satisfies the necessary requirements for designation as a local landmark.

The “Gibraltar Square / Kate Mantilini Building” is eligible under "significance" criterion 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.* The subject property was originally designed and built as a monumental symbol of the prosperity of Beverly Hills as represented by the Gibraltar Savings and Loan building, a local financial institution that had attained great and growing success in the community since its founding there in the early 1920s. In 1958, the financial institution demonstrated its commitment to the City by commissioning Gibraltar Square, which occupied an entire block in the heart of Beverly Hills’ commercial district along Wilshire Boulevard. On this site they built a monument to modernity, a sprawling financial center and office tower

that reflected the strength and security of the institution. Designed by the prominent Los Angeles-based architectural firm of Pereira and Luckman, the sophisticated edifice was inspired by the ultra-modern high-rises then appearing along Park Avenue in Manhattan. The new building would be among the first Miesian style high-rise office buildings constructed in Beverly Hills, exemplifying Gibraltar Savings' significant contributions to the broad economic and architectural history of the local community. These contributions are physically manifested and exemplified in the subject property's monumentality near the City's commercial core, sophisticated Miesian architectural style, and superb execution of design, in addition to its general function and use as a financial institution and office tower. In addition, the Kate Mantilini restaurant, created in 1985-86 by Thom Mayne and Michael Rotondi of Morphosis upon the structural framework of the 1968 Beverly Hills National Bank, exemplifies significant contributions to the post-modern era of Beverly Hills' varied and unique architectural history. Specifically, the restaurant manifests the ingenuity of designers Mayne and Rotondi's architectural practice of the mid-1980s, reinforced by the positive critical acclaim at the time of the restaurant's completion both for its design and as a symbol of the City's vitality. Therefore, upon review and consideration the subject property possesses exceptional significance and satisfies this criterion.

The "Gibraltar Square / Kate Mantilini Building" is eligible under "significance" criterion A.3. *The property embodies the distinctive characteristics of a style, type, period, or method of construction.* Executed with sophistication and grace, the 1958-59 portion of the

¹ A revised Historic Preservation Ordinance (Ord. 15-O-2682) was adopted on July 21, 2015. Pursuant to the provisions of Ordinance 15-O-2682, landmark designation proceedings of the subject property are subject to

subject property follows the key design precepts associated with the Miesian architectural style as applied to a high-rise office building. The original building incorporates the style's signature design elements including a steel skeleton; a symmetrical, repetitive, modular pattern of bays established by the structural frame; a high-rise office tower cantilevered over a black granite pedestal; and exterior sheathing of tinted grey glazing and enameled grey spandrels framed by aluminum brake metal mullions, rails, and corner members. From a distance, the effect is of a continuous grid-like skin, or curtain wall, floating above a recessed base, a design consistent with Miesian design precepts. Today, these elements are still evident. The subject Gibraltar Savings and Loan building embodies the distinctive characteristics of a true Miesian style glass curtain wall office building in Beverly Hills. In addition, the former Kate Mantilini restaurant meets the criterion for possessing exceptional significance as a superb example of the mid-1980s postmodern eclectic work of Thom Mayne and Michael Rotondi of Morphosis that was critically honored upon its completion. Potentially defined as "postmodern eclectic," the interior of the restaurant building also features a projecting wall of stacked rectangular openings that might be considered indicative of the postmodern style. Based upon the embodiment of distinctive Miesian characteristics of the 1958-59 Gibraltar Square improvement and the eclectic and unique postmodern style of the Kate Mantilini restaurant, the subject property satisfies this criterion.

The "Gibraltar Square / Kate Mantilini Building" is eligible under "significance" criterion 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 team of William Pereira

Ordinance 12-O-2617.

and Charles Luckman were principals of one of Southern California's most prominent and highly respected architectural firms during the eight years of their partnership. From 1950 to 1958, they were responsible for designing numerous celebrated buildings including CBS Television City, the Disneyland Hotel, Union Oil Company (UNOCAL) headquarters, the Los Angeles headquarters of Firestone Tire and Rubber Company, the new campus of the University of California at Santa Barbara, several Robinson's Department Stores, and the master plan for the enlargement and updating of the Los Angeles International Airport. Pereira and Luckman, together and individually, are included in the City's List of Master Architects. Maxwell Starkman, who designed the 1968 Beverly Hills National Bank and parking structure on the subject parcel, was a prolific architect whose firm was responsible for more than 20,000 single-family homes and thousands of apartment projects. He also pioneered early shopping centers and went on to design luxury condominiums, hotels, mixed-use projects, and noted office buildings throughout the southland. Starkman is also included in the City's List of Master Architects; however, the building associated with him under this assessment has been significantly modified and no longer reflects his original design intent. And although Victor Gruen Associates is included on the City's List of Master Architects, evidence suggests that his firm was only responsible for supervising the construction of the 1959 Gibraltar Savings office tower previously designed by Pereira and Luckman. Additionally, the former Kate Mantilini restaurant is the early postmodern eclectic work of Thom Mayne and Michael Rotondi of Morphosis, who met the criteria at the time of original landmark evaluation in October 2014 and who (both individuals and the firm) were added to the List of Local Master Architects in on October 14, 2015. Mayne is considered among the world's finest modern architects having received the field's highest honor, the Pritzker Prize, in 2005. Rotondi, who was awarded the

