



Attachment 2

Resolution Designating Beverly Gardens Park
at Wilshire and Santa Monica Boulevards as a Local Landmark

RESOLUTION NO. 14-R-

A RESOLUTION OF THE COUNCIL OF THE CITY OF BEVERLY HILLS DESIGNATING BEVERLY GARDENS PARK, ALONG WILSHIRE AND SANTA MONICA BOULEVARDS, BEVERLY HILLS AS A LOCAL LANDMARK AND PLACING THE PROPERTY ON THE LOCAL REGISTER OF HISTORIC PROPERTIES

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

Section 2. On July 10, 2013, the Cultural Heritage Commission conducted a preliminary consideration of Beverly Gardens Park a historic linear park located along Wilshire and Santa Monica Boulevards, Beverly Hills pursuant to Section 10-3-3215A of the Historic Preservation Ordinance, and concluded that Beverly Gardens Park warranted formal consideration by the Commission for inclusion onto the Local Register of Historic Properties.

Section 3. On October 9, 2013, the Cultural Heritage Commission considered a *Landmark Assessment and Evaluation Report* for Beverly Gardens Park incorporated herein as Exhibit A, and other evidence provided during the proceedings and observations and moved to nominate Beverly Gardens Park as a Local Landmark. The Commission based its action on the findings of fact and reasons listed in the *Landmark Assessment and Evaluation Report* by Jan Ostashay and Leslie Heumann of Ostashay and Associates Consulting and other evidence.

Section 4. On June 17, 2014, the City Council considered the the recommendation of the Cultural Heritage Commission and adopted this resolution. The Council based its action on the findings of fact and reasons listed in the *Landmark Assessment and Evaluation Report* by Ostashay and Associates Consulting and other evidence provided during the proceedings.

Section 5. BACKGROUND. Beverly Gardens Park is a 1.9 mile linear park that spans the breadth of the City of Beverly Hills along two of its major thoroughfares, Santa Monica Boulevard and Wilshire Boulevard. Consisting of 23 blocks, the park is located on the north side of these two boulevards between the eastern City boundary at North Doheny Drive and North Whittier Drive, a half block shy of the western city boundary. Along most of its length the park varies from approximately 55- to 100-feet deep, averaging 80-feet, the size of a typical adjacent city lot. The centerpiece of the park is three blocks in the heart of the City, between North Rodeo and North Crescent Drives, where the park occupies the three full blocks bordered by Park Way on the north. The rectangular block plan of each of its component parts is varied at two locations, the intersection of Santa Monica and Wilshire Boulevards and at its eastern, Doheny Drive terminus. The former consists of a broad “V”, formed by the obtuse angle of the intersection, and anchored by a circular fountain (the “Electric Fountain”) and surrounding plaza at the apex of the “V.” The latter is an irregular circle-shaped island, bounded by Carmelita Avenue, Doheny Drive, Santa Monica Boulevard, and Oakhurst Drive, and also featuring a fountain (the “Doheny Fountain).

Of the total 23 blocks, one-and-a-half blocks along Santa Monica Boulevard are excluded from the park and are occupied by three churches. With the exception of a man-made depression surrounding the Doheny Fountain and a raised section at the north end of the

Beverly Drive –Canon Drive block the topography of the park is uniformly flat.

Beverly Gardens Park was formally determined eligible for listing in the National Register as a district in 1985. It is currently assigned a California Historical Resource status code of 2S2 (individual property determined eligible for the National Register by consensus through Section 106 process and listed in California Register of Historical Resources). It was determined eligible under criteria A, for association with significant historical trends, and C, for significance in landscape architecture and community planning. The “Request for the Determination of Eligibility” stated:

It is the result of the combined efforts of Southern California’s first accredited landscape architect - Wilbur D. Cook, Jr. and one of Southern California’s most noted landscape architects - Ralph D. Cornell, and has retained its high artistic values. Beverly Gardens appears to be part of the first application of the concepts of the City Beautiful Movement in Southern California and is one of, if not the first, applications of these principles to a residential subdivision in the State of California. It is, thus, the pioneer in a design and method of planning that influenced many subsequent developments in the State.¹

The park was determined to have integrity of location, setting, workmanship, feeling, and association, and only slightly compromised integrity of design (primarily by the conversion of the lily pond to a raised planting bed and the intrusion of a restroom structure). Specifically itemized contributing features that are listed in the Historic Resources Inventory include three park fountains, four pergolas, the Hunter and Hounds World War I memorial statue, period street lights, and the Frances E. Bullard monument, donor of the cactus garden, located south of the garden.

¹ *Webb, Lois and George Casem, California Department of Transportation. Request for Determination of Eligibility for Inclusion in the National Register of Historic Places: Beverly Gardens. ND, circa 1983.*

The park has retained its integrity since the 1985 Determination and thus has retained its eligibility for National Register inclusion. Changes since 1985, other than natural evolution of plant materials, include the installation of modern sculpture into the central park blocks (ongoing); the reconstruction of the Beverly Hills sign in modern materials and introduction of a new water feature into the Beverly Drive – Canon Drive block (2006); a new, illuminated rose garden planted in the Alpine – Foothill block (2009); and the disappearance of the Frances E. Bullard monument.

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 as a cultural landscape.

Beverly Gardens Park is eligible under "significance" criterion A.1. *The property is identified with important events in the main currents of national, state, or local history, or directly exemplifies or manifests significant contributions to the broad social, political, cultural, economic, recreational, or architectural history of the Nation, State, City, or community.* Beverly Gardens Park is closely identified with the founding of Beverly Hills and has been throughout its history a manifestation of the character that distinguishes Beverly Hills from surrounding communities. The original three blocks of the park were an integral component of the original city plan and functioned not only to beautify the community but also to assist its promoters with real estate sales. Subsequently, the park was expanded to create a buffer between the business and residential zones, undertaken with a substantial financial commitment by city residents and representing a groundbreaking linear approach to park design within an urban context. The park was highly visible, initially to riders of the interurban

railway and subsequently to the occupants of thousands of automobiles that traverse Santa Monica and Wilshire Boulevards daily. It is a reflection of the emphasis the City has made since its founding on parks, street trees, and gardens. The park has also functioned as a municipal event space and a symbol of the City. The property satisfies this criterion.

Beverly Gardens Park is eligible under "significance" criterion A.3. *The property embodies the distinctive characteristics of a style, type, period, or method of construction.* Beverly Gardens Park is a result of the City Beautiful movement that coalesced in the United States around architects and landscape architects such as Daniel Burnham and Frederick Law Olmsted. An attempt to replace chaotic urbanization with order, the City Beautiful movement was based on the principles of "uniformity, the Classical style of public architecture, and reverence for natural beauty." City-wide park systems linked by landscaped boulevards were part of the concept. Cook's vision for Beverly Hills, and by extension, that of his junior partner Cornell, was influenced by his work with the Olmsteds and others, particularly his involvement with "White City," as the Chicago World's Fair of 1892 was known. The style of the landscape in the original three city park blocks was formal in its symmetry, somewhat like established city squares like Union Square in San Francisco or Pershing Square (then known as Central Park) in Los Angeles, but naturalistic in its planting. Cornell adopted this approach in his extension of the park, and introduced pergolas to provide city residents with places to escape city life and appreciate nature, fountains as City monuments, and specialty gardens much favored by horticulturalists. The cactus garden, in particular, became widely known, a west side counterpart of the one at the Huntington Gardens in San Marino. Beverly Gardens Park satisfies this criterion.

Beverly Gardens Park is eligible under "significance" criterion A.4. *The property represents a notable work of a person included on the City's List of Master Architects or possesses high artistic or aesthetic value.* The property satisfies this criterion. The plan for Beverly Hills, including the original three blocks of the park, is arguably the most well-known work of Wilbur D. Cook, who is listed in the City's list of master architects. Much of Cook's subsequent success and reputation was based on his efforts at Beverly Hills, and thus it was a highly notable project in his career. Moreover, the plan for Beverly Hills introduced a new approach to subdivision design to Southern California, one based on City Beautiful and other landscaping principles that paved the way for other developments, such as the subdivision of Palos Verdes Estates. As one of the earliest landscape architects to practice in Southern California, Cook's importance is undisputed. Ralph D. Cornell has not yet been listed on the City's approved Master Architects list, but is clearly worthy of such recognition. The National Register defines a "master" as a figure of generally recognized greatness in a field, a known craftsman of consummate skill, or an anonymous craftsman whose work is distinguishable from others by its characteristic style and quality. Cornell, whose career spanned over half of the 20th century, clearly satisfies this definition. Based in Los Angeles, Cornell played a leading role in landscape architecture in Southern California, designing numerous high profile projects such as UCLA and the Music Center, garnering many awards for his efforts. Beverly Gardens Park was a significant achievement in his career. Beverly Gardens also possesses high aesthetic value in its design since it synthesizes City Beautiful principles of landscape architecture and, therefore, visually expresses an aesthetic ideal of the concept.

Beverly Gardens Park is eligible under "significance" criterion A.6. *The property is listed or has been formally determined eligible by the National Park Service for listing on the National Register of Historic Places, or is listed or has been formally determined eligible by the State Historical Resources Commission for listing on the California Register of Historical Resources.* Beverly Gardens Park was formally determined eligible for listing in the National Register of Historic Places in 1985 and is therefore also listed in the California Register of Historical Resources. Therefore, the property satisfies this criterion.

