

Attachment 3

Resolution

RESOLUTION NO. 12-R-_____

A RESOLUTION OF THE COUNCIL OF THE CITY OF BEVERLY HILLS
DESIGNATING THE BEVERLY HILLS HOTEL AS THE FIRST LOCAL
LANDMARK AND PLACING THE HOTEL ON THE REGISTER OF
HISTORIC PROPERTIES

The Council of the City of Beverly Hills hereby resolves, finds, determines, and declares as follows:

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 April 11, 2012, the owners of the Beverly Hills Hotel (the "Hotel") requested that the City of Beverly Hills designate the Hotel, located at 9641 Sunset Boulevard, as a local historic landmark pursuant to the Historic Preservation Ordinance of the City of Beverly Hills (Article 32 of Chapter 3 of Title 10 of the Beverly Hills Municipal Code; hereafter the "Historic Preservation Ordinance").

Section 3. The Beverly Hills Hotel was the first major building in the City of Beverly Hills. Opening in 1912, the Hotel was constructed as the centerpiece of the new residential community of Beverly Hills and designed to attract tourists and potential residents from the East and Midwest to the beauty and mild climate of southern California. The Hotel was designed by architect Elmer Grey and in 1949 an addition designed by Paul R. Williams was added to the eastern side of the property.

Section 4. On May 23, 2012, the City of Beverly Hills Cultural Heritage Commission conducted a preliminary consideration of the owners' application pursuant to Section 10-3-3215 D. of the Historic Preservation Ordinance, and concluded that the Hotel warranted formal consideration by the Commission.

Section 5. On June 13, 2012, the Cultural Heritage Commission visited the Hotel and held a duly noticed public hearing to formally consider and make a recommendation to the City Council regarding the Beverly Hills Hotel's application for landmark designation.

Section 6. On July 24, 2012, the City Council considered the application for landmark designation along with the recommendation of the Cultural Heritage Commission and adopted this resolution. The City Council based its action on the findings of fact and reasons listed in the *Landmark Assessment Report – Beverly Hills Hotel* conducted by Jan Ostashay of Ostashay Associates Consulting, attached hereto as Exhibit A, and incorporated herein by reference, and other evidence provided during the proceedings.

Section 7. FINDINGS. The City Council hereby finds that Beverly Hills Hotel meets the City's criteria for designation as a local Landmark as required in Section 10-3-3212 of the Historic Preservation Ordinance. The Hotel satisfies the requirement of subsection 10-3-3212 A.1. that the property "[i]s identified with important events in the main currents of national, state, or local history, or directly exemplifies or manifests significant contributions to the broad social, political, cultural, economic, recreational, or architectural history of the nation, state, city, or community" because of the Hotel's exceptional contributions to local history as both a hotel, and as an entertainment venue for social life in the City and in the southern California region during the first half of the twentieth century. The Hotel also satisfies the requirements of subsection 10-3-3212 A.3. in that it "[e]mbodies the distinctive characteristics of a style, type,

period, or method of construction” because of the Hotel’s architectural design, which embodies the distinctive characteristics of a large luxury hotel and represents the work of Elmer Grey and Paul R. Williams who are each important creative individuals recognized as master architects. In addition, the Hotel satisfies subsection 10-3-3212 A.6. , in that it “[i]s listed or has been formally determined eligible by the national park service for listing on the national register of historic places...” because the Hotel has been formally determined eligible for listing on the National Register of Historic Places by the National Park Service.

The Hotel meets the requirements of subsection 10-3-3212 B., which requires that: “The property retains integrity from its period of significance. The proposed landmark retains integrity of location, design, setting, materials, workmanship, and association. ...” This criterion is met because the majority of the structures on the site date from the Hotel’s period of significance which encompasses the period of time between the years 1912 and 1954.

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

Section 8. **PARTICULAR CHARACTERISTICS JUSTIFYING LANDMARK DESIGNATION THAT SHOULD BE PRESERVED.** Use and development of the Beverly Hills Hotel property is governed the Beverly Hills Hotel Specific Plan (the “Specific Plan”). The development standards and criteria of the Specific Plan are “designed to preserve the unique hotel character of the Beverly Hills Hotel Specific Plan Area....” (Specific Plan at p. 5.) The

Specific Plan provides that “[t]he design of all revisions to the Beverly Hills Hotel will identify, preserve and retain the form and detailing of those architectural materials and features that are important in defining the character of the Hotel and the Specific Plan Area.” (Id.) The primary characteristics justifying landmark designation and that should be preserved, as described in the Specific Plan, include, but are not limited to:

- (a) The mission revival architecture and other existing design concepts;
- (b) The bell towers at the main entry;
- (c) The basic forms of the southern and eastern elevations of the main building as shown on Diagram 20 of the Specific Plan;
- (d) The basic forms of the northern elevation of the main building as shown on Diagram 18 of the Specific Plan;
- (e) The appearance of the entry drive from Crescent Drive as shown in Exhibit C of the Specific Plan;
- (f) The Beverly Hills Hotel Sign as shown in Exhibit D of the Specific Plan;
- (g) The pink stucco and tile roofs as shown in Exhibit E of the Specific Plan;
- (h) The character defining elements of the Polo Lounge and the coffee shop as documented in Exhibit F of the Specific Plan;
- (i) The façade of the Hotel; and,
- (j) The unobstructed line of sight between Crescent Drive and the Beverly Hills Hotel Bungalows as documented in Exhibit G of the Specific Plan.

Section 9. REASONS FOR DESIGNATING THE BEVERLY HILLS HOTEL A LANDMARK. The City Council finds that Hotel owner desires to have the property designated

Section 9. REASONS FOR DESIGNATING THE BEVERLY HILLS HOTEL A LANDMARK. The City Council finds that Hotel owner desires to have the property designated as a landmark, that the Hotel meets the criteria for designation as a landmark, and that the Hotel warrants designation because of 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, and because the Hotel embodies the distinctive characteristics of a particular property type, a large luxury hotel, and represents the work of important creative individuals who are recognized master architects, Elmer Grey and Paul R. Williams. Each of the foregoing reasons supports the conclusion that designating the Hotel a landmark is warranted.

Section 10. GENERAL GUIDELINES AND STANDARDS FOR FUTURE PROPOSED CHANGES PURSUANT TO THE BEVERLY HILLS HOTEL SPECIFIC PLAN. Pursuant to Section 10-3-3224 of the Historic Preservation Ordinance, future renovations of the Hotel would be exempt from the provisions of Sections 10-3-3215 F, 10-3-3217, 10-3-3218, 10-3-3219, 10-3-3220, 10-3-3221, and 10-3-3222, of the Historic Preservation Ordinance because the Hotel is subject to the legislatively enacted Specific Plan, which requires compliance with Secretary of Interior Standards for rehabilitation as set forth in 36 Code of Federal Regulations Section 68.3 (b). As such, the Specific Plan provides for and controls as to the characteristics to be preserved and the standards for future changes. If, however, DEMOLITION or OFF SITE RELOCATION of significant structures or significant landscaping is proposed, all the provisions of the Historic Preservation Ordinance would apply, pursuant to Section 10-3-3224 thereof. The location and boundaries of the historic resources are coterminous with the Specific Plan area.

Section 11. ENVIRONMENTAL ANALYSIS. Designation of the Beverly Hills Hotel, located at 9641 Sunset Boulevard, as a local historic landmark was assessed in accordance

determined that designation of the Hotel 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 Hotel 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 Hotel is an action of the City to protect and preserve an historic resource.

Section 12. GENERAL PLAN CONSISTENCY. Designation of the Beverly Hills Hotel 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 13. The City Council hereby designates the Beverly Hills Hotel as the first officially recognized local landmark in the City of Beverly Hills and places the Hotel on the City of Beverly Hills Local Register of Historic Properties as Landmark No. 1, for the reasons set forth in this Resolution.

Section 14. The record of proceedings for designation of the Beverly Hills Hotel as a local landmark and placement of the Hotel 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 15. 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. 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 required by Section 3125K of Chapter 3 of Title 10 of the City of Beverly Hills Municipal Code.

Adopted:

WILLIAM W. BRIEN, M.D.
Mayor of the City of Beverly Hills

ATTEST:

(SEAL)
BYRON POPE
City Clerk

APPROVED AS TO FORM:



LAURENCE S. WIENER
City Attorney

APPROVED AS TO CONTENT:

JEFFREY KOLIN
City Manager


SUSAN HEALY KEENE
Director of Community Development

Exhibit A

Landmark Assessment Report for the Beverly Hills Hotel

Jan Ostashay, Ostashay and Associates Consulting
June 13, 2012

LANDMARK ASSESSMENT REPORT

Beverly Hills Hotel



OSTASHAY & ASSOCIATES CONSULTING

June 13, 2012

Authored by: Jan Ostashay, Principal

OVERVIEW

Beverly Hills Hotel Landmark Assessment Report

Introduction

This landmark assessment report, completed by Ostashay & Associates Consulting for the City of Beverly Hills, documents and evaluates the local significance and landmark eligibility of the Beverly Hills Hotel (Hotel) property located at 9641 Sunset Boulevard in the City of Beverly Hills, California. This assessment report includes a discussion of the survey methodology used, a brief historic context of the property, and the identification and evaluation of the property for local landmark eligibility and designation.