AIA Gold Medal in 2009, is regarded as one of Southern California's most influential architects as the director of SCI-ARC for 10 years. In consideration of the subject property's association with William Pereira and Charles Luckman, and Thom Mayne, Michael Rotondi, and Morphosis, this significance criterion is satisfied.

The "Gibraltar Square / Kate Mantilini Building" is eligible under "significance" criterion B, *the property retains integrity from its period of significance*. The property has two periods of significance. For its association with the Post-World War II economic and architectural history of the City and its embodiment of the distinctive characteristics of the Miesian style its period of significance is 1957-59 (when the original Gibraltar Savings and Loan building was completed). The extent of intact original features and remaining historic fabric associated with the original Gibraltar Savings and Loan and office tower as a Miesian-inspired office building from the late 1950s is remarkable. Overall, the exterior appearance of the original building indicates a high degree of integrity in terms of location, design, setting, materials, workmanship, and association from its period of significance.

For its association with Morphosis architects Thom Mayne and Michael Rotondi when they uniquely and distinctively redesigned the former Beverly Hills National Bank building into the Kate Mantilini restaurant in 1985-1986. The restaurant building's integrity of location, design, setting, materials, workmanship, and association remains high despite its closure in 2014. As a result, Kate Mantilini's retains sufficient integrity from its 1986 period of significance to convey its architectural and artistic importance. Therefore, the property satisfies this criterion.

The “Gibraltar Square / Kate Mantilini Building” is eligible under “significance” criterion C *the property has historic value*. Because of the property’s historical and architectural merit, aesthetic values, and association with master architects William Pereira, Charles Luckman, Thom Mayne and Michael Rotondi the site is considered to have significant historic value to the local community. Therefore, the property satisfies this criterion.

Section 9. PARTICULAR CHARACTERISTICS JUSTIFYING
LANDMARK DESIGNATION THAT SHOULD BE PRESERVED. Use and development of the “Gibraltar Square / Kate Mantilini Building” shall be governed by the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings* (1995) by Weeks and Grimmer (herein referred to as the SOI Standards). These standards and guidelines have been formulated to ensure that any significant adverse changes to the property do not compromise those qualities that justify its listing as a landmark. The key features that should be preserved are as follows.

Banking Hall and Tower Base (1958) and Tower (1959). The west portion of the subject property consists of the banking hall, the tower base and the tower. Although these three components were built in two phases, they are read collectively as a single composition. Two major modifications have occurred, including the added vault (1974) and the altered concourse (1968, 1974); however, neither of these alterations have taken on significance over time.

Overall Visual Aspects:

- Prominent location along Wilshire Boulevard on the northeast corner of Oakhurst

Drive;

- Three components characterized by the repetition of architectural patterns that are grouped collectively and composed as a single building;
- Three primary elevations (banking hall: north, west and south; tower: east, south and west);
- Cantilever of tower over banking hall and tower base (tower);
- High-volume, single-story with appearance of two stories (banking hall and tower base), and seven-story height (tower);
- Flat roofs with no parapet;
- Original portion of solid metal canopy along Wilshire Boulevard on south elevation;
- Porcelain enamel mechanical equipment screen wall on roof (east, west, south, north);
- Curtain wall glazing with vision and spandrel glass in repetitive grid pattern.

Close Range Visual Aspects:

- Aluminum brake metal with vertical (mullions), horizontal (rails) and corner details;
- Natural dark stone cladding in stack bond (west elevation of banking hall and overall tower base);
- Raised terrazzo planters on south and west elevations with break in middle and at glazed access point (whether functional or non-functional);
- Spandrel and vision glass in two distinct shades of grey;
- Aluminum fascia on original portion of ground-floor canopy.

Kate Mantilini Building (1986). The east portion of the subject property consists of the

building of the former Kate Mantilini restaurant and the parking structure. The original bank and parking structure constructed in 1968 are not significant; however, the bank's redesign into Kate Mantilini restaurant in 1986 has taken on significance over time. Some elements of the bank are incorporated into the restaurant space design.

Overall Visual Aspects:

- Prominent location at the northwest corner of Wilshire Boulevard and Doheny Drive;
- Three primary elevations (east, south and west);
- High-volume, single-story with appearance of two stories;
- Flat roof with projecting orrery and associated orrery features;
- Retained elements of original bank (posts and upper wall, both assumed to be remnants of curtain wall glazing) screening layered composition behind.