Beverly Gardens Park is eligible under "significance" criterion B because the property retains integrity from its period of significance. The property satisfies this criterion. As stated in the Section 106 Request for Determination of Eligibility and confirmed by this assessment, Beverly Gardens Park retains integrity of location, setting, workmanship, and association. It also retains substantial integrity of design and of primary plant materials such as trees, which can be documented by a comparison of the current appearance of the park to historic photographs. The layout of paths, lawns, planting beds, and, to a large degree, specimen trees is largely unchanged since the park was photographed in 1915, 1924, and 1940. Moreover, the resemblance of the park today to the studies for the development of the park drawn by Ralph Cornell in 1930 is remarkable. The major monuments in the park, including the three historic fountains, four pergolas, and Hunter and Hounds statue, also retain integrity. Evolution of plant materials, as allowed for by the National Park Service in National Register Bulletin 18 (see Section 3 of this report) has occurred; however, the planting scheme, particularly in the two historic specialty gardens and the residential borders, continues to reflect the original design intent of the designers. Major losses in the park include the lily pond and Beverly Hills sign. The pond basin, however, is in situ and the pond could be recreated. The sign has been recreated

according to its historic appearance but in modern materials. Another change over time, the disappearance of a row of eucalyptus trees along parts of Santa Monica Boulevard, was not considered significant enough to affect the assessment of integrity in the 1980s. The introduction of a new rose garden on the Foothill Alpine block did not affect the primary, character-defining characteristics of the block, including the main path, allée of Chinese elm trees, pergola, or fountain or the overall symmetry of the layout.

The Beverly Gardens Park is eligible under "significance" criterion C because the property has historic value. Beverly Gardens Park is of significant value to the City, for its landscape design, aesthetic qualities, and enhancement of the quality of life, and historically represents a deliberate choice by City residents in favor of a park over commercial or other development along the affected blocks of Santa Monica and Wilshire Boulevards. As has been demonstrated by this assessment, the continued preservation of Beverly Gardens is in accordance with the historic preservation policies adopted by the City of Beverly Hills. Therefore, the property satisfies this criterion.

Section 7. PARTICULAR CHARACTERISTICS JUSTIFYING LANDMARK DESIGNATION THAT SHOULD BE PRESERVED. Use and development of Beverly Gardens Park 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. Character-defining features associated with the subject property are included in the appendix of the consultant's report, attached herein as Exhibit A. Character-defining features have been itemized by each block of the park. Elements not specifically mentioned, including structures other than those specifically identified, benches and furnishings (such as the wrought iron benches and trash receptacles), equipment and maintenance structures and objects, signs (except the Beverly Hills shield pole sign), and street lamps with concrete bases, are not considered to be character-defining.

Section 8. REASONS FOR DESIGNATING BEVERLY GARDENS PARK AS A LANDMARK. The City Council finds that Beverly Gardens Park meets the criteria for designation as a landmark, and that the property warrants designation because Beverly Gardens Park meets the City of Beverly Hill's criteria for designation as a local Landmark, as required in the City's Historic Preservation Ordinance (BHMC Section 10-3-3212).

This cultural landscape satisfies the requirement of subsection 10-3-3212(A)(1), in that it “exemplifies important elements of the City’s economic and architectural history.” The park is closely identified with the founding of Beverly Hills and has been throughout its history a manifestation of the character that distinguishes the City from surrounding communities. In addition, the subject property satisfies the requirements of subsection 10-3-3212(A)(3), in

that it “embodies the distinctive characteristics of a style, type, period, or method of construction.” The site is a result of the City Beautiful movement that coalesced in the United States around architects and landscape architects such as Daniel Burnham and Frederick Law Olmsted. Cook’s vision for Beverly Hills, and by association, that of his junior partner Cornell, was influenced by his work with the Olmsteds and others. It also satisfies the requirements of subsection 10-3-3212(A)(4), in that it “represents a notable work of a person included on the City’s List of Master Architects.” The plan for Beverly Hills, including the original three blocks of the park, is probably the most well-known work of landmark architect Wilbur D. Cook. Cook is listed in the City’s List of Master Architects. Landscape architect Ralph D. Cornell, though not currently included in the City’s List of Master Architects, and his portfolio of work, which includes Beverly Gardens, has played a leading role in landscape architecture in Southern California for over half of the 20th century and should be recognized for his significant career achievements. The park also possesses high aesthetic value. And finally, the cultural landscape satisfies the requirements of subsection 10-3-3212(A)(6) in that it has been formally determined eligible for listing in the National Register and, hence, is also listed in the California Register. Beverly Gardens Park satisfies the requirements of subsection 10-3-3212(B) in that it retains sufficient integrity to convey its original landscape design intent and overall historical significance. Further, it satisfies BHMC 10-3-3212 subsection 10-3-3212(C) as the subject property clearly possesses historic value to the community for its landscape design, aesthetic qualities, enhancement of the quality of life for the general public, and is also the representative work of a master architect (landscape architect).

Section 9. GENERAL GUIDELINES AND STANDARDS FOR FUTURE PROPOSED CHANGES PURSUANT TO THE HISTORIC PRESERVATION ORDINANCE (Section 10-3-3224). The *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings* (1995) by Weeks and Grimmer (herein referred to as the SOI Standards and Guidelines) are incorporated as reference. These standards and guidelines have been formulated to ensure that any significant adverse changes to the property do not compromise those qualities that justify its listing as a landmark. The guidelines and standards are an aid to public and private property owners, and others, formulating plans for new plantings, constructions, for rehabilitation or alteration of existing landscapes, associated structures, and for site development. The SOI Standards and Guidelines are also designed to be standards which City Staff and the Cultural Heritage Commission shall apply when making decisions about Certificates of Appropriateness as required by the City of Beverly Hills Historic Preservation Ordinance. The location and boundaries of the delineated resource or resources are the Beverly Gardens Park property boundaries.

Section 10. ENVIRONMENTAL ANALYSIS. Designation of Beverly Gardens Park, 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 Beverly Gardens Park 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 Beverly Gardens Park 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 Beverly Gardens Park is an action of the City to protect and preserve an historic resource.

Section 11. GENERAL PLAN CONSISTENCY. Designation of Beverly Gardens Park 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 Beverly Gardens Park as a local landmark in the City of Beverly Hills and places the Beverly Gardens Park on the City of Beverly Hills Local Register of Historic Properties as Landmark No. 20, for the reasons set forth in this resolution, and hereby requires that the Certificate of Appropriateness requirements of Beverly Hills Municipal Code Section 10-3-3219 shall apply to the property.

Section 13. The record of proceedings for designation of Beverly Gardens Park 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 the Resolution and shall cause the Resolution and his certification to be entered in the Book of Resolutions of the Council of the City of Beverly Hills. The City Clerk shall also cause the Resolution to be recorded in the office of the county recorder of the county of Los Angeles as authorized by Section 3215 K of Chapter 3 of Title 10 of the City of Beverly Hills Municipal Code.

Adopted:

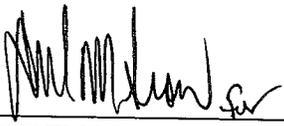
Lili Bosse
Mayor of the City of Beverly Hills,
California

ATTEST:

_____ (SEAL)

BYRON POPE
City Clerk

APPROVED AS TO FORM



LAURENCE S. WIENER
City Attorney

APPROVED AS TO CONTENT

JEFFREY C. KOLIN
City Manager



SUSAN HEALY KEENE
Director of Community Development

Exhibit A – City Landmark Assessment & Evaluation Report and Attachments for Beverly Gardens Park at Wilshire and Santa Monica Boulevards, Beverly Hills, CA Prepared by Ostashay & Associates Consulting

EXHIBIT A

CITY LANDMARK ASSESSMENT & EVALUATION REPORT



October 2013

BEVERLY GARDENS PARK
Santa Monica Boulevard, Beverly Hills, CA

Prepared for:

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

Prepared by:

Jan Ostashay Principal
Leslie Heumann, Consultant
Ostashay & Associates Consulting
PO BOX 542, Long Beach, CA 90801

CITY LANDMARK ASSESSMENT AND EVALUATION

Beverly Gardens Park

9990 blocks of Santa Monica Boulevard

Beverly Hills, CA 90210

APN: 4328-002-001

INTRODUCTION

This landmark assessment and evaluation report, completed by Ostashay & Associates Consulting for the City of Beverly Hills, documents and evaluates the local significance and landmark eligibility of the Beverly Gardens Park as a cultural landscape. This park spans 23 blocks along the north side of Santa Monica Boulevard between North Whittier Drive to the east and North Doheny Drive to the west within the City of Beverly Hills, California. This evaluation assessment report includes a discussion of the survey methodology used, a summarized description of the property, a brief context history of the property, introduction of the local landmark criteria considered, applicant of local criteria and evaluation of local significance, photographs, identification of character-defining features, and applicable supporting materials.

METHODOLOGY

The landmark assessment was conducted by Leslie Heumann, Consultant, and Jan Ostashay, Principal with Ostashay & Associates Consulting. In order to record and evaluate the cultural landscape 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 reviewing this material, this allowed us to determine if any previous evaluations or survey assessments of the property had been performed. The results of the records search indicated that the subject property had been previously surveyed and documented and was formally determined eligible for listing in the National Register in 1985, and, as a result, was automatically included in the California Register.