Physical Description

The Beverly Hills Hotel is located on an irregularly shaped parcel on the north side of Sunset Boulevard. The property occupies Lots 1 thru 11 and Lot 2 on Block 75 of the Beverly Hills tract. The subject property is bounded on the east by North Crescent Drive, on the west by Hartford Way, Glen Way and Glen Way Alley. The northern property line is two parcels south of Lexington Road. The site contains approximately twenty structures, most of which are designed in the Mission Revival style, as well as a multi-story wing off Crescent Drive. The main building is a modified T-shape that occupies the southern portion of the site. To the north are clustered approximately a dozen bungalows, as well as service facilities. Adjacent the main building to the east is the large, rectangular shape International Style designed wing. The hotel's recreation areas are located on the western boundary of the site along Hartford Way.

Findings

The Beverly Hills Hotel appears to meet the City's criteria for designation as a local Landmark as required in Section 10-3-3212 of the Historic Preservation Ordinance. The Hotel satisfies the requirement of subsection A, which requires that at least two of the six "significance" criteria be met. Upon conclusion of the assessment, the Hotel appears to meet four of criteria: criterion A. 1, A. 3, A.4, and A. 6. The Hotel also meets the requirements of subsection 10-3-3212 B, which requires that: "The property retains integrity from its period of significance," and subsection 10-3-3212 C, which requires that: "The property has historic value."

Methodology

The landmark assessment was conducted by Jan Ostashay, Principal with Ostashay & Associates Consulting. In order to identify and evaluate the subject property as a potential local landmark, 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 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. The result of the records search indicated that the subject property had been previously surveyed and documented, and was found through those surveys to be eligible for listing in the National Register under criteria associated with historical events, important personages, and architecture. For this current assessment site inspections and a review of building permits and tax assessor records were also done to document the property's existing condition and assist in evaluating the Hotel for historical significance. The City of Beverly Hills landmark criteria were employed to evaluate the local significance of the property and its eligibility for landmark designation. In addition, the following tasks were performed for the study:

- Searched records of the National Register, California Register, and OHP Historic Resources Inventory.
- Conducted a field inspection of the subject property.
- Conducted site-specific research on the subject property utilizing Sanborn fire insurance maps, city directories, newspaper articles, historical photographs, and building permits.
- Reviewed and analyzed ordinances, statutes, regulations, bulletins, and technical materials relating to federal, state, and local historic preservation, designation assessment procedures, and related programs.
- Evaluated the potential historic resource based upon criteria established by the City of Beverly Hills and utilized the OHP survey methodology for conducting survey assessments.

HISTORIC CONTEXT

History of Site¹

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

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

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

The investors in the Rodeo Land and Water Company, Henry Huntington, W.G. Kerckhoff, General M. H. Sherman, W.F. Herrin, Burton Green, and others, wanted to create an elegant comfortable community for their families.² They hired Percy H. Clark to oversee the development of the foothill portion of the town and promote development of a hotel site.³ Because of her experience in managing the Hotel Hollywood in nearby Hollywood the company

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

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

³ *Ibid.*, 66.

donated the land where the Beverly Hills Hotel is now located to Mrs. Margaret Anderson and also provided her with a \$250,000 mortgage.⁴ Anderson had the Hotel constructed and then brought over her staff, furnishings and a number of clients from the Hotel Hollywood. Her son Stanley Anderson served as the Beverly Hills Hotel manager.

Known for its hospitality, the Hotel had a fireplace in the lobby with a broad hearth where a fire was always lit as a welcoming gesture to visitors. From the beginning, the Hotel was the social center of Beverly Hills. The hotel's lobby and bar provided a gathering place for early Hollywood settlers, including W.C. Fields, John Barrymore, Gene Fowler, and Will Rogers. Sarah Bernhardt stayed at the Hotel many times, as did Mary Pickford and Richard Bennett with his daughters Constance, Joan, and Barbara. Many well-known people, including Will Rogers and Darryl Zanuck played polo at the nearby Riviera, Uplifters, and Will Rogers fields, and often stopped by the Hotel's bar. As a result, the bar, originally known as El Jardin, became officially known as the "Polo Lounge" in 1941.

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

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

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

In 1928, Mrs. Anderson sold the Hotel to the Interstate Corporation. When the Great Depression hit the Hotel closed for several years, reopening in late 1933, and subsequently changing hands several times in the following years. In 1938, financial difficulties forced the Hotel's

⁴ Ibid., 80.

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bondholders to foreclose, and banker Hernando Williamdevos Courtwright (1904-1986) formed a company to acquire control of the Hotel's stock. Courtwright's company consisted of Dr. Francis Griffin (husband of Irene Dunne), Tom Lewis (husband of Loretta Young), Harry Warner, Tony De Marcos, B.B. Robinson, Tom Hamilton, and Verbena Hebard. Courtwright was president and managing director of the group.

