Attachment 6

January 24, 2012

RESOLUTION NO. 13-R-

A RESOLUTION OF THE COUNCIL OF THE CITY OF BEVERLY HILLS DESIGNATING THE ANDERTON COURT AT 332 N. RODEO DRIVE AS A LOCAL LANDMARK AND PLACING THE PROPERTY ON THE 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. Anderton Court is a three-story plus penthouse concrete commercial building designed by architect Frank Lloyd Wright. Wright's distinctive play on the Streamline Moderne, Art Deco styles creates a whimsical atmosphere of geometric patterns. The Anderton Court property is the only retail structure designed and built by master architect Frank Lloyd Wright in Southern California and one of the very few primarily retail structures ever designed by Wright. The Beverly Hills 1985-1986 Historic Resources Survey documented the property as being "one of the city's most significant properties...of this master of American architecture."

Section 3. On September 4, 2012, the Cultural Heritage Commission conducted a preliminary consideration of the Anderton Court pursuant to section 10-3-3215 B. of the Historic Preservation Ordinance, and concluded that the Anderton Court warranted formal consideration for inclusion on the Local Register of Historic Properties.

Section 4. On November 6, 2012, the Cultural Heritage Commission made a recommendation to the City Council to designate the property as a local landmark and to place the property on the Local Register of Historic Properties.

Section 5. On January 24, 2013, 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* 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 6. FINDINGS. Pursuant to the City of Beverly Hills Historic Preservation Ordinance (Title 10, Chapter 3, Article 32; BHMC 10-3-32), this property satisfies the necessary requirements for local landmark designation. Anderton Court is eligible under "significance" criterion A.3, for its unique and distinctive architectural styling as evident in a retail commercial property located within the City. It is also eligible for local landmark listing under "significance" criteria A.4, as it was designed by master architect Frank Lloyd Wright. In addition, this property satisfies "significance" criteria A.6, since it has been formally listed on the National Register of Historic Places. The property also retains sufficient historical integrity from its period of significance (1954), and clearly has exceptional significant architectural value to the community.

Section 7. PARTICULAR CHARACTERISTICS JUSTIFYING LANDMARK DESIGNATION THAT SHOULD BE PRESERVED. Use and development of the Anderton Court property 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. In addition, the National Register of Historic Places Registration Form (the "National Register Form") set forth in Exhibit "A" further identifies those physical characteristics that represent Anderton Court's historical significance for listing on the National Register of Historic Places. The primary characteristics justifying landmark designation and that should be preserved, as described in the National Register form, include, but are not limited to:

a) the modernistic and expressionistic Wrightian architecture inspired by the Streamline Moderne and Art Deco styles;

b) the hexagonal shape of the building's footprint and ramps and inverted "V" shape of facade;

c) the building materials: reinforced concrete, plaster finish, gunite, fiberglass, glass aluminum;

d) the basic forms of the western and eastern elevations of the building;

e) the decorative program throughout building that includes downward tapering piers, chevron patterned fascia and soffit details created in the central spire, roofline, and angled ramps with;

f) the fenestration that includes large display windows, battened glass curtain walls, circular windows, angled butt-joint display windows, other storefront windows, aluminum muntins and frames;

g) the projecting canopy with chevron patterned fascia over entry;

h) the sand color exterior walls;

i) the configuration and location of store units;

j) the primary (west) elevation of property, including recessed court area;

k) the central spire with interior lights that project illumination through louvers;

l) the shape and material of roof, roofline, and parapet;

m) the light wells, sunk garden area, planters, glass railings with chrome caps;

n) the aluminum frame beveled glass doors, double glass doors;

o) the stairway of chevron steps and stepped planters; and

p) the unobstructed line of sight of property from Rodeo Drive.

Section 8. REASONS FOR DESIGNATING THE ANDERTON COURT AS A LANDMARK. The City Council finds that the property meets the criteria for designation as a landmark, and that the property warrants designation because it represents the only retail structure designed and built by master architect Frank Lloyd Wright in southern California, and for its unique and distinctive architectural styling as evident in a retail commercial property located within the City of Beverly Hills, and that it has been formally listed on the National Register of Historic Places. Each of the foregoing reasons supports the conclusion that designating Anderton Court a landmark is warranted.

Section 9. GENERAL GUIDELINES TO ESTABLISH STANDARDS FOR FUTURE PROPOSED CHANGES PURSUANT TO SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES. Pursuant to Sections 10-3-3219, 10-3-3220 and 10-3-3221 of the Historic Preservation Ordinance, all future renovations, restorations, rehabilitations, alterations, development, construction, demolition, removal or changes to the exterior appearance of the Anderton Court, other than ordinary maintenance and repair, will be allowed only after the granting of a Certificate of

Appropriateness or Certificate of Economic Hardship. Future changes to the Anderton Court will be evaluated for compliance with the "Secretary Of The Interior's Standards For The Treatment Of Historic Properties" to ensure any proposed work will not result in a change of design, material, appearance or visibility of the property's character defining features and overall historical significance, pursuant also to Sections 10-3-3222, 10-3-3224 and 10-3-3229. The location and boundaries of the historic resources are coterminous with the boundaries of the subject property.

Section 10. ENVIRONMENTAL ANALYSIS. Designation of the Anderton Court, located at 332 N. Rodeo Drive, 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 Anderton Court 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. Therefore the City Council resolves that there is no possibility that the designation of the Anderton Court may 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 Anderton Court is an action of the City to protect and preserve a historic resource.