For this current assessment process, site inspections and a review of building permits, archival material, and tax assessor records were also done to document the property's existing condition and assist in evaluating the property for historical significance. The City of Beverly Hills landmark criteria were employed to evaluate the local significance of the site and assess 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, including photography.
- Conducted site-specific research on the subject property utilizing Sanborn fire insurance maps, city directories, newspaper articles, historical photographs, and building permits.
- Reviewed and analyzed ordinances, statutes, regulations, bulletins, and technical materials relating to federal, state, and local historic preservation, designation assessment procedures, and related programs.
- Evaluated the potential historic resource based upon criteria established by the City of Beverly Hills and utilized the OHP survey methodology for conducting survey assessments.

FINDINGS

Beverly Gardens Park appears to meet the City's criteria for landmark designation as a cultural landscape pursuant to Section 10-3-3212 of the Historic Preservation Ordinance (BHMC 10-3-3212 (A)(B)(C)). The subject property satisfies the requirement of subsection A, which requires that at least two of the six "significance" criteria be met. Upon conclusion of the assessment, the park appears to meet four of the "significance" criteria: criterion A.1, A.3, A.4, and A.6. Beverly Gardens Park 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."

BACKGROUND INFORMATION

Beverly Gardens Park was formally determined eligible for listing in the National Register as a district in 1985. It is currently assigned a California Historical Resource status code of 2S2 (individual property determined eligible for the National Register by consensus through Section 106 process and listed in California Register of Historical Resources). It was determined eligible under criteria A, for association with significant historical trends, and C, for significance in landscape architecture and community planning. The "Request for the Determination of Eligibility" stated:

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California. It is, thus, the pioneer in a design and method of planning that influenced many subsequent developments in the State.¹

The park was determined to have integrity of location, setting, workmanship, feeling, and association, and only slightly compromised integrity of design (primarily by the conversion of the lily pond to a raised planting bed and the intrusion of a restroom structure). Specifically itemized contributing features that are listed in the Historic Resources Inventory include three park fountains, four pergolas, the Hunter and Hounds World War I memorial statue, period street lights, and the Frances E. Bullard monument, donor of the cactus garden, located south of the garden.

The park has retained its integrity since the 1985 Determination and thus has retained its eligibility for National Register inclusion. Changes since 1985, other than natural evolution of plant materials, include the installation of modern sculpture into the central park blocks (ongoing); the reconstruction of the Beverly Hills sign in modern materials and introduction of a new water feature into the Beverly Drive – Canon Drive block (2006); a new, illuminated rose garden planted in the Alpine – Foothill block (2009); and the disappearance of the Frances E. Bullard monument.

PROPERTY DESCRIPTION

Description. Beverly Gardens Park is a 1.9 mile linear park that spans the breadth of the City of Beverly Hills along two of its major thoroughfares, Santa Monica Boulevard and Wilshire Boulevard. Consisting of 23 blocks, the park is located on the north side of these two boulevards between the eastern City boundary at North Doheny Drive and North Whittier Drive, a half block shy of the western city boundary. Along most of its length the park varies from approximately 55- to 100-feet deep, averaging 80-feet, the size of a typical adjacent city lot. The centerpiece of the park is three blocks in the heart of the City, between North Rodeo and North Crescent Drives, where the park occupies the three full blocks bordered by Park Way on the north. The rectangular block plan of each of its component parts is varied at two locations, the intersection of Santa Monica and Wilshire Boulevards and at its eastern, Doheny Drive terminus. The former consists of a broad “V”, formed by the obtuse angle of the intersection, and anchored by a circular fountain (the “Electric Fountain”) and surrounding plaza at the apex of the “V.” The latter is an irregular circle-shaped island, bounded by Carmelita Avenue, Doheny Drive, Santa Monica Boulevard, and Oakhurst Drive, and also featuring a fountain (the “Doheny Fountain”).

One-and-a-half blocks along Santa Monica Boulevard of the total 23 blocks are excluded from the park and are occupied by three churches. With the exception of a man-made depression surrounding the Doheny Fountain and a raised section at the north end of the Beverly Drive – Canon Drive block the topography of the park is uniformly flat.

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HISTORICAL CONTEXT

Beverly Hills. The town of Beverly Hills was founded in 1906 when a group of investors headed by Burton Green formed the Rodeo Land and Water Company and recorded two subdivisions: Beverly, a small triangle south of Santa Monica Boulevard, and Beverly Hills, a residential area of amply-sized lots extending along curving streets north to Sunset Boulevard, with estate-sized properties in the foothills further north. Designed by landscape architect Wilbur D. Cook, the layout of the new development departed sharply from the typical, orthogonally gridded subdivisions that were found in most of the region's subdivisions. In 1907, the *Los Angeles Times* reported:

On this beautiful mesa, with a background of foothills, Beverly Hills was laid out by one of Boston's famous landscape architects. With its broad, curving avenues sweeping from the car line to the very crest of the foothills, it presents the spectacle of a magnificent park. . . . Beverly Hills is provided with four parks and the purpose is to beautify the entire suburb with flowers, trees, and shrubbery.²

The article went to state that special note should be made of the "artistic water garden with its pond lilies and gold fish."³

Despite these and other amenities and the presence of a station serving both the interurban Pacific Electric Railroad and the transcontinental Southern Pacific, initial growth in the community was slow. The first boost to development was in 1911, when a grand hostelry, the Beverly Hills Hotel, was opened by Hollywood Hotel entrepreneur Margaret Anderson and designed by architect Elmer Grey, with gardens laid out by Cook. Home construction and commercial development picked up, to the extent that Beverly Hills was able to incorporate as a city in 1914.

The turning point in the history of Beverly Hills occurred in 1919, when Hollywood royalty, Mary Pickford and Douglas Fairbanks, decided to remodel a "hunting lodge" in the foothills as a lavish, full-time residence. "Pickfair" paved the way for numerous other film stars, producers, directors, and other industry figures, as well as well-heeled capitalists and professionals, to make Beverly Hills their home. During the 1920s and continuing, regardless of the Great Depression, into the 1930s, development flourished in Beverly Hills, encompassing residential districts both north and south of Santa Monica Boulevard as well as the triangular commercial area bounded by the railroad tracks on Santa Monica on the north and Wilshire Boulevard during the south.

The late 1920s and early 1930s also saw large outlays for public improvements and infrastructure. The City's Water Treatment Plant, City Hall and Post Office were all constructed during this period. As part of a regional effort, Wilshire Boulevard was widened and improved with street lamps and signals. Other streets that traversed Beverly Hills were similarly

² Early articles counted the three original blocks of Beverly Gardens as three parks, which, when added to the park north of the confluence of Canon Drive, Beverly Drive, and Lomitas Avenue (labeled "Civic Center" on early maps) totaled four.

³ "Park Effects in Homesite." *Los Angeles Times*, August 16, 1907.

integrated into area-wide transportation plans that facilitated automobile access to downtown Los Angeles, the beach communities, and the San Fernando Valley. In 1931, Route 66, the famed highway from Chicago to the Pacific, was officially declared to run through Beverly Hills on Santa Monica Boulevard.⁴ Three additional parks were added to the City's already well-endowed park system: Roxbury Park, La Cienega Park, and what was initially referred to as the Santa Monica Boulevard Strip Park and officially named in 1931 "Beverly Gardens."

Development of Beverly Gardens Park. Beverly Gardens was developed during two distinct periods. Three blocks on Santa Monica Boulevard, bounded by Park Way on the north, Crescent Drive on the east, Santa Monica Boulevard on the south, and Rodeo Drive on the west, were set aside in the Wilbur Cook plan as a park and granted by the Rodeo Land and Water Company for public use. As noted above, these three blocks were landscaped in 1906-1907. The second phase of park development occurred in 1930-1931, and brought the park to its current boundaries. Ralph D. Cornell, of the Los Angeles landscape architecture firm of [Wilbur] Cook, [George] Hall, and [Ralph] Cornell, was commissioned by the City to provide the landscape design.

The original park was symmetrical in plan, with the two end blocks each crossed by paths laid out in a stylized "X" pattern and the central block highlighted by a broad water garden contained within a raised, lozenge-shaped basin. A second, smaller pond, circular in form, was located behind the "Beverly Hills" sign that overlooked the water garden. Paths arranged in an "H" layout provided access to these features. Planting beds and lawns bordered the paths in each block and several specimen trees were planted, including two Moreton Bay fig trees (*ficus macrophylla*).⁵ The park served multiple purposes. It was intended for passive enjoyment (as opposed to active recreation), for beautification of the community, and thus for elevation in the quality of life. It was a manifestation of the intent of the Beverly Hills backers and designer to create a town that was by plan and appearance distinct from others in the vicinity. The park also served a more utilitarian function; it was seen by all interurban railway commuters who passed through the Beverly Hills station and set the stage for real estate transactions. The sign and the lily pond became symbols of the young city, and a destination for tourists.