Close Range Visual Aspects:

- Open metal canopy with diagonal steel supports on south and east elevations;
- Angled and floor to ceiling glazed entry wall with steel framing supports and details on west elevation;
- Asymmetrical fenestration composition on west, south and east elevations;
- Sculptural metal door handles on west and south elevations;
- Composition and configuration of ceramic tile, natural color stucco, glass on south and east elevations, and glass block set in steel cross set on east elevation;
- Raised concrete podium on south and east elevations;
- Hanging metal I-beams with metal support strut cables and integrated lighting fixtures along south elevation outdoor patio dining area;

- Hanging metal I-beam with laser cut address signage at southwest corner of outside patio dining area.

Interior Visual Aspects:

- Painted mural by John Wehrle entitled *Knockout* on curved cement plastered wall (partially floating) above dining counter area;
- Conceptual sculptural orrery with round skylight, structural framing, stylus, and stainless steel etched floor panel, including engaged mezzanine level gang plank (lookout perch) and railing;
- Volume and spatial relationship (height, width) of dining hall and west entry foyer area.

As for the utilitarian parking structure completed in 1968, it does not exhibit sufficient architectural merit under any criteria to warrant designation as a local landmark; it is not considered a contributing feature of the designation.

Section 10. REASONS FOR DESIGNATING “GIBRALTAR SQUARE / KATE MANTILINI BUILDING” AS A LANDMARK. The Cultural Heritage Commission finds that the “Gibraltar Square / Kate Mantilini Building” meets the criteria for designation as a landmark, and that the property warrants designation because the “Gibraltar Square / Kate Mantilini Building” meets the City of Beverly Hills’ criteria for designation as a local landmark, as required in the City’s Historic Preservation Ordinance (Ord. 12-O-2617, Section 10-3-3212).

The property satisfies the requirement of subsection 10-3-3212(A)(1), in that it “exemplifies important elements of the City’s cultural, economic, and architectural history.”

The property exemplifies Gibraltar Savings and Loan's significant contributions to the broad economic and architectural history of the local community. In addition, the Kate Mantilini restaurant, built upon the structural framework of the 1968 Beverly Hills National Bank, exemplifies exceptional and significant contributions to the post-modern architectural history of Beverly Hills by manifesting the creative and unique ingenuity of architects Thom Mayne and Michael Rotondi of Morphosis.

The property 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." The 1958-59 Gibraltar Savings and Loan building with office tower fully embodies the distinguishing features of the Miesian architectural style. In addition, the Kate Mantilini restaurant is an early example of post-modern eclectic design of the mid-1980s as developed by the architectural design firm Morphosis.

Under the requirements of subsection 10-3-3212(A)(4), the Gibraltar Savings and Loan building satisfies this criterion in that it "represent[s] a notable work of a person included on the City's List of Master Architects." The architects responsible for designing the Gibraltar Savings and Loan building with its office tower were William Pereira and Charles Luckman, one of Southern California's most prominent architectural firms during the eight years of their partnership. The former Kate Mantilini restaurant was the work of Thom Mayne and Michael Rotondi of Morphosis. All of these master architects are included in the City's List of Master Architects.

The Gibraltar Square/Kate Mantilini property also satisfies the requirements of subsection 10-3-3212(B) in that it retains sufficient integrity from its periods of significance to convey its historical and architectural significance. Further, the property satisfies BHMC 10-3-

3212 subsection 10-3-3212(C) because of the property's historical associations, high design merit, and association with master architects William Pereira, Charles Luckman, and the Morphosis team of Thom Mayne and Michael Rotondi. Hence, the site is considered to have significant historic value to the local community.

The property referred to as the "Gibraltar Square / Kate Mantilini Building" satisfies the City of Beverly Hills' criteria for designation as a local Landmark, as required in the City's Historic Preservation Ordinance (Ord. 12-O-2617, Section 10-3-3212). It also meets the age, value, and integrity requirements of the Ordinance, and satisfies three of the six Significance criteria (a landmark is only required to meet two). As discussed herein, the site meets Criterion 1 (association with important events), Criterion 3 (embodiment of a particular architectural style), and Criterion 4 (representative works by architects identified on the City's Master Architects List or possesses high artistic and aesthetic value). As a result, the "Gibraltar Square / Kate Mantilini Building" property is recommended for listing as a City of Beverly Hills Landmark.