Section 11. GENERAL PLAN CONSISTENCY. Designation of the Anderton Court 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 12. The City Council hereby designates the Anderton Court as a local landmark in the City of Beverly Hills and places the Anderton Court on the City of Beverly Hills Local Register of Historic Properties as Landmark No. 6, for the reasons set forth in this Resolution.

Section 13. The record of proceedings for designation of the Anderton Court 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.

Section 14. The City Clerk shall certify to the adoption of this Resolution and shall cause this 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 K of Chapter 3 of Title 10 of the City of Beverly Hills Municipal Code.

Section 15. The Resolution shall go into effect on January 25, 2013 at 12:01 AM.

Adopted:

_____
WILLIAM W. BRIEN, MD
Mayor of the City of
Beverly Hills, California

ATTEST:

_____ (SEAL)
BYRON POPE
City Clerk

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[Signatures continue]

APPROVED AS TO FORM:

for

LAURENCE S. WIENER
City Attorney

APPROVED AS TO CONTENT:

JEFFREY C. KOLIN
City Manager

for

SUSAN HEALY KEENE
Director of Community Development

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EXHIBIT A

Landmark Assessment Report for the Anderton Court at 332 N. Rodeo Drive, Beverly Hills, Prepared by Ostashay & Associates Consulting.

Memorandum

To: William Crouch, City of Beverly Hills Date: 10/03/2012

From: Jan Ostashay, Principal OAC

Re: LANDMARK ASSESSMENT CONFIRMATION REVIEW: Anderton Court, 332 North Rodeo Drive, Beverly Hills, CA

Overview

At the request of the City of Beverly Hills Community Development Department, Planning Division, Ostashay & Associates Consulting has conducted an assessment review to confirm local landmark eligibility for the property located at 332 North Rodeo Drive. This property, referred to as Anderton Court, is currently listed on the National Register of Historic Places (see Attachment A).

The City's Historic Preservation Ordinance (Title 10, Chapter 3, Article 32; Beverly Hills Municipal Code 10-3-32) states that a property may be designated as a Landmark if it satisfies the following three criteria:

A. The Property meets at least two of the following 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 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 criteria specified in

subsection 10-3-3212 (A) of this section. A proposed Landmark's deferred maintenance, dilapidated condition, or illegal alterations shall not, on their own, be construed to equate to a loss of Integrity.

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 purpose of this Article.

As part of the landmark assessment confirmation review, a brief context of information regarding the property has been provided followed by the application and evaluation of local significance for local designation consideration.