In 1928, a simmering controversy over the zoning of the north side of Santa Monica Boulevard, which was largely unimproved, came to head. Worries that these lots would be used for private schools, public buildings, income-producing residences—that is, apartment buildings—or that the commercial uses south of the Boulevard would spill over to the north led an association of north of Santa Monica Boulevard property owners to petition the City Council to condemn the land for use as a City park.^{6,7} With City Council approval and voter endorsement in January 1928, the north side residents formed an improvement district bonded for \$720,000, for the

⁴ "Boulevard Leads East Via Beverly." *Beverly Hills Citizen*, January 29, 1931.

⁵ *Moreton Bay fig trees, with their startling buttress and root systems, were popularly used in public parks and occasionally as street trees in Southern California. Wilbur Cook is credited with the layout of the Moreton Bay fig trees that line North Vermont Avenue in Los Angeles, which have been designated a Historic-Cultural Monument.*

⁶ "Beverly Area to Vote on Park Bonds." *Los Angeles Times*, May 18, 1928.

⁷ "Park Favored in Zone Fight." *Los Angeles Times*, August 8, 1927.

purposes of land acquisition and park development.⁸ Landscape architect Ralph Cornell was hired to lay out the new blocks of the park, which were to be punctuated with pergolas, fountains, and specialty gardens and connected by continuous path set far back from the street and lined by Chinese elm trees (*ulmus parvifolia*). Befitting its prominence, “The Point,” as the intersection of Santa Monica and Wilshire Boulevards was called, was to be embellished by a fountain and courtyard, the work of architect Ralph Flewelling and sculptor Merrell Gage. A second fountain, designed by Beverly Hills architect W. Asa Hudson, would mark the eastern entry to the City and park.

By the end of 1930, newspapers reported that park construction was underway: “Twenty-three blocks of frontage extending from one end of the City to the other along Santa Monica Boulevard are being graded, landscaped and designed for parks and this work is expected to be completed by the coming summer . . .”⁹ The article noted that with this addition to the park system, Beverly Hills would have devoted 1.9 percent of its acreage to parks, the highest percentage among local cities of comparable size. A few months later, the Beverly Hills Citizen, after stating that the park was “now being landscaped . . . numerous fountains and pergolas are being brought to completion,” put the construction of the park and other civic improvements in another light, stating that the projects were aiding the unemployment situation.¹⁰

By summer 1931, the park, newly christened Beverly Gardens, was complete. The lights at the “Electric Fountain,” built for a cost of \$22,000 at the Wilshire and Santa Monica intersection, were turned on for the first time on June 12, 1931. The “ever-changing spray with lights of various colors playing over it” became an instant landmark, causing traffic jams over opening weekend.¹¹ According to the newspaper, the kneeling figure atop the fountain represented a Native American rain prayer and the sculptured frieze banding the fountain depicted the history of California. In addition to the Electric Fountain and the Doheny Fountain, a third and smaller fountain, in the Foothill Alpine garden was also installed; a fourth fountain, planned for one of the gardens adjacent to Roxbury Drive, was never realized.¹² Architect George McAllister and the firm of Farrington and Stickney were given credit for the pergolas. A few weeks later, the *Los Angeles Times* devoted three columns of admiring description to the new park, under the incredulous headline “Good Store Frontage Goes for Parks.”¹³ The author asserted that the sole aim of the park was create civic beauty, which set a new precedent for modern city development. Noting that park was designed to provide a continuous, secluded place to stroll set well back from the highway, the article described some of the plantings, pergolas, drinking fountains, and ornamental fountains in the park, and pointed out the rose and cactus gardens. Mention was also made of the three original park blocks and of the specimen trees planted some twenty years earlier in them.

⁸ “Civic Program is Told to Planners.” *Beverly Hills Citizen*, April 16, 1931.

⁹ “Beverly Hills Leads in Parks.” *Los Angeles Times*, November 2, 1930.

¹⁰ “City Does Its Part for Employment.” *Beverly Hills Citizen*, February 12, 1931.

¹¹ “Fountain Adds to Scenic Beauty.” *Beverly Hill Citizen*, June 18, 1931.

¹² Webb, Lois and George Casem, *California Department of Transportation. Request for Determination of Eligibility for Inclusion in the National Register of Historic Places: Beverly Gardens*. No date; circa 1983.

¹³ Alice Koons, “Good Store Frontage Goes for Parks.” *Los Angeles Times*, July 5, 1931.

Not all citizens were entirely pleased with the effort. A minor rivalry between east and west of Beverly Drive residents arose over the splendor of the Electric Fountain, compared to the unilluminated fountain on the east.¹⁴ In August 1931, improvements to the park recommended by the Park Commission were approved by the City Council, including the transfer of six pines from the Electric Fountain garden to the Doheny Fountain garden. Other recommendations included vines for the pergolas and in-ground planting of trees currently in planter boxes that Commission deemed too “common looking.”¹⁵

Although Beverly Gardens was intended from the outset for passive recreation and the enjoyment of scenic beauty, it was, at least as early as the 1920s, the location for occasional civic celebrations and events, such as the lighting of the annual municipal Christmas tree. In recent decades, a bi-annual art show has been held in a portion of the original park. The central blocks have also been adorned with freestanding sculptures in recent years, joining the “Hunter and Hounds” which was dedicated in the original park on Armistice Day 1925 in commemoration of World War I.

Landscape Architects.

WILBUR DAVID COOK, JR. Beverly Hills master planner Wilbur D. Cook (1869-unknown) spent his early career in Massachusetts, as a clerk in the Boston office of the Samuel Walker Oil Company (1889-1892) and subsequently (1892-1905), as an employee of the preeminent landscape design firm in the country, Olmstead Brothers, in Brookline, Massachusetts.¹⁶ While associated with the Olmstead firm, he participated in the designs for the 1893 Columbian Exposition in Chicago and parks in Boston and Chicago.¹⁷ Cook also worked in the Boston-based office of Warren Henry Manning, a pioneering American landscape architect who had been employed for several years in the office of Olmsted, Olmsted, and Eliot.¹⁸

After a year in practice in Northern California (1905-1906), Cook began executing commissions in Southern California, the most well-known of which is the layout of Beverly Hills, completed for the Rodeo Land and Water Company in 1906. Incorporating gently curving streets generously lined with trees, lots with deep setbacks south of Sunset Boulevard and estate-sized properties north of it, the design also featured a three-block park along Santa Monica Boulevard. Known as Santa Monica Park, it was advantageously located immediately across the street from the Pacific Electric Railroad station, for which he was also responsible for the planting.¹⁹ Cook’s association with Beverly Hills continued in 1911 and 1912, when he laid out the planting for the new Beverly Hills Hotel and the park across Sunset Boulevard from it

¹⁴ *Southwest Builder and Contractor*, April 16, 1920, page 11. Citation for local award by the American Institute of Architects.

¹⁵ “Improvement for Beverly Garden.” *Beverly Hills Citizen*, August 20, 1931.

¹⁶ *Dobyns, Winifred Starr, with a new introduction by Carol Greentree. “California Gardens.” The Macmillan Company, 1931. New edition Santa Barbara: Allen A. Knoll, Publishers, 1996, p. 226.*

¹⁷ *Cook is often referred to as a New York landscape architect; no documentation was located as part of this research effort to corroborate that phase of his career.*

¹⁸ *Library of American Landscape History (www.lalh.org). Accessed 6 March 2013.*

¹⁹ *Southwest Builder and Contractor*, April 16, 1920, p. 11. Citation for local award by American Institute of Architects.

(eventually called Will Rogers Park).²⁰ Other early work of Cook included the layout of the community of Highland Park in Texas (1908); implementation of the Parson's Plan for San Diego City Park (later known as Balboa Park), where he was hired in 1909;²¹ and the landscaping of Exposition Park in Los Angeles (1911);²² as well as residential commissions, such as the gardens for the Secondo Guasti and Daniel Murphy residences, both on West Adams Boulevard. In 1920, Cook formed a partnership with George D. Hall.²³ Later in the 1920s, landscape architect Ralph D. Cornell became the third partner.

An active member of the American Society of Landscape Architects, formed at the conclusion of the 19th century, Cook was a prolific writer. In an article in *The Architect and Engineer* in 1910, Cook explained his philosophy of city planning. Emphasizing the principles of convenience and beauty, which he felt lay in a city's natural and individual topography, Cook said that "the successful city planner . . . preserves and accentuates the individuality of a city while enhancing its beauty."²⁴ He noted the importance of L'Enfant's plan for Washington D.C. and the "ideal city" of the 1892 Chicago World's Fair for American city planning. With respect to greening of the city, Cook recommended a uniform system of street trees and a well-designed park system, easily accessible and connected by wide parkways. He further stated that the metropolitan park system should be under the control of an active and informed park commission acting in conjunction with a consulting landscape architect.

RALPH DALTON CORNELL. Ralph Dalton Cornell (1890-1972) arrived in Long Beach, California from his native Nebraska with his family in 1908. He graduated from Pomona College in 1914, interrupting his studies briefly to work on the landscape design for Fremont Place in Los Angeles. Summer jobs in Coachella and Thermal gave him a life-long love of desert plant life.²⁵ Between 1914 and 1917, Cornell attended the Graduate School of Landscape Architecture at Harvard University. Following military service in France during World War I, he returned to Los Angeles in 1919 and opened a landscape architecture office.²⁶ He became supervising landscape architect for his alma mater, Pomona College, the first of several projects he would complete at universities during his career. His master plan for Torrey Pines Park in La Jolla (1922) won acclaim for its respect for native landscape.

