

Architect Paul R. Williams began renovation work on the Hotel in the 1940s. He remodeled the Hotel's lobby in 1944 and the cocktail bar in 1945. In 1946, the entrance/exit between the cocktail lounge and the porte cochere were altered with a major extension. Guest rooms were remodeled and redecorated in 1947. The Terrace Room was enlarged and altered that same year, by adding new beams and columns and the ballroom was extended. In 1949, Williams designed a new four-story wing, known as the Crescent Wing, which added 69,400 square feet of space to the Hotel. The Crescent Wing, which was named after the adjacent city street, was built for approximately \$850,000 by contractor C.L. Peck.

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

By the 1990's, decay of the Hotel's structures and the need to once again recapture the hotel's luster as well as historical use, purpose, and level of service had combined to necessitate another significant renovation of the main building. Therefore, at the end of 1992, the entire hotel shut down for over two years while the property underwent rehabilitation. The work included partial removal and reconstruction of the rear wing of the main building due to structural and severe deterioration of materials and spaces. This portion of the building housed the Hotel's infrastructure including the kitchen, heating plant, commissary, and other utilitarian functions. It was rebuilt with new state-of-the-art life-safety, kitchen, central heating and air conditioning plant, and other back-of-the-house facilities. The exterior of the main building was rebuilt "in-kind" in a manner that was compatible to the historic hotel, using similar materials, features, and designs as the original wing. Interior work also included the reconfiguration and enlargement of many guest rooms within the main building, leaving the double loaded corridors with their Paul R. Williams designed entry doors and infamous banana leaf wallpaper adorning the walls. The number of guest rooms in the Hotel was reduced from roughly 253 to fewer than 200, and the lobby, which had been remodeled several times over the years, and the downstairs Crystal Ballroom were redesigned. The famous Polo Lounge, Fountain Coffee Room (Shop), porte cochere, Mission Revival domed bell towers, and pink stucco that clads the main building underwent minor "in-kind" renovation work with all the important character-defining elements of these features and spaces retained and preserved. While much renovation work occurred throughout the main hotel building, the work was monitored by preservation consultants and the City for consistency with the Secretary of the Interior's Standards for Rehabilitation and the Specific Plan developed for the property.

Bungalows

There are approximately 23 bungalows scattered north of the main hotel building. Some are one-story detached, single guest room units while others are two-story structures that house several

guest rooms. Designed in the Mission Revival style they all provide privacy and a home-like atmosphere. Each bungalow has a slightly different layout and features 2 to 6 bedrooms, a central living room with fireplace, patios, kitchens, and multiple bathrooms depending on the unit.

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

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

All of the bungalows have been altered to some degree. Bedrooms have been enlarged in some buildings while skylights have been added in others, non-bearing partition walls have been removed or relocated, bathrooms and kitchens remodeled, and room additions built.

Nonetheless, they all still reflect the Mission Revival style architecture in their design, materials, features, and character; as well as their unique, discreet setting and purpose.

Other Buildings

The construction history of the site obtained from permits and Sanborn maps shows that several structures were built on the hotel site between 1920 and 1984 to house various hotel operations. When the Hotel was originally constructed, it was equipped with its own cold storage plant, power and lighting plant, mechanical repair shop, water coolers, laundry facilities, reinforced concrete garage, tennis courts. However, the Hotel grew in popularity and business and in 1929, the tennis court pavilion was enlarged and dormitory quarters for the guests' help were erected. In 1937, under the new ownership of Hernando Courtright the tennis courts were relocated for the construction of an outdoor, heated swimming pool with cabanas, and the tennis courts were relocated just north of the new pool. In 1941, a bathhouse for the pool was built; while in 1944, a

brick refuse shed was built. A new laundry building was added in 1948. Later changes to the back-of-house portions of the site included the addition of a three level open parking structure for employees in 1962 and a new administration building in 1984. Other changes to the site occurred during the 1992 remodel.

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

Development Summary

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

Architects Associated with the Site

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

Many of the later alterations made to the Hotel, particularly those associated with Paul R. Williams, have assumed significance over time. Paul Revere Williams (1894-1980), was a distinguished architect and African American, who began renovation work on the Hotel in the 1940s. His work is well recognized in the history of southern California, including Beverly Hills. Most of Williams' business came from well-to-do white clients building homes in Los Angeles, Beverly Hills, Hancock Park, Bel Air, Pacific Palisades, San Marino, Flintridge and Pasadena; Williams was African American and one of the first in his generation to gain prominence as an architect. Paul R. Williams designed many homes for Hollywood celebrities, including Frank Sinatra, Cary Grant, Lucille Ball and Desi Arnaz, Lon Cheney, and others. His firm also re-designed the public rooms, restaurant, and bungalows of the Ambassador Hotel in the 1940s. Williams also received design commissions from clients in Hawaii, Canada, Mexico, and South

America. His designs were admired for their “play between the rational and picturesque” wrote architectural historian David Gebhard.