Section 11. GENERAL GUIDELINES AND STANDARDS FOR FUTURE PROPOSED CHANGES PURSUANT TO THE HISTORIC PRESERVATION ORDINANCE (Section 10-3-3224). The *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings* (1995) by Weeks and Grimmer (herein referred to as the SOI Standards and Guidelines) are incorporated as reference. These standards and guidelines have been formulated to ensure that any significant adverse changes to the property do not compromise those qualities that justify its listing as a landmark. The guidelines and standards are an aid to public and private property owners, and others, formulating plans for

new plantings, constructions, for rehabilitation or alteration of existing landscapes, associated structures, and for site development. The SOI Standards and Guidelines are also designed to be standards which City Staff and the Cultural Heritage Commission shall apply when making decisions about Certificates of Appropriateness as required by the City of Beverly Hills Historic Preservation Ordinance. The location and boundaries of the delineated resource are the property boundaries. As noted in Section 9 of this Resolution, the John Wehrle *Knockout* mural is to remain visible unless encapsulation is authorized by the Cultural Heritage Commission or City Council pursuant to a certificate of appropriateness.

Section 12. ENVIRONMENTAL ANALYSIS. Designation of the “Gibraltar Square / Kate Mantilini Building” as a local historic landmark was assessed in accordance with the authority and criteria contained in the California Environmental Quality Act (CEQA), the State CEQA Guidelines, and the environmental regulations of the City. It has been determined that designation of the “Gibraltar Square / Kate Mantilini Building” would not have a significant environmental impact and is exempt from CEQA pursuant to Sections 15061(b)(3), 15308, and 15331 of Title 14 of the California Code of Regulations. It can be seen with certainty that there is no possibility that the designation of the “Gibraltar Square / Kate Mantilini Building” may have a significant effect on the environment, as no specific development is authorized by this resolution, and any future development proposed pursuant this resolution will require separate environmental analysis when the details of those proposals are known. Further, designating the “Gibraltar Square / Kate Mantilini Building” is an action of the City to protect and preserve an historic resource.

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Section 13. GENERAL PLAN CONSISTENCY. Designation of the “Gibraltar Square / Kate Mantilini Building” as a local historic landmark is consistent with the objectives, principles, and standards of the General Plan. General Plan Policy "HP 1.3 - Promote National, State, and Local Designation of Historic Resources" encourages the establishment of programs encouraging the nomination of landmarks.

Section 14. The Cultural Heritage Commission hereby recommends that the City Council designate the “Gibraltar Square / Kate Mantilini Building” as a local landmark in the City of Beverly Hills and place the “Gibraltar Square / Kate Mantilini Building” on the City of Beverly Hills Local Register of Historic Properties

Section 15. The record of proceedings for designation of the “Gibraltar Square / Kate Mantilini Building” as a local landmark included on the City's Register of Historic Properties is maintained by the City as part of the official records of the Community Development Department at 455 North Rexford Drive, Beverly Hills, California, 90210.

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Section 16. The Secretary shall certify to the adoption of the Resolution and shall cause the Resolution and his certification to be entered in the Book of Resolutions of the Cultural Heritage Commission of the City.

Adopted: April 6, 2016.



LISA GREER
Chairperson of the Cultural Heritage
Commission of the City of Beverly Hills,
California

ATTEST:


Secretary

APPROVED AS TO FORM:



DAVID M. SNOW
Assistant City Attorney

APPROVED AS TO CONTENT:



RYAN GOHLICH, AICP
Assistant Director of Community
Development/City Planner

Exhibit A – Landmark Assessment and Evaluation Report and Attachments by Ostashay & Associates Consulting, dated October 2014, rev. April 6, 2016

Exhibit B – Illustrative Table of Character-Defining Features

STATE OF CALIFORNIA)
COUNTY OF LOS ANGELES) SS.
CITY OF BEVERLY HILLS)

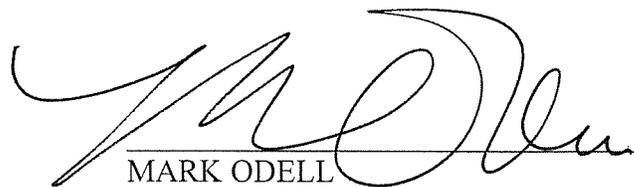
I, MARK ODELL, Secretary of the Cultural Heritage Commission and Urban Designer of the City of Beverly Hills, California, do hereby certify that the foregoing is a true and correct copy of Resolution No. CHC 48 duly passed, approved and adopted by the Cultural Heritage Commission of said City at a meeting of said Commission on April 6, 2016, and thereafter duly signed by the Secretary of the Cultural Heritage Commission, as indicated; and that the Cultural Heritage Commission of the City consists of five (5) members and said Resolution was passed by the following vote of said Commission, to wit:

AYES: Commissioners Beck, Waldow, Furie, Vice Chair Pynoos, Chair Greer.

NOES: None.

ABSTAIN: None.

ABSENT: None.



MARK ODELL
Secretary of the Cultural Heritage
Commission / Urban Designer
City of Beverly Hills, California