After a brief association with renowned horticulturalist Theodore Payne, Cornell entered into partnership with Wilbur D. Cook and George D. Hall (Cook, Hall, & Cornell, 1924-1933). This highly productive phase of his career saw the design of numerous residential commissions in Los Angeles, Beverly Hills, and San Marino; an estate garden at Rancho Los Cerritos in Long

²⁰ *Builder and Contractor*, August 10, 1911, page 8 and *Los Angeles Daily Journal*, January 15, 1912, p. 2.

²¹ Montes, Gregory. "San Diego's City Park 1902-1910 From Parsons to Balboa." *San Diego Historical Society Quarterly*, Winter 1979, Volume 25, Number 1. Available at www.sandiegohistory.org. Accessed 6 March 2013.

²² *Los Angeles Times*, June 4, 1911, Part IV, p. 24.

²³ *Southwest Builder and Contractor*, April 2, 1920, p. 12.

²⁴ Cook, Wilbur D., Jr. "Planning a City from the Standpoint of a Landscape Architect." *The Architect and Engineer of California*, December 1910, Volume 23 Number 2, pp. 61-62.

²⁵ Mathias, Mildred, editor. *Flowering Plants in the Landscape*. Berkeley and Los Angeles: University of California Press. 1982.

²⁶ Birnbaum, Charles. *Pioneers of American Landscape Design*. New York et al: McGraw-Hill, 2000 p. 70-72.

Beach; and a role as supervising landscape architect for the University of Hawaii in Honolulu. Through his relationship with Cook, Cornell began a longstanding relationship with Beverly Hills, designing Beverly Gardens Park in 1930.

Beginning in 1933, Cornell operated his own office. He contracted an association with the University of California at Los Angeles that would last 35 years (1937-1972), garnering awards for the Franklin D. Murphy Sculpture Garden and Sunset Canyon Recreation Center and ultimately overseeing all development on the campus. During World War II, he worked with the Office of Civil Defense. Other work for the federal government was completed at the San Diego Naval Shipyard, Camp Roberts, and Los Alamos. In 1941-1942, he provided the landscape design for the Pueblo del Rio Public Housing Project in Vernon. From 1955 until 1972, Cornell was senior partner in the firm Cornell, Bridgers, Troller, and Hazlett, participating in such high profile projects as the designs for the Los Angeles Civic Center Mall and Music Center. Active in the American Society of Landscape Architects, of which he was a Fellow, host of a radio show, botanical garden board member, and published photographer, Cornell was a highly visible, active, and influential landscape architect in Southern California, and, later in his career, on an international stage as well.²⁷

CRITERIA OF HISTORICAL SIGNIFICANCE

Evaluation Criteria. In analyzing the historical significance of the subject property, criteria for designation under the City's local landmark program was considered. Additionally, consideration of historical integrity and the State Office of Historic Preservation (OHP) survey methodology was used to survey and assess the relative significance of the property. The property is being considered for local landmark designation as a cultural landscape. Therefore, discussion regarding cultural landscapes is also included in this section.

City of Beverly Hills Landmark Criteria. The City's Historic Preservation Ordinance (Municipal Code Title 10 Chapter 3 Article 32; BHM 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:

²⁷ Birnbaum, Charles. *Pioneers of American Landscape Design*. New York et al: McGraw-Hill, 2000 p. 70-72.

1. Is identified with important events in the main currents of national, state, or local history, or directly exemplifies or manifests significant contributions to the broad social, political, cultural, economic, recreational, or architectural history of the Nation, State, City, or community;
2. Is directly associated with the lives of Significant Persons important to national, state, City or local history;
3. Embodies the distinctive characteristics of a style, type, period, or method of construction;
4. Represents a notable work of a person included on the City's List of Master Architects or possesses high artistic or aesthetic value;
5. Has yielded or has the potential to yield, information important in the prehistory or history of the Nation, State, City or community;
6. Is listed or has been formally determined eligible by the National Park Service for listing on the National Register of Historic Places, or is listed or has been formally determined eligible by the State Historical Resources Commission for listing on the California Register of Historical Resources.

B. The property retains integrity from its period of significance. The proposed landmark retains integrity of location, design, setting, materials, workmanship, and association. Integrity shall be judged with reference to the particular significance criteria specified above.

C. The property has historic value. The proposed landmark is of significant architectural value to the community, beyond its simple market value and its designation as a landmark is reasonable, appropriate, and necessary to promote protect, and further the goals and purposes of the City's historic preservation ordinance.

California Office of Historic Preservation Survey Methodology. The evaluation instructions and classification system prescribed by the California Office of Historic Preservation (OHP) in its publication *Instructions for Recording Historical Resources* provide a three-digit evaluation rating code for use in classifying potential historic resources. The first digit indicates one of the following general evaluation categories for use in conducting cultural resources surveys:

1. Property listed in the National Register or the California Register;
2. Property determined eligible for listing in the National Register or the California Register;
3. Property appears eligible for the National Register or the California Register through a survey evaluation;
4. Property appears eligible for the National Register or the California Register

- through other evaluation;
5. Property recognized as historically significant by local government;
 6. Property not eligible for any listing or designation; and
 7. Property not evaluated for the National Register or California Register or needs re-evaluation.

The second digit of the evaluation status code is a letter code indicating whether the resource is separately eligible (S), eligible as part of a district (D), or both (B). The third digit is a number that is used to further specify significance and refine the relationship of the property to the National Register and/or California Register. Under this evaluation system, categories 1 through 4 pertain to various levels of National Register and/or California Register eligibility. The California Register, however, may also include surveyed resources with evaluation rating codes through level 5. In addition, properties found ineligible for listing in the National Register, California Register, or for designation under a local ordinance are given an evaluation status code of 6.

Historical Integrity. “Integrity is the ability of a property to convey its significance.”²⁸ Both the National Register of Historic Places and the California Register of Historical Resources recognize seven aspects of qualities that, in various combinations, define integrity. According to *National Register Bulletin 15*, the seven qualities that define integrity are location, design, setting, materials, workmanship, feeling and association. 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. In addition to meeting the criteria of significance, a property must have integrity.

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. 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.²⁹ The following is excerpted from *National Register Bulletin 15*, which provides guidance on the interpretation and application of the seven qualities or aspects of historical integrity:

- 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.

²⁸ *National Register Bulletin 15*, p. 44.

²⁹ *Ibid.*

- 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.

In assessing a property's integrity, the National Register criteria recognize that properties change over time, therefore, it is not necessary for a property to retain all its historic physical features or characteristics. The property must retain, however, the essential physical features that enable it to convey its historic identity.³⁰

Context. To be eligible for listing in the National Register, a property must also be significant within a historic context. *National Register Bulletin 15* states that the significance of a historic property can be judged only when it is evaluated within its historic context.³¹ Historic contexts are "those patterns, themes, or trends in history by which a specific...property or site is understood and its meaning...is made clear." A property must represent an important aspect of the area's history or prehistory and possess the requisite integrity for the National Register.

Cultural Landscapes. Cultural landscapes are geographic areas that have been shaped by human activity. They can result from a conscious design or plan. They can also evolve as a byproduct or result of people's activities. Since the late 1980s, cultural landscapes have been accepted as historic resources along with buildings, structures, objects, sites, and archaeological resources.

National Register Bulletin 30: How to Evaluate and Document Rural Historic Landscapes (NPS 1989) and *Preservation Brief 36: Protecting, Treatment and Management of Historic Landscapes (NPS 1994)* provide the guidance for considering and evaluating cultural landscapes within the National Register criteria, and the terminology described in these technical references is generally used at the federal, state, and local levels to document, describe, and analyze cultural landscapes.

NPS defines a cultural landscape as "a geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity,

³⁰ *Ibid*, 15, p. 46.

³¹ *Ibid*. p.7.

or person or exhibiting other cultural or aesthetic values.” In addition they have identified four types of historic cultural landscapes: sites, vernacular landscapes, ethnographic landscapes, and designed landscapes. For the purposes of survey identification, landscapes can be divided more simply into two basic types: designed (consciously created to reflect a design theory or aesthetic style) or vernacular (developed or evolved through function or use), by answering the question of why a landscape looks like it does. Sites and ethnographic landscapes can be identified as a subset of either a vernacular or a designed landscape.

Important cultural landscapes may be composed of a number of character-defining features which individually or collectively contribute to the landscape’s physical appearance as they have evolved over time and within the property’s period of significance. These landscapes may include a grouping of features such as topography, vegetation, water elements, circulation elements (roads, paths, steps, walls, etc.), buildings and furnishings (fences, benches, lights, gates, sculptural objects).

NPS also states that each situation may vary, and some features may often be more important than others. According to the NPS guidelines, “it is the arrangement and the interrelationship of these character-defining as they existed during the period of significance that is most critical...” As such, spatial organization and land patterns are also of primary concern when defining and evaluating cultural landscapes.