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

EVALUATION OF SIGNIFICANCE

Evaluation Criteria

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

City of Beverly Hills Criteria

The City's Historic Preservation Ordinance (Municipal Code 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.

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

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identity clearly indicated by the retention of characteristics that existed during the property's period of significance. Properties eligible for local landmark designation must meet at least two of the local landmark designation criteria and retain enough of their historic character or appearance to be recognizable as historical resources and to convey the reasons for their historical significance.

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

Historical Significance

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

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

While there have been numerous alterations to the main structure and to the bungalows, most of these changes have not radically or substantially impaired the overall integrity of the site. Several of the alterations made under Courtwright's tenure, including the Paul Williams designed Crescent

Wing, Fountain Coffee Shop, Polo Lounge, Porte Cochere, and use of banana leaf wallpaper are changes that have assumed significance in their own right. Any and all of these changes, however, are outweighed by the integrity of the property's overall design and the property's potent evocation of the Hotel's role, and legacy, as one of the cornerstones in the history of Beverly Hills.

Architectural Description

The Beverly Hills Hotel, a 3-4 story Mission Revival style building located north of Sunset Boulevard at Crescent Drive on a heavily landscaped knoll, was built in two phases. The first and primary portion of the structure is a T shaped building set perpendicular to Sunset Boulevard with the longer end facing east. The main building has pink exterior stucco walls, a tiled hipped roof with gabled dormers and mission-shaped roof parapet wall elements, arched shaped esplanades terminating each wing and accentuating the north and south elevations, and three bell towers at the intersection of the main hotel building's original three wings. The Hotel's entrance, at the intersection of the three original wings has an arcaded entryway and flat roof porte cochere. In 1949, a new four-story wing was added to the east end of the original building and the T shape of the main building became an oddly shaped H. The new wing, known as the Crescent Wing, was designed in the International Style by Paul R. Williams and is of concrete construction with a flat roof and smooth stucco exterior walls. The rectangular shaped wing also features cantilevered balconies with wrought iron railings and large sliding glass doors; metal frame sliding, fixed, and tripartite casement windows; and an enclosed stair well that has the signature "The Beverly Hills Hotel" in large period script font on its south facing wall. In addition to the main building the hotel grounds contain a dozen or so guest bungalows, service structures, arcades, walkways and driveways, and various recreation facilities (i.e. pool, tennis courts, etc.).

Significance Statement

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

More specifically to meeting the City's requirements, the hotel property appears eligible under criterion A.1, for its exceptional contributions as both a hotel and entertainment venue to the social life of the City and southern California region during the first half of the twentieth century. It also

appears eligible for local listing under criterion A.3, for its architectural design, which embodies the distinctive characteristics of a particular property type, a large luxury hotel; and under criterion A.4, since the property represents the work of important creative individuals who are recognized master architects, Elmer Grey and Paul R. Williams.

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

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

In addition, under criterion A.4, the two principal architects of the property, Elmer Grey and Paul R. Williams, represent the top echelon of the architectural community in Los Angeles during their respective periods of active practice. The Beverly Hills Hotel reflects the collective work of both architects, in his own respective period and style, ranging from Elmer Grey's hybrid Mission Revival designed hotel and bungalows to William's mid-century Modern multi-story wing, porte cochere, and coffee shop of the 1940s. The resulting complex is a remarkable cumulative achievement, which is highly representative of architectural design from 1912 until the late 1940s.

The Hotel further satisfies subsection 10-3-3212 A. 6, in that it "is listed or has been formally determined eligible by the National Park Service for listing on the National Register of Historic Places..." because the Hotel has been formally determined eligible for listing on the National Register of Historic Places by the National Park Service.

The Hotel also meets the requirements of subsection 10-3-3212 B, which requires that: "The property retains integrity from its period of significance. The proposed landmark retains integrity of location, design, setting, materials, workmanship, and association. ..." This criterion is met since collectively those structures on the site that date from the property's period of significance (1912-1954) are able to convey its historical significance in terms of its design, workmanship, location, materials, setting, feeling, and association.