Background Information

ANDERTON COURT

Address: 332 N. Rodeo Drive

APN: 4343-015-006

National Register Info: 03000987; Listed: 1987

Significance: Architecture

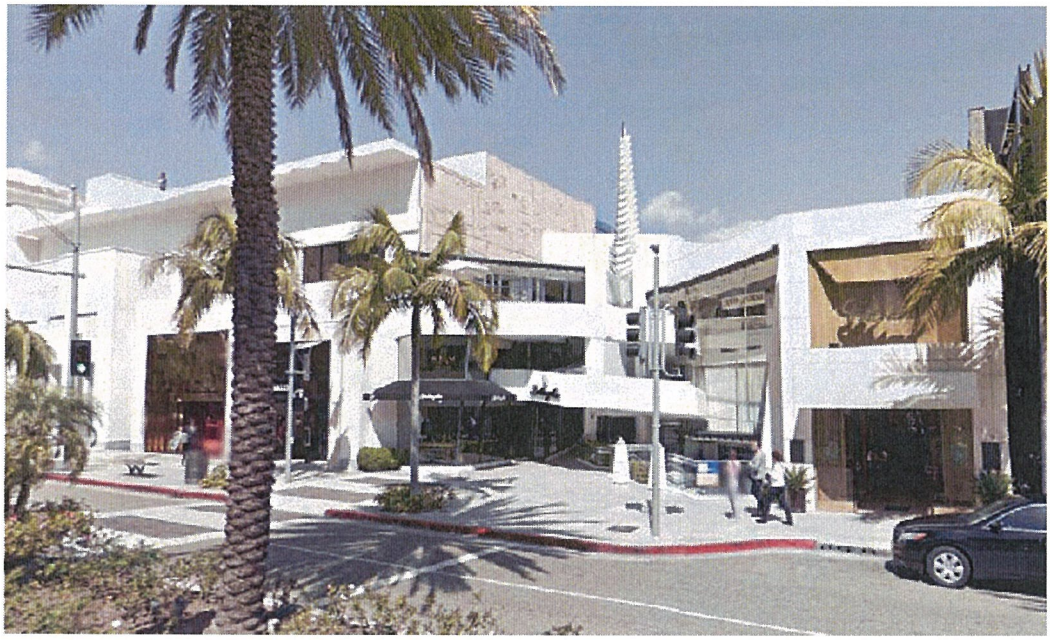
Period of Significance: 1954

Architect: Frank Lloyd Wright

The Anderton Court Shops is a three-story plus penthouse concrete commercial building designed by architect Frank Lloyd Wright. The building is 150 feet deep with 50 feet of west facing frontage and is 88tucked into a row of 50-foot wide commercial units. An inverted "V" façade expands from the street into the court, enabling greater street exposure on an expensive site and providing each shop within the structure with window frontage. The decorative program used throughout the building includes downward tapering piers, fascia and soffit detailing all echoing the chevron pattern created in the central spire, roofline and angled walkway ramps. A penthouse unit sits atop the northeastern portion of the structure. Rising above the central light well is the building's most defining element: a spire fitted with interior lights that project their illumination through louvers. Wright's distinctive play on the Streamline Moderne, Art Deco styles creates a whimsical atmosphere of geometric patterns. The Anderton Court Shops property is listed on the National Register of Historic Places under Criterion C at the local level because it represents the only retail structure designed and built by master architect Frank Lloyd Wright in Southern California. The property is also listed under Criterion C at the national level of the very few primarily retail structures ever designed by Wright. The Beverly Hills 1985-1986 Historic Resources Survey documented the property as being "one of the city's most significant properties... [and] the only work within the city of this master of American architecture."

Local Significance Findings

Pursuant to the City of Beverly Hills Historic Preservation Ordinance (Title 10, Chapter 3, Article 32; BHMC 10-3-32), this property satisfies the necessary requirements for local landmark designation. Anderton Court is eligible under "significance" criterion A.3, for its unique and distinctive architectural styling as evident in a retail commercial property located within the City. It also is eligible for local landmark listing under "significance" criteria A.4, as it was designed by master architect Frank Lloyd Wright. In addition, this property satisfies "significance" criteria A.6, since it has been formally listed on the National Register of Historic Places. The property also retains sufficient historical integrity from its period of significance (1954), and clearly has exceptional significant architectural value to the community.



ATTACHMENT A

National Register Form

1520760v2

NPS Form 10-900
(Oct.1990)

OMB No. 1024-0018

987

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NAT REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **Anderton Court Shops**

other names/site number

2. Location

street & number **332 N. Rodeo Drive** NA ☐ not for publication

city or town **Beverly Hills** NA ☐ vicinity

state **California** code **CA** county **Los Angeles** code **037** zip code **90210**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register Criteria. I recommend that this property be considered significant ☒ nationally ☐ statewide ☐ locally. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title — Date 8/21/03

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments.)

Signature of commenting or other official — Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

☒ entered in the National Register
☐ See continuation sheet.
☐ determined eligible for the National Register
☐ See continuation sheet.
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain):

Signature of the Keeper — Date of Action 5/14/04

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Anderton Court Shops
Name of Property

Los Angeles, CA
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☒ private
- ☐ public-local
- ☐ public-State
- ☐ public-Federal

Category of Property
(Check only one box)

- ☒ building(s)
- ☐ district
- ☐ site
- ☐ structure
- ☐ object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

COMMERCE/retail

Current Functions
(Enter categories from instructions)

COMMERCE/retail

7. Description

Architectural Classification
(Enter categories from instructions)

MODERN

Other: late period Wright

Materials
(Enter categories from instructions)

foundation CONCRETE
roof CONCRETE
walls CONCRETE
other

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

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Anderton Court Shops
Name of Property

Los Angeles County, California
County and State

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations
(Mark "X" in all the boxes that apply.)

Property is:

- ☐ A owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or a grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance
(Enter categories from instructions)
Architecture

Period of Significance
1954

Significant Dates
1954

Significant Person
(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder
Wright, Frank Lloyd

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):
- ☐ preliminary determination of individual listing (36 CFR 67) has been requested.
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data
- ☐ State Historic Preservation Office
- ☒ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other

Name of repository:
California Dept. of Parks and Recreation

1520760v2

Anderton Court Shops
Name of Property

Los Angeles, CA
County and State

10. Geographical Data

Acreage of Property less than one acre

UTM References
(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	11	370720	3770430		3	
2			4			

☐ See continuation sheet.

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Melissa Ladewig,

Laura Janssen, Catherine Barrier

organization Los Angeles Conservancy date July 4, 2003

street & number 523 W. Sixth Street, Suite 826 telephone (213) 623-2489

city or town Los Angeles state CA zip code 90014

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional Items
(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Rodeo Investors LLC/Robert W. Lyons

street & number 9489 Dayton Way #300 telephone 310 246-2410

city or town Beverly Hills state CA zip code 90210

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect

1520760v2

NPS Form 10-900-a
(8-86)

OMB Approval No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Anderton Court Shops-Narrative Description

The Anderton Court Shops is a three-story plus penthouse concrete commercial building designed by Frank Lloyd Wright and located at 332 North Rodeo Drive in Beverly Hills, California. The building is 150 feet deep with 50 feet of west facing frontage and is tucked into a row of 50-foot wide commercial units. An inverted "V" façade expands the street into the court, enabling greater street exposure on an expensive site and providing each shop with window frontage. The decorative program used throughout the building includes downward tapering piers, fascia and soffit detailing all echoing the chevron pattern created in the central spire, roofline and angled ramps. The complex consists of six small shops; three on either side, each staggered a half-floor from one another and offset by an angular ramp leading up and around an hexagonal light well. A penthouse unit sits atop the northeastern portion of the structure. Rising above the central light well is the building's most defining element; a spire fitted with interior lights that project their illumination through louvers. Wright's distinctive play on the streamline moderne and art deco styles creates a whimsical atmosphere of geometric patterns.

The complex has retained significant integrity, suffering only minor modifications over the years. These include the introduction of a new entry to one ground floor shop, the elimination of a mast crowning the central spire, a change in the size of one central display window, retrofitting with air conditioning and a number of other interior and non-structural alterations described in the following narrative. None of these alterations seriously compromises the architectural integrity of the structure, which continues to appear much as it did when first built.