According to NPS, historic landscapes include community parks, among other resource types, and may be composed of a number of character-defining features which individually or collectively contribute to the landscape’s physical appearance as they have evolved over time. In addition to vegetation and topography, such landscapes may include water features such as ponds, streams, and fountains; circulation features such as roads, paths, steps, and walls; buildings; and furnishings, including fences, benches, lights, and sculptural objects. A historic designed landscape, for purposes of determining National Register eligibility, is a landscape that has significance as a design or work of art; was consciously designed or laid out by a landscape architect, master gardener, architect, or horticulturalist according to a design principle, or an owner or other amateur gardener using a recognized style or tradition or in response or reaction to a recognized style or tradition; has a historical association with a significant person(s), trend, or event in landscape gardening or landscape architecture; or a significant relationship to the theory and practice of landscape architecture. Aesthetic values play a significant role in designed landscapes and design may figure prominently in their eligibility (National Register criterion C); however, many historic designed landscapes also possess significance in other areas, such as social history, transportation, or association with significant historical themes (National Register Criteria A or B).

Like other historic resource types, significant historic designed landscapes must demonstrably satisfy criteria of significance and possess integrity. Each of the seven aspects of integrity—location, setting, design, materials, workmanship, feeling, and association—must be considered in determining whether a historic designed landscape retains enough of its important features to convey its historically significant appearance or associations. Such features may include

(amongst others) spatial relationships, vegetation, original property boundaries, topography / grading, site furnishings, design intent, architectural features, and circulation system. Assessment of the integrity of vegetation must acknowledge that, by its very nature, vegetation is not stable, changing both seasonally and over time. NPS notes that originality of plant materials can increase integrity but absence of original materials does not automatically disqualify a designed landscape; for example, integrity would not be diminished if the same or similar species of appropriate size have been replanted in place of the originals. In any case, it is the totality of the designed landscape and its component features that must be weighed to determine integrity.

EVALUATION OF HISTORICAL SIGNIFICANCE

Application of City Landmark (Significance) Criteria. In summary, based on current research and the above discussion Beverly Gardens Park appears to meet the necessary City of Beverly Hills Landmark criteria as a cultural landscape.

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

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

BHMC 10-3-3212(A)(1) *The property is identified with important events in the main currents of national, state, or local history, or directly exemplifies or manifests significant contributions to the broad social, political, cultural, economic, recreational, or architectural history of the Nation, State, City, or community.*

Beverly Gardens Park is closely identified with the founding of Beverly Hills and has been throughout its history a manifestation of the character that distinguishes Beverly Hills from surrounding communities. The original three blocks of the park were an integral component of the original city plan and functioned not only to beautify the community but also to assist its promoters with real estate sales. Subsequently, the park was expanded to create a buffer between the business and residential zones, undertaken with a substantial financial commitment by city residents and representing a groundbreaking linear approach to park design within an urban context. The park was highly visible, initially to riders of the interurban railway and subsequently to the occupants of thousands of automobiles that traverse Santa Monica and Wilshire Boulevards daily. It is a reflection of the emphasis the City has made since its founding on parks, street trees, and gardens. The park has also functioned as a municipal event space and a symbol of the City. The property appears to satisfy this criterion

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

Beverly Gardens Park is not directly associated with the life of a significant person and therefore does not satisfy this criterion.

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

Beverly Gardens Park is a result of the City Beautiful movement that coalesced in the United States around architects and landscape architects such as Daniel Burnham and Frederick Law Olmsted. An attempt to replace chaotic urbanization with order, the City Beautiful movement was based on the principles of “uniformity, the Classical style of public architecture, and reverence for natural beauty.” City-wide park systems linked by landscaped boulevards were part of the concept. Cook’s vision for Beverly Hills, and by extension, that of his junior partner Cornell, was influenced by his work with the Olmsteds and others, particularly his involvement with “White City,” as the Chicago World’s Fair of 1892 was known. The style of the landscape in the original three city park blocks was formal in its symmetry, somewhat like established city squares like Union Square in San Francisco or Pershing Square (then known as Central Park) in Los Angeles, but naturalistic in its planting. Cornell adopted this approach in his extension of the park, and introduced pergolas to provide city residents with places to escape city life and appreciate nature, fountains as City monuments, and specialty gardens much favored by horticulturalists. The cactus garden, in particular, became widely known, a west side counterpart of the one at the Huntington Gardens in San Marino. Beverly Gardens Park appears to satisfy this criterion

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

The property appears to satisfy this criterion. The plan for Beverly Hills, including the original three blocks of the park, is arguably the most well-known work of Wilbur D. Cook, who is listed in the City’s list of master architects. Much of Cook’s subsequent success and reputation was based on his efforts at Beverly Hills, and thus it was a highly notable project in his career. Moreover, the plan for Beverly Hills introduced a new approach to subdivision design to Southern California, one based on City Beautiful and other landscaping principles that paved the way for other developments, such as the subdivision of Palos Verdes Estates. As one of the earliest landscape architects to practice in Southern California, Cook’s importance is undisputed.

Ralph D. Cornell has not yet been listed on the City’s approved Master Architects list, but is clearly worthy of such recognition. The National Register defines a “master” as a figure of generally recognized greatness in a field, a known craftsman of consummate skill, or an anonymous craftsman whose work is distinguishable from others by its characteristic style and quality. Cornell, whose career spanned over half of the 20th century, clearly satisfies this definition. Based in Los Angeles, Cornell played a leading role in landscape architecture in Southern California, designing numerous high profile projects such as UCLA and the Music Center and garnering many awards for his efforts. Beverly Gardens Park was a significant achievement in his career.

Beverly Gardens also possesses high aesthetic value in its design since it synthesizes City Beautiful principles of landscape architecture and, therefore, visually expresses an aesthetic ideal of the concept.

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

This criterion is generally applied to properties which may have the potential to contain subsurface resources of an archaeological nature. Because the park property was substantially disturbed by the planting of the park, and no discoveries of an archaeological nature are known to have been made during the construction or maintenance of the park, the park would not reasonably be expected to satisfy this criterion.

BHMC 10-3-3212(A)(6) *The property is listed or has been formally determined eligible by the National Park Service for listing on the National Register of Historic Places, or is listed or has been formally determined eligible by the State Historical Resources Commission for listing on the California Register of Historical Resources.*

Beverly Gardens Park was formally determined eligible for listing in the National Register of Historic Places in 1985 and is therefore also listed in the California Register of Historical Resources. Therefore, the property appears to satisfy this criterion

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

The property appears to satisfy this criterion. As stated in the Section 106 Request for Determination of Eligibility and confirmed by this assessment, Beverly Gardens Park retains integrity of location, setting, workmanship, and association. It also retains substantial integrity of design and of primary plant materials such as trees, which can be documented by a comparison of the current appearance of the park to historic photographs. The layout of paths, lawns, planting beds, and, to a large degree, specimen trees is largely unchanged since the park was photographed in 1915, 1924, and 1940. Moreover, the resemblance of the park today to the studies for the development of the park drawn by Ralph Cornell in 1930 is remarkable. The major monuments in the park, including the three historic fountains, four pergolas, and Hunter and Hounds statue, also retain integrity. Evolution of plant materials, as allowed for by the National Park Service in National Register Bulletin 18 (see Section 3 of this report) has occurred; however, the planting scheme, particularly in the two historic specialty gardens and the residential borders, continues to reflect the original design intent of the designers. Major losses in the park include the lily pond and Beverly Hills sign. The pond basin, however, is in situ and the pond could be recreated. The sign has been recreated according to its historic appearance but in modern materials. Another change over time, the disappearance of a row of eucalyptus trees along parts of Santa Monica Boulevard, was not considered significant enough to affect the assessment of integrity in the 1980s. The introduction of a new rose garden on the Foothill Alpine block did not affect the primary, character-defining characteristics of the block, including the main path, allée of Chinese elm trees, pergola, or fountain or the overall symmetry of the

layout.

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

Beverly Gardens Park is of significant value to the City, for its landscape design, aesthetic qualities, and enhancement of the quality of life, and historically represents a deliberate choice by City residents in favor of a park over commercial or other development along the affected blocks of Santa Monica and Wilshire Boulevards. As has been demonstrated by this assessment, the continued preservation of Beverly Gardens is in accordance with the historic preservation policies adopted by the City of Beverly Hills. Therefore, the property appears to satisfy this criterion.

Character-defining Features. Every historic property is unique, with its own identity and its own distinguishing character. A property's form and detailing are important in defining its visual historic character and significance. It is a property's tangible features or elements that embody its significance for association with specific historical events, important personages, or distinctive architecture and it is those tangible elements; therefore, that should be retained and preserved.

Character refers to all those visual aspects and physical features that comprise the appearance of every historic property. According to *National Park Service Brief 17, Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*, character-defining features include the overall shape of a property (building, structure, etc.), its material, craftsmanship, decorative details, interior spaces and features (as applicable), as well as the various aspects of its site and immediate environment (form, configuration and orientation).

The *Secretary of the Interior's Standards for the Treatment of Historic Properties* defines historic character by the form and detailing of materials, such as masonry, wood, stucco, plaster, terra cotta, metal, etc.; specific features, such as roofs, porches, windows and window elements, moldings, staircases, chimneys, driveways, garages, landscape and hardscape elements, etc.; as well as spatial relationships between buildings, structures, and features; room configurations; and archaic structural and mechanical systems.