By the mid-1930s, the Hotel's reputation as a luxury resort hotel had declined and was no longer considered an equal to the Hotel Del Coronado near San Diego or the Del Monte in Monterey. Courtwright headed an improvement effort that included the promotion of the Hotel's country club atmosphere and desirable location; construction of recreational facilities to encourage summer business; and the renovation of the hotel's guest rooms. Prominent designers and decorators were used for the renovation, including Paul Laszlo, Harriet Shellenberger, Howard Verbeck, John Luccaremi, and W. & J. Sloane. In the early days of reorganization, the advertising campaign focused on the theme of gracious living and a country club atmosphere in the heart of the City. By 1945, the focus was the Hotel's proximity to all points of business and social interest in the Los Angeles area.

In the latter part of the 1930s, the tennis courts were relocated for the addition of an outdoor, heated swimming pool. The tennis courts were reconstructed north of where the new pool was installed. The pool was surrounded by trees and flower gardens with cabanas and locker rooms. The "Sand and Pool Club" was developed as a year-round sunning and swimming spot for neighboring residents. To give the club an authentic beach atmosphere, a strip of genuine silica sand was imported from Arizona.

A new two-story building with eight bungalow suites was added in 1939 for a cost of \$75,000, bringing the total number of hotel guest rooms to 212. The suites ranged from 2-3 rooms, each with a kitchen and bath. The hotel bungalows were promoted as offering the comfort of home without the usual responsibilities for long term residency. Howard Hughes and Greta Garbo were just two of the long term residents of the secluded bungalows.

In the early 1940s, approximately \$20,000 was spent per year to improve and maintain the gardens and grounds with rare shrubs and flowers. The Hotel offered acres of tropical gardens, lawns, tables for tea on the terrace, badminton, a ten-hole putting course, pool, a sand beach near the pool, a bridle path, private cabanas, and tennis courts.

Initial guest room renovations under Courtwright included adding bathrooms to guest rooms, the joining of some guest rooms into suites, adding new wallpaper, modernizing hallways, and redesigning doors. The employee sleeping quarters on the second and third floors of the main building over the kitchen were relocated to a dormitory facility north of the main hotel building near Glen Way. Those original employee rooms were then restyled into guest rooms that provided an additional 20 hotel rooms.

The Hotel's lobby was renovated in 1944, which included relocating and replacing the registration desk and reconfiguring the space to provide a central open area, as well as private alcoves. Other changes to the Hotel at that time included the creation of a floor of shops and studios on the Terrace Level, which was designed by architect Paul R. Williams. The Terrace Level included a health and massage studio, beauty salon, barber shop, art gallery, dance studio, brokerage office, coffee shop, and photography studio. Additionally, in that same year the Polo Lounge was expanded by one third with an annex and was redecorated.

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

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

Change continued throughout the 1940s. It was the time that the recognizable Beverly Hills Hotel pink and green motif, stylized period script and font, and signature banana leaf wall paper was introduced to the property. In the mid-1940s, 3½ acres of adjoining land were purchased. The Crystal Room and Lanai Restaurant opened in 1947. The exterior of the Hotel was first painted its distinctive pink color in 1948 to complement the color of the sunset and the popular country club style of that time. That same year the vast landscaped front lawn was converted into a large parking lot with formal plantings and the hotel's port cochere was remodeled. One year later a 4 story wing, also designed by Paul R. Williams, was constructed adjacent to the main hotel building along Crescent Drive. The new wing, named the Crescent Wing, contained approximately 109 additional guest rooms, all with private bathrooms and high ceilings. Reflective of the International Style, but referred to in a Los Angeles Times article as "New Orleans Modern," the new wing included seven penthouse apartments on the fourth floor; five additional deluxe suites on the first, second, and third floors; 15 corner studio rooms; and an assortment of general guest rooms. A two-level underground garage was also part of the new wing.

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

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

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

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

Development of Site

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

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

Main Building

The main hotel building was built in 1912 and was designed by architect Elmer Grey. An addition was made to the building in 1919, which was also designed by Grey. Architects Koerner & Gage designed alterations to the main building including conversion of the theater and billiard room to a dance hall and café in 1928. An addition of three rooms was added to provide servants' quarters in 1930. The Hotel's original cocktail room was enlarged in 1939.

The design for the enlarged cocktail room was by Edward Cray Taylor, and F.B. Aldous & Sons was the contractor. The Palm Room was remodeled a year later, removing some of the room's partitions and adding a band shell and coat check room. Also at this time the drugstore was divided into several shops and a covered porch was enclosed. Additionally, according to building permits, guest room number 111 was remodeled in 1944 by interior designer Paul Laszlo.

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

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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.

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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 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

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