Creating effective retail architecture was one of the primary factors governing the building's design. The court distinguishes itself within its urban setting and draws pedestrians into the shopping complex. The angular façade breaks the repetitive pattern of box-fronted units lining Rodeo Drive, transitioning shoppers towards the zigzag ramp connecting each shop in its ascent. This gesture also creates a quiet oasis away from the street for casual browsing. The spire, originally crowned by a mast, draws attention to the building and accentuates the ramp. Large display windows, which flank the ramp and spire, further help to invite pedestrians into the court.

The complex is constructed of reinforced concrete finished with plaster. The building's concrete foundation supports walls of *gunite*, a concrete mixture sprayed over steel reinforced forms. The floor slabs, however, were poured in place in the conventional manner. The walls in turn carry a slab roof covered in tar and felt with a gravel finish. The interior surfaces were also finished with plaster.

NPS Form 10-900-a
(8-86)

OMB Approval No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

The west-facing elevation along Rodeo Drive defies traditional concepts of structure and space for a building constructed in the mid-1950s. The façade is a composition of angular ramps and battened glass curtain walls centered around a light well, which is topped with a towering spire. Mirroring the angles of the hexagonal ramps above, a projecting angled butt-joint display window is placed at the base of the light well at ground level. This central display window is flanked by the upward ramp to the north and the downward ramp to the south. There is evidence from historic photographs that this window was once double its current height. A glass railing with a chrome cap surrounds an open planter below the display window.

The downward ramp leads to the access door for the display window, but is now blocked to the public by a glass panel. A stairway of chevron shaped steps and stepped planters lead up to the access door of the display case and is only accessible to the ground floor shop on the south end which sits a half a level below grade. Located across the light well is the original entry for the ground floor shop, which is marked by a downward tapered pier. The entry was relocated to the front of the complex sometime in the 1990s. Currently a jewelry store, this shop has an all-glass front with chrome trim and double doors as well as the chevron patterned fascia, which spans the width of the shop. Because it is below grade, steps were added down from the Rodeo Drive sidewalk for access. A sunken garden was originally specified for this area but never fully realized, and iron railings were first installed to prevent patrons from falling into the pit. At this time glass railings with chrome caps surround the sunken area.

A large two-story angled display window of plate glass is situated just north of the upward ramp and carry canvas awnings at each level. Originally two separate stores, this two level shop is a men's clothing store with an interior stairway, which was added to incorporate the two spaces. There are entries on both levels with aluminum framed beveled glass doors in a chevron pattern. Each entry has tapered piers placed to the right of the door and another pier extending out from the entry. Fixed plate glass windows extend from the shop's doorways as one continues up the ramp on both levels. Parapet walls continue laterally north from the ramp's solid exterior walls and split the north end of the building into thirds. The lower wall juts in towards the structure behind the display window on the second floor, while the upper parapet wall on the third level remains outdoors and is currently covered with thick vegetation.

The third floor unit on the north side was originally designed as living quarters, but is currently office space. The windows at this level, which open onto the outdoor balcony, are broken into four bays by three tapered piers banded with a chevron pattern. The two outer bays contain fixed windows, and the two central bays have paired swinging glass doors. A skylight intended for the second level shop would have punched through the balcony floor but was eliminated as construction began. A glass canopy was installed to enclose the balcony in the 1970s, but has since been removed. The fascia and soffit at the roofline are decorated with the ubiquitous

chevron pattern and angles in toward the central spire. Horizontal metal frame divided light banded windows run along the interior wall facing the light well. The entry has a single swinging glass door and remnants of an old door buzzer remain to the right of the entry. The interior of the space has the original beamed ceilings specified by Wright, but they are currently painted white.

The fourth floor penthouse on the north side is inaccessible to the public via the ramp. The only access is through a door from the back stairwell. Horizontal metal frame divided light banded windows are punched into the south and west walls of the penthouse.

Continuing up the ramp, around the light well to the second level towards the south end of the complex is another shop space, which has been converted into two offices. The original entry, which faces the light well, is intact with an additional entry punched directly to the left, and each has a clear glass door. A tapered pier situated farther up the ramp marks the transition from concrete wall to glass. Upward from this point rises a two-story fixed display window, which breaks with the building's vertical plane and cantilevers over the ground floor shop. Asymmetrically placed aluminum mmtins secure the perpendicular clear plate glass and horizontal wired glass. The third floor shop mirrors the second and currently contains a beauty salon. This interior also has beamed ceilings. The roofline on this side of the complex angles deeply in toward the central spire and has the same chevron detailing on the fascia and soffit used throughout the complex. On the roof is a particleboard partition, which hides air conditioning units installed in the 1960s.

Circular windows several feet in diameter line the second and third floor hallways, but those on the second floor have been painted over. These hallways lead to the back interior stairway, which is utilitarian in design except for the projecting angled butt joint, wired glass windows on each floor. The entry area on the first floor has a diamond pattern scored into the ceiling.

The rear of the building faces east and is more box-like and straightforward than the fanciful front elevation, although it still follows the hexagonal shape of the building's footprint. Facing an alley with a parking lot extending from the complex, the façade is made up of banks of steel sash awning windows on each floor, four on the north and three on the south, and a central entrance at ground level with paired glass doors. Above the entry is a projecting canopy with chevron-patterned fascia. Electrical and mechanical wiring and conduit boxes create a maze on the building's exterior, which is safely hidden from the well-heeled clientele that frequent Rodeo Drive.