Identifying those features or elements that give a historic property visual character and which should be taken into account and preserved to the maximum extent possible is important in order for the property to maintain its historical significance. Distinctive and important character-defining features associated with the subject property include its overall setting, immediate environment, materials and design, and any contributive out-features that aid in defining the property's association with its respective architectural style.

Character-defining features associated with the subject property are included in the appendix of this report. Character-defining features have been itemized by each block of the park. Elements not specifically mentioned, including structures other than those specifically

identified, benches and furnishings (such as the wrought iron benches and trash receptacles), equipment and maintenance structures and objects, signs (except the Beverly Hills shield pole sign), and street lamps with concrete bases, are not considered to be character-defining.

CONCLUSION

As discussed herein, Beverly Gardens Park meets the City of Beverly Hill's criteria for designation as a local Landmark, as required in the City's Historic Preservation Ordinance (BHMC Section 10-3-3212).

This cultural landscape satisfies the requirement of subsection 10-3-3212(A)(1), in that it "exemplifies important elements of the City's economic and architectural history." The park is closely identified with the founding of Beverly Hills and has been throughout its history a manifestation of the character that distinguishes the City from surrounding communities. In addition, the subject property satisfies the requirements of subsection 10-3-3212(A)(3), in that it "embodies the distinctive characteristics of a style, type, period, or method of construction." The site is a result of the City Beautiful movement that coalesced in the United States around architects and landscape architects such as Daniel Burnham and Frederick Law Olmsted. Cook's vision for Beverly Hills, and by association, that of his junior partner Cornell, was influenced by his work with the Olmsteds and others. It also satisfies the requirements of subsection 10-3-3212(A)(4), in that it "represents a notable work of a person included on the City's List of Master Architects." The plan for Beverly Hills, including the original three blocks of the park, is probably the most well-known work of landmark architect Wilbur D. Cook. Cook is listed in the City's List of Master Architects. Landscape architect Ralph D. Cornell, though not currently included in the City's List of Master Architects, and his portfolio of work, which includes Beverly Gardens, has played a leading role in landscape architecture in Southern California for over half of the 20th century and should be recognized for his significant career achievements. The park also possesses high aesthetic value. And finally, the cultural landscape satisfies the requirements of subsection 10-3-3212(A)(6) in that it has been formally determined eligible for listing in the National Register and, hence, is also listed in the California Register. Beverly Gardens Park satisfies the requirements of subsection 10-3-3212(B) in that it retains sufficient integrity to convey its original landscape design intent and overall historical significance. Further, it satisfies BHMC 10-3-3212 subsection 10-3-3212(C) as the subject property clearly possesses historic value to the community for its landscape design, aesthetic qualities, enhancement of the quality of life for the general public, and is also the representative work of a master architect (landscape architect).

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APPENDIX

SITE LOCATION AND BOUNDARY MAP

CHARACTER-DEFINING FEATURES LIST

PHOTO-DOCUMENTATION

SITE LOCATION AND BOUNDARY MAP

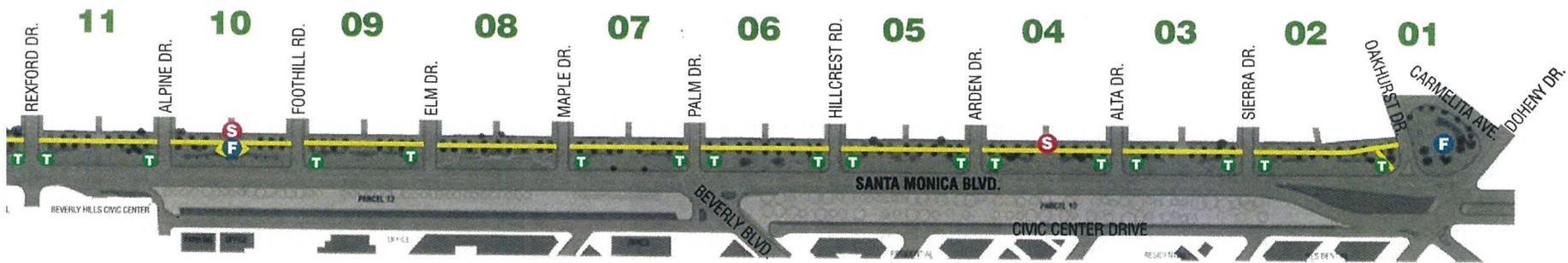


BEVERLY GARDENS PARK
Landmark Assessment and Evaluation Report
CITY OF BEVERLY HILLS

SITE LOCATION AND BOUNDARY MAP

CHARACTER-DEFINING FEATURES LIST

The following section itemizes the character-defining features of each block of the park. Elements not specifically mentioned, including structures other than those identified herein, benches and furnishings (such as the wrought iron benches and trash receptacles), equipment and maintenance structures and objects, signs (except the Beverly Hills shield pole sign), and street lamps with concrete bases, are not considered to be character-defining.



BEVERLY GARDENS PARK
 Landmark Assessment and Evaluation Report
 CITY OF BEVERLY HILLS

Identification of Character-defining Features

BLOCK NUMBERS

SECTION I



BEVERLY GARDENS PARK
 Landmark Assessment and Evaluation Report
 CITY OF BEVERLY HILLS

Identification of Character-defining Features

BLOCK NUMBERS
 SECTION II

BEVERLY GARDENS PARK

Character-defining Features

1. Block 1: Doheny Oakhurst Garden

General Information

APN: 4341-031-902
Legal: Beverly Hills Lot 1 Block 119
Dimensions: 159.93N x 56.04NE x 108.45SE x 56.31S x 96.87SW x 85.67NW¹

Character-defining Features

Shape: Irregular circular shape, bounded by streets on all four sides.

Topography: Sunken interior topography.

Plan/Layout: Current asymmetrical arrangement of lawns and planting beds appears to have been originally more symmetrical and is therefore not character-defining.²

Circulation: Perimeter sidewalks and parkways; no interior pathways are extant but may have been installed originally. Shallow stairs leading down to the fountain are no longer extant.³

Planting Beds: Location and shape do not appear to be original and are therefore not character-defining.⁴

¹ All measurements are taken from Los Angeles County Assessor Maps, are provided in feet, and are exclusive of corner wheelchair access ramps.

² Study for the Development of Santa Monica Boulevard Parkway, Beverly Hills, California by Cook, Hall, & Cornell. Drawn by Ralph Cornell. On file with the Ralph D. Cornell Papers at the UCLA Research Library and reproduced in Birnbaum, Charles A. *Pioneers of American Landscape Design*, p. 72.

³ Study for the Development of Santa Monica Boulevard Parkway, Beverly Hills, California by Cook, Hall, & Cornell. Drawn by Ralph Cornell. On file with the Ralph D. Cornell Papers at the UCLA Research Library and reproduced in Birnbaum, Charles A. *Pioneers of American Landscape Design*, p. 72.

⁴ Study for the Development of Santa Monica Boulevard Parkway, Beverly Hills, California by Cook, Hall, & Cornell. Drawn by Ralph Cornell. On file in the Ralph D. Cornell Papers at the UCLA Research Library and reproduced in Birnbaum, Charles A and Robin Karson. *Pioneers of American Landscape Design*. New York et al: McGraw-Hill, 2000, p. 72.

Curbs/Edging:	Red twisted CMU edging is not character-defining.
Lawns:	Lawns are character-defining.
Plant Materials:	Any extant plants representing species historically planted in this garden would be character-defining.
Trees:	Historic and specimen trees, including magnolias and palms.
Fountain:	Designed by W. Asa Hudson, the Doheny Fountain is the focal point of this garden. Character-defining aspects of the fountain include: the Moorish star shape; terra cotta paving; concrete construction; shallow stairs; polychromatic tile stair risers; blue and turquoise mosaic tiled surface of lower basin; two-tiered fountain consisting of a circular shaft with two ornamented splash basins; and cast concrete sculptural decoration featuring nymphs.
Signs:	Iconic City of Beverly Hills shield pole sign

2. Block 2: Oakhurst Sierra Garden

General Information, Southwest Three-quarters of Block

APN:	4341-031-900
Legal:	Beverly Hills vac alley adj on NE and Lot 1 Block 113 and that part in old city of Lot 12 Block 113
Dimensions:	236.45N x [approximately 110E] x 265.20S x 80W

General Information, Northeast One-quarter of Block

APN:	4341-031-901
Legal:	Beverly Hills that part in annex 1925 uninhabited territory of Lot 12 Block 113
Dimensions:	56.31N x 119.08E&SE x 100.12S x [approximately 110W]

Character-defining Features

Shape:	Irregular rectangle, becoming wedge-shaped at east end.
Topography:	Flat.

Plan/Layout:	Symmetrical arrangement of lawns and planting beds, with circulation plan deviating from overall symmetry.
Circulation:	Main pedestrian path, with branch angling towards Oakhurst Drive; no sidewalk along Santa Monica Blvd. Path bends slightly to north near east end, creating a vista terminated by the Doheny Fountain. Decomposed granite (DG) is character-defining; unit pavers are not.
Planting Beds:	Location and shape appear original.
Curbs/Edging:	Red CMU edging may be original. Pathway edging, only if original.
Lawns:	Lawns are character-defining.
Plant Materials:	Any extant plants, such as hedges or the camellias in the residential border, representing species historically planted in this garden would be character-defining.
Trees:	Chinese elms lining main path, magnolias, and any historic and specimen trees.
Street Lamps:	Cast iron street lamps where present.