As the Anderton Court Shops became increasingly subject to budget restraints in its final stages of construction, modifications to the design were necessary. The ornamental sheet metal for the fascia, soffit, spire and piers, originally intended to be of copper, was constructed of a fiberglass-

reinforced plastic, a substantially cheaper material. Likewise, original plans to incorporate costly irregular doors were abandoned for squared doors with the irregular sides filled in with a sidelight. No documentation exists as to whether the sidelights were ever built, but no sidelights exist today.

Alterations and changes to the Anderton Court Shops have been relatively minor over the years, and they are either elements that can be recreated or actions that can be reversed. The original sand-colored walls and copper-colored fiberglass detailing have been painted. The complex is currently white with details (piers, fascia and iron railings) painted black. A chipped pier along the second floor ramp and missing chevron on the rear fascia reveals the original copper color. Wright's original plans for the exterior indicated a clean façade, but signage placed on the ramps remains a distraction. As well, his original plan for landscaping was never actualized to his specifications. He envisioned evergreens in the sunken garden and hanging vines and flowers from the ramps above, but the City of Beverly Hills required a railing around the sunken garden and Wright's landscaping concept never materialized.

In addition, the central window display was minimized. The original entrance to the lower level shop was blocked and relocated to the street side with steps added in order to access the sunken area and new entrance. Documentation suggests that the fireplaces originally intended for shop interiors were built, but no evidence of them is currently visible. The mast that topped the central spire disappeared sometime in the 1990s. Two short thick obelisks mark the entry to a shop on the lower level, and a matching obelisk on a larger scale stands as a signpost at the center of the entry court. Another addition not original to Wright's plans is a set of two stacked awnings, which now break up a two-story display window on the northwestern portion of the façade. The complex is in remarkably good condition and has been well cared for over the years with few signs of neglect. The few problems are minor and include chipped paint on the walls of the third-floor balcony, splattered white paint on the black detailing, and the steel structure of the spire shows signs of rust through the louvers.

The integrity of the Anderton Court Shops is still intact despite its many changes and additions over the years. The nature of any commercial building, and especially one used for retail, is that it must change to fit the needs of its tenants or it will most certainly be razed to accommodate the highest and best use of the land. On a street where massive new retail blocks are going up faster than the old shops can be torn down, the Anderton Court Shops has remained an oasis, and its recognition as a significant structure by a master architect will reveal that a small yet consciously designed structure can succeed for decades to come.

NPS Form 10-900-a
(8-86)

OMB Approval No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Anderton Court Shops-Narrative Statement of Significance

The Anderton Court Shops designed by Frank Lloyd Wright in 1952 is eligible for the National Register under Criterion C at the local level because it represents the only retail structure designed and built by master architect Frank Lloyd Wright in Southern California, and is also eligible under Criterion C at the national level as one of the very few primarily retail structures ever designed by Wright. The complex retains a high degree of integrity, suffering only minor alterations over the years.

Context

Frank Lloyd Wright maybe the most celebrated and highly recognized American architect. Certainly, he has had a major impact on the face of 20th and 21st century architecture. At least fifteen buildings designed by Wright have been declared National Historic Landmarks, which testifies to the significance of the architect and his legacy.

Throughout his long and productive career, Frank Lloyd Wright designed only eight buildings in the Los Angeles area. A majority of these structures fall into the concrete textile-block construction category of the 1920s, including most notably the Alice Millard House (La Miniatura) in Pasadena (1923) and the Ennis-Brown House in Los Angeles (1924-26). The Anderton Court Shops (1952) is significant because it is the only non-residential building Wright designed in Southern California and is the only primarily retail complex Wright built designed from the ground up. It stands alone in Beverly Hills as a work of this master architect, who described it in a letter to Nina Anderton as "a little gem of an unusual sort."[1] The hexagonal floor plan and ramp, based on a diamond grid pattern, was rhythmic and meant to stimulate the imagination. The geometrical shaping and angular features created an environment that has been described as "[seeming] like part walk-through sculpture and part retail complex."[2] Considered to be "one of his zaniest productions,"[3] the court shops express the "try-almost-anything spirit that characterized his prolific final years."[4]

[1] Frank Lloyd Wright to Nina G. Anderton, October 6, 1952, *Correspondence 1900-1959* (Archives of the Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, AZ, 1990).
[2] Judith Dunham, *Details of Frank Lloyd Wright: The California Work, 1909-1974* (San Francisco: Chronicle Books, 1994), 108.
[3] David Gebhard and Robert Winter, *A Guide to Architecture in Los Angeles and Southern California* (Santa Barbara, CA: Peregrine Smith, Inc., 1977), 127.
[4] Charles Lockwood, "Searching Out Wright's Imprint in Los Angeles: The Architect's Eight Buildings Still Stand," *New York Times*, December 2, 1984, sec. xx, p. 32.

The 1950s were a pivotal period in Wright's career. Up to this point most of his architectural work had been confined to residential commissions. In 1950, while he began to sketch ideas for the Anderton Court Shops, he was also working on forty different designs for residential buildings.[5] By 1957, of the fifty-nine new projects in Wright's studio, only twenty-five were residential. A greater portion of his architectural work now consisted of non-residential buildings, the majority being commercial, civic, cultural, religious, medical, educational or governmental structures.[6]

Wright strongly preferred to express his architectural vision through residential designs, and at least in the earlier periods of his career his designs for non-residential buildings were greatly outnumbered by his residential designs. As he entered the later periods of his career, the number of non-residential commissions he accepted grew, but only three retail buildings designed by Wright are extant: the Anderton Court Shops, the V.C. Morris Gift Shop in San Francisco (1948), and the Hoffman Auto Showroom (1954) in Manhattan. Both the V.C. Morris Gift Shop and the Hoffman Auto Showroom were pre-existing structures remodelled to Wright's designs. In V.C. Morris Gift Shop, the only other retail space he designed in California, he renovated what was once a warehouse into a single open space for the display of fine glass and china. As an example of retail design, the Anderton Court Shops is the only structure Wright designed containing multiple stores within a single complex.

In 1985-86, the Anderton Court Shops was documented by the City of Beverly Hills as being "one of the city's most significant properties...[and] the only work within the city of this master of American architecture."[7]

Wrightian Retail and Mixed-Use Design

"Untrue to say that any store I have done or might do either 'upsets' any 'rules' of 'commercial architecture' or sets up new ones of its own. Correct to say, that what unfailingly interests me is the *exception*, as necessary to prove any rule both useful and useless. In organic architecture every opportunity stands alone."[8] Frank Lloyd Wright made this statement to *Architectural Forum* in 1950 in regards to his design for the V.C. Morris Gift Shop in San Francisco (1948), and he eloquently summed up his architectural philosophy. As elegant and fluid as his design was for the gift shop Wright set off in a different direction when he designed the Anderton Court

[5] Bruce Brooks Pfeiffer, *Frank Lloyd Wright: The Crowning Decade, 1949-1959* (Fresno, CA: The Press, 1989), 12.
[6] Ibid., 18.
[7] State of California, Department of Parks and Recreation, The Resources Agency, *Historic Resources Inventory*, 1986.
[8] "China and Gift Shop by Frank Lloyd Wright," *Architectural Forum*, February 1950, 85.

Shops in Beverly Hills four years later, but held to his theory that "every opportunity stands alone."

Wright's initial design for the structure was intended to highlight its commercial use, but according to his apprentice, the layout of the shops did not necessarily offer any new innovative ideas in retail planning. As the project evolved shops were designed just as spaces to be developed, and "there was no program for specific usage."[9] The three story court, with its angular ramp leading up and around a hexagonal well of light crowned by a spire fitted with interior lights, "looks to some like a sci-fi tower [and] to others like a single ear of wheat."[10] The towering spire foreshadows that of the Marin County Civic Center in San Rafael, California (1957), which is one of Wright's later civic works. The spire was meant to draw attention to the complex on a street otherwise lined with flat roofed structures. Large display windows make up much of the front elevation, and the central display window at the base of the spire was "especially placed for one of [Eric Bass's] figures in costume."[11]

Making up a large portion of the southern façade is a cantilevered window, a common feature of Wright's designs. The use of the cantilever among his residential designs "freed homes from boxiness [and] opened their spaces to the surrounding environment."[12] The inverted-V shape of the façade, which expands the street into the court, was Wright's attempt at adding a "third (depth) dimension to the dreary repetition of the box-fronts characterizing the street."[13] Wright's intention may also have been "to overcome the limited street exposure of an expensive site" by "[continuing] the street into the building, as a linear spiral ramp, to provide each shop with window frontage."[14] It also provided an area to step away from the main sidewalk for calmer browsing. The large circular windows lining the second and third floor hallways offered alluring glimpses into the shops and created a look that was "somewhat nautical and streamline moderne."[15]

The structure is constructed of reinforced concrete, which was then covered in plaster. Wright's use of concrete dates back to his design for the Unity Temple in Oak Park, Illinois (1906), which was one of the first non-industrial building to be constructed using poured concrete. Up to this point concrete was almost exclusively used for fireproofing, but it was a bold move to use this

[9] R. Joseph Fabris, interview with author, May 28, 2002.
[10] Maria Costantino, *Frank Lloyd Wright* (New York: Crescent Books, 1991), 89.
[11] Frank Lloyd Wright to Paul, March 7, 1955, *Correspondence 1900-1959* (Archives of the Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, AZ, 1990).
[12] William Allin Storrer, *The Frank Lloyd Wright Companion* (Chicago: University of Chicago Press, 1993).
[13] Ibid.
[14] Donald W. Hopper, *The Seven Ages of Frank Lloyd Wright* (Mineola, NY: Dover Publications, Inc., 1998), 155.
[15] David Gebhard and Robert Winter, *Los Angeles: An Architectural Guide* (Salt Lake City, UT: Gibbs Smith, 1994), 128.

inexpensive material to create an artful form. By the 1950s, an improved technique of applying a concrete mixture, or *gunite*, over steel reinforcements was being used with more frequency. In the early 1900s the *cement gun* was developed as a device to spray a strong thin layer of a mixture of sand and cement onto wire or steel frames. This dry process method was commercialized for the construction industry and was used exclusively until the wet process was developed in the 1950s, which allowed for more accuracy and was more cost effective.[16] The wet process of gunite application was a clean procedure creating results that didn't sag and was best exemplified in the base of the spire, which was sculpted after the gunite was applied. Because this was the bulk of the work, and was an easy procedure to perform, no general contractor was needed.[17] In order to increase the building's fire resistance, Wright applied a technique he had used earlier in the Hillside Home School at Taliesin for the roof construction. "Concrete was poured over mesh-covered wood beams spaced four feet apart, and plaster was used for the interior finish."[18] Wood beams on the ceilings of the shops were to remain natural in color, but could, according to Wright, also be painted Cherokee red or veneered with thin plaster.[19] In the original design, a fireplace was placed into each shop and was meant to create an intimate atmosphere.