3. Block 3: Sierra Alta Garden

General Information

APN:	4341-003-900
Legal:	Beverly Hills Lot 1 and vac alley adj on SW and Lot 18 Block 112
Dimensions:	320N&S x 80E&W

Character-defining Features

Shape:	Rectangular.
Topography:	Flat.
Plan/Layout:	Symmetrical arrangement of lawns and planting beds.

Circulation:	Main pedestrian path; no sidewalk along Santa Monica Blvd. Path widens at center of block, with a exedra on the north. Decomposed granite (DG) is character-defining; unit pavers are not.
Planting Beds:	Location and shape appear original.
Curbs/Edging:	Red CMU edging may be original. Pathway edging, only if original.
Lawns:	Lawns are character-defining.
Plant Materials:	Any extant plants, such as hedges or the bird of paradise in the residential border, representing species historically planted in this garden would be character-defining.
Trees:	Chinese elms lining main path, primrose trees, and any historic and specimen trees.
Street Lamps:	Cast iron street lamps where present.

4. Block 4: Alta Arden Garden

General Information

APN:	4341-004-900
Legal:	Beverly Hills Lot 1 and vac alley adj on SW and Lot 24 Block 107
Dimensions:	350N&S x 80E&W

Character-defining Features:

Shape:	Rectangular.
Topography:	Flat.
Plan/Layout:	Symmetrical arrangement of lawns and planting beds.
Circulation:	Main pedestrian path; no sidewalk along Santa Monica Blvd. Decomposed granite (DG) is character-defining; unit pavers are not.
Planting Beds:	Location and shape appear original.

Curbs/Edging:	Red CMU edging may be original. Pathway edging, only if original.
Lawns:	Lawns are character-defining.
Plant Materials:	Any extant plants, such as hedges or the camellias in the residential border, representing species historically planted in this garden would be character-defining.
Trees:	Chinese elms lining main path, coral trees, and any historic and specimen trees.
Street Lamps:	Cast iron street lamps where present.
Pergola:	The pergola is the focal point of this garden. Character-defining aspects of the pergola include its symmetrical massing with a flattened "U"-shaped plan; stucco columns with tile bases; superstructure of dark-stained beams and cross beams with shaped ends; integrated central storage hut with stucco walls, tiled and front-gabled roof, and central entry (security grille is not character-defining); and bronze drinking fountain with ornamental pedestal. Interlocking pavers in pergola area are not character-defining.

5. Block 5: Arden Hillcrest Garden

General Information

APN:	4341-009-900
Legal:	Beverly Hills Lot 1 and vac alley adj on SW and Lot 29 Block 106
Dimensions:	350N&S x 80E&W

Character-defining Features

Shape:	Rectangular.
Topography:	Flat.
Plan/Layout:	Symmetrical arrangement of lawns and planting beds.

Circulation:	Main pedestrian path; no sidewalk along Santa Monica Blvd. Decomposed granite (DG) is character-defining; unit pavers are not.
Planting Beds:	Location and shape appear original.
Curbs/Edging:	Red CMU edging may be original. Pathway edging, only if original.
Lawns:	Lawns are character-defining.
Plant Materials:	Any extant plants, such as hedges or the camellias in the residential border, representing species historically planted in this garden would be character-defining.
Trees:	Chinese elms lining main path, Holly oaks, and any historic and specimen trees.
Street Lamps:	Cast iron street lamps where present.

6. Block 6: Hillcrest Palm Garden

General Information

APN:	4341-010-901
Legal:	Beverly Hills Lot 1 and vac alley adj on SW and Lot 30 Block 101
Dimensions:	350N&S x 80E&W

Character-defining Features

Shape:	Rectangular.
Topography:	Flat.
Plan/Layout:	Somewhat asymmetrical arrangement of lawns and planting beds (appears to have been altered). Original layout is character-defining.
Circulation:	Main pedestrian path; no sidewalk along Santa Monica Blvd. Decomposed granite (DG) is character-defining.
Planting Beds:	Location and shape mostly appear original.

Curbs/Edging:	Red CMU edging may be original. Pathway edging, only if original.
Lawns:	Lawns are character-defining.
Plant Materials:	Any extant plants representing species historically planted in this garden, such as giant bird of paradise, would be character-defining.
Trees:	Chinese elms lining main path and any historic and specimen trees.
Specialty Garden:	Several varieties of palms are present, including King Palms, Mediterranean fan palms, and Windmill palms.
Street Lamps:	Cast iron street lamps where present.

7. Block 7: Palm Maple Garden

General Information

APN:	4341-015-900
Legal:	Beverly Hills Lot 1 and vac alley adj on SW and Lot 28 Block 100
Dimensions:	324N&S x 80E&W

Character-defining Features

Shape:	Rectangular.
Topography:	Flat.
Plan/Layout:	Symmetrical arrangement of lawns and planting beds.
Circulation:	Main pedestrian path; no sidewalk along Santa Monica Blvd. Decomposed granite (DG) is character-defining.
Planting Beds:	Location and shape appear original.
Curbs/Edging:	Red CMU edging may be original. Pathway edging, only if original.
Lawns:	Lawns are character-defining.

Plant Materials:	Any extant plants, such as azaleas in the residential border, representing species historically planted in this garden would be character-defining.
Trees:	Chinese elms lining main path, magnolias, coral trees, and any historic and specimen trees.
Street Lamps:	Cast iron street lamps where present.
Structures:	Corrugated metal storage shed is not character-defining.

8. Block 8: Maple Elm Garden

General Information

APN:	4341-016-900
Legal:	Beverly Hills Lot 1 and vac alley adj on SW and Lot 28 Block 94
Dimensions:	324N&S x 80E&W

Character-defining Features

Shape:	Rectangular.
Topography:	Flat.
Plan/Layout:	Symmetrical arrangement of lawns and parterres defined by hedges and filled with roses.
Circulation:	Main pedestrian path and additional paths accessing rose garden; no sidewalk along Santa Monica Blvd. Decomposed granite (DG) is character-defining; unit pavers are not.
Planting Beds:	Location and shape appear original.
Curbs/Edging:	Red CMU edging may be original. Pathway edging, only if original.
Lawns:	Lawns are character-defining.
Plant Materials:	Any extant plants, such as hedges or the camellias in the residential border, representing species historically planted in this garden would be character-defining.

Trees: Chinese elms lining main path and any historic and specimen trees.

Specialty Garden: Several varieties of roses are present within the parterres.

Street Lamps: Cast iron street lamps where present.

9. Block 9: Elm Foothill Garden

General Information

APN: 4341-022-900
Legal: Beverly Hills Lot 1 and vac alley adj on SW and Lot 28 Block 93
Dimensions: 324N&S x 80E&W

Character-defining Features

Shape: Rectangular.

Topography: Flat.

Plan/Layout: Symmetrical arrangement of lawns and planting beds.

Circulation: Main pedestrian path; no sidewalk along Santa Monica Blvd. Decomposed granite (DG) is character-defining.

Planting Beds: Location and shape appear original.

Curbs/Edging: Red CMU edging may be original. Pathway edging, only if original.

Lawns: Lawns are character-defining.

Plant Materials: Any extant plants representing species historically planted in this garden would be character-defining.

Trees: Chinese elms lining main path, crape myrtles, and any historic and specimen trees.

Street Lamps: Cast iron street lamps where present.

10. Block 10: Foothill Alpine Garden

General Information

APN:	4341-023-900
Legal:	Tract #4933 Lot 1 and vac alley adj on SW and Lot 6 Block 3
Dimensions:	324N&S x 80E&W

Character-defining Features

Shape:	Rectangular.
Topography:	Flat.
Plan/Layout:	Symmetrical arrangement of lawns, paths, and planting beds is in keeping with historic appearance.
Circulation:	Main pedestrian path is original and character-defining; additional paths recently laid out to access rose garden are not; no sidewalk along Santa Monica Blvd. Decomposed granite (DG) is character-defining.
Planting Beds:	With the exception of the residential border planting bed, the locations and shapes of the rose beds do not appear to be original and are therefore not character-defining.
Curbs/Edging:	Red CMU edging may be original. Pathway edging, only if original.
Lawns:	Lawns are character-defining.
Plant Materials:	Any extant plants representing species historically planted in this garden would be character-defining.
Trees:	Chinese elms lining main path and any historic and specimen trees.
Specialty Garden:	The rose garden appears to have been recently installed, perhaps in 2009, when it was dedicated as "Betty's Garden," according to a plaque on site. Because of its date, the garden is not considered character-defining; its modern appearance should be somewhat

softened as the plantings mature. Associated lighted bollards and two domed trellis structures are also not character-defining.

Street Lamps:	Cast iron street lamps where present.
Pergola:	One of the four pergolas constructed in 1930, the pergola occupies the central area along the main pathway. Character-defining aspects of the pergola include its symmetrical, curving footprint; clustered, clustered, stucco-clad, Tuscan columns; dark stained wood beams; integral, high-backed benches with relief decoration; freestanding concrete benches with decorative supports; central, free-standing, Mission style drinking fountain; flagstone paving; and quarter-round rear supports incorporating storage areas.