The spiral ramp was a prominent feature in the interior of the V.C. Morris Gift Shop and was used as a means of displaying items in the circular openings along a an upward path. It is a completely internalized retail structure bound by an imposing exterior wall of raked brick and a monumental Roman arched entry reminiscent of Wright's mentor Louis Sullivan. In stark comparison, the Anderton Court Shops complex is open to the elements, which was eminently suitable for the temperate Southern California climate. The centrally placed outdoor ramp was a means of getting from one shop to another. But as different as these two structures are architecturally, they both achieve the same results. Each structure is designed specifically to entice pedestrians to enter into a shopping experience, and both have become successful works of architecture. Architect Matt Taylor worked across the street from the V.C. Morris Gift Shop in the 1950s and recalled how people responded to the building, "I realized that the building defined a PROCESS. In this case it was a gentle, but powerful, process of introducing and selling merchandise. V.C. Morris was a work of art *and* earned its living supporting a commercial enterprise – without compromise to either assignment. Here was an example of embedding a

[16] "History of Gunite," Allentown Equipment, January 3, 2003. Online: <http://www.allentownequipment.com/Allentown/history.htm>.
[17] R. Joseph Fabris, interview with author, May 16, 2002.
[18] Judith Dunham and Scot Zimmerman, *Details of Frank Lloyd Wright* (San Francisco: Chronicle Books, 1994), 111.
[19] Frank Lloyd Wright to Nina G. Anderton, March 2, 1954, *Correspondence 1900-1959* (Archives of the Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, AZ, 1990).

pragmatic process *in* art."[20] Similarly, the inverted "V" entry and the ramp system employed in the Anderton Court Shops "is very inviting and pushes you to continue looking," as one shopper quickly noticed when asked for an opinion about the unique structure.

Links have been made between Wright's Guggenheim Museum and the Anderton Court Shops specifically because of the use of the ramp, but according R. Joseph "Joe" Fabris – an apprentice of Wright's who supervised the shops' construction – this association is most likely a later invention of architecture critics.[21] Wright was clearly experimenting with ramp designs during this period in other designs of this period, particularly the Guggenheim, the V.C. Morris Gift Shop, and the Hoffman Auto Showroom.

Construction History

In December 1951, with a strict budget of $80,000, Mrs. Nina G. Anderton commissioned Frank Lloyd Wright to design a complex of small retail shops in the heart of the Beverly Hills commercial district.[22] Mrs. Anderton was a wealthy Bel-Air resident whose fortune came from the Maanexit Spinning Company of Webster Massachusetts, which she inherited from her first husband Raymond Anderton. Besides hosting many fashionable dinner parties and socializing with Hollywood celebrities, she was frequently involved in organizing charitable events, such as those benefiting the City of Hope – a southern California institution conducting leading-edge medical research and patient care.[23] Mrs. Anderton initially proposed to name the complex the Eric Bass Court Center for her friend and couturier Eric Bass. He was to manage the small shopping center, which would include a residence for him on the top floor and a showroom for his creations.[24] After a falling out with Mrs. Anderton, Bass would later abandon the project as it neared completion. The builder was Edgar A. Griswold, and Wright's apprentice Joe Fabris supervised construction of the project, as well as occasionally acting as mediator between Mrs. Anderton and Wright. According to Joe Fabris, the commission was brought to Wright through Aaron Green of Wright's San Francisco office.

The Anderton Court Shops were completed in March 1954, but not without going through some drastic revisions. Studying copies of the working drawings that are archived at the Getty

[20] Matt Taylor, "V.C. Morris Shop," August 13, 2000. Online: <http://www.matttaylor.com/public/vc_morris_shop.htm>.
[21] R. Joseph Fabris, interview with author, May 16, 2002.
[22] Nina G. Anderton to Frank Lloyd Wright, December 13, 1951, *Correspondence 1900-1959* (Archives of the Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, AZ, 1990).
[23] Dick West, "Nina G. Anderton Dies; Only Thefts Marred Parties," *Los Angeles Times*, November 19 1979, sec. 1, p. 2, col. 5-6.
[24] Frank Lloyd Wright to Eric Bass, October 15, 1952, *Correspondence 1900-1959* (Archives of the Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, AZ, 1990).

Research Institute in Los Angeles, it is clear that Wright's design changed as the project evolved. There are three distinct sets of drawings that show how Wright tried to accommodate his client's wishes. Late in 1952, Wright had redrawn the project once already, "redoing all areas without sacrificing quality," in response to Mrs. Anderton's concern that the project was going to be too costly after the first bids were higher than she expected.[25]

During construction, a falling out between Nina Anderton and Eric Bass left Anderton with a building without any management or potential tenants. The project would end up costing almost double the original estimate. The final figure would be $148,000.00 with $8,000 remaining to be owed to Wright.[26] She grew impatient for the completion of the building, which would finally allow her to begin collecting rents on her expensive investment.

As a result, plans were changed and alternative materials were used. Several variations of the plans were proposed, including an open "roof garden" on the roof's southeastern side, and a café and nightclub on the bottom floor.[27] (An interesting detail about the nightclub was the plan of the restrooms, including two stalls and three sinks for ladies, and one stall with one sink for the gentlemen. Apparently Wright understood ladies' needs even in the 1950s!).[28] The top floor apartment was also redesigned several times, originally planned with two bedrooms and two bathrooms, and later as a studio. Throughout the changes, the original zigzagged ramp and spire were always kept.

Incorporated in the early stages of design, but later eliminated, were Wright's signature concrete blocks with perforations and inlaid with translucent glass inserts, which were to finish off the northwestern corner of the building and create the lower portion of the southeastern façade.[29] Wright's designs for irregular doors were also eliminated by the final design because their cost became an issue.[30]

The color scheme chosen by Wright was very similar, if not identical, to the colors chosen for the Price Tower in Bartlesville, Oklahoma being built concurrently. Wright specified both buildings have sand-colored walls accented with copper detailing. But unlike the Price Tower, the copper was eliminated completely from the Anderton Court Shops. Even Wright's alternative

[25] Ibid., October 6, 1952.
[26] Frank Lloyd Wright to Paul, March 7, 1955, *Correspondence 1900-1959* (Archives of the Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, AZ, 1990).
[27] Anderton Court Shops, 5032.010, *Architectural Drawings 1885-1959* (Archives of the Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, AZ).
[28] Ibid., 5032.008.
[29] Ibid., 5032.017-023.
[30] R. Joseph Fabris to Frank Lloyd Wright, March 23, 1953, *Correspondence 1900-1959* (Archives of the Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, AZ, 1990).

of using galvanized steel for all ornamental sheet metal work proved to be too great an expense. In order to save several thousand dollars in material costs, Joe Fabris suggested a new technique he heard about from "a plastics man working with John Lautner."[31] The material, fiberglass reinforced plastic, was being used exclusively in boat building at the time. This plastic could then be impregnated with an oxidized copper patina color to obtain the same effect more economically.[32] Wright expressed concern over the ability of the new material to retain its color; however, the economical demands on construction weighed heavier. The less expensive alternative was accepted, becoming "a pioneering architectural use of fiberglass reinforced plastic."[33]

The apartment and penthouse designed for the upper levels of the court were intended as studio space and a residence for Eric Bass, and among other things, as a place to "give appropriate parties."[34] Wright's proposed design for the penthouse included built-ins of cushioned banquettes, shelving units, a desk and filing cabinet, and a Japanese screen above television/record player stands. All exposed wood was to have a Philippine mahogany veneer, which also was intended for the kitchen.[35] In a letter from Joe Fabris, Wright was informed of Anderton's insistance "that no cabinet work be done apart from the two kitchens and baths" including "no living [room] seats or tables, no shelves, [and] no dressing tables."[36] While research indicates that the spaces were fitted out for residential use, access to these spaces was not available to determine whether these elements currently exist.

After Eric Bass abandoned the project, Wright described the building as an "orphan" in a letter he wrote to Nina Anderton. He was disappointed at her lack of concern for the completed building and stressed that something should be done "to preserve the unique character of [her] investment." He describes the landscape installation, that he had designed to be "tempting" to passers-by as "a disappointment", and complained that the display windows were destroyed with what he called a "foolish fence." (The iron railing required by the City of Beverly Hills.) Wright had planned for "evergreens coming up from above the concrete curb" in order to prevent anyone from falling into the sunken garden at sidewalk level. He was convinced that "with the right touch in maintenance [the court shops] would charm everyone," and what was needed was

[31] Ibid., July 22, 1953.
[32] R. Joseph Fabris, interview with author, May 16, 2002.
[33] Beverly Hills Buildings and Historical Landmarks, *Anderton Court Shops PR #5023* (Beverly Hills Public Library, January 13, 1973).
[34] Frank Lloyd Wright to Eric Bass, October 15, 1952, *Correspondence 1900-1959* (Archives of the Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, AZ, 1990).
[35] Anderton Court Shops, 5032.084, *Architectural Drawings 1885-1959* (Archives of the Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, AZ).
[36] R. Joseph Fabris to Frank Lloyd Wright, November 3, 1953, *Correspondence 1900-1959* (Archives of the Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, AZ, 1990).

"a little warm, sympathetic interest in completing and managing [the building]" in order to make Anderton's investment pay off.[37]

Conclusion

Frank Lloyd Wright's innovative design sense, creativity and prolific body of work squarely places him as one of America's preeminent architects and a master in the field of architecture. His movement away from residential architecture into more fully realized commercial architecture in the 1950s was a great change for Wright, but his adherence to integrity in architecture was unabated. As a retail complex, the Anderton Court Shops is certainly a rarity among Wright structures, but its unity of design and use of emerging materials and methods of construction are significant and highly representative of his architectural career.

The Anderton Court Shops is the only primarily retail complex ever designed from the ground up by Frank Lloyd Wright, is the only example of Wright's work in Beverly Hills, and is one of only a few works by Wright extant in Southern California. Therefore, the Anderton Court Shops is eligible for listing in the National Register under Criterion C both locally and nationally because it is a rare example of a retail commercial complex designed by this master architect.

[37] Frank Lloyd Wright to Nina Anderton, April 30, 1954, *Correspondence 1900-1959* (Archives of the Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, AZ, 1990).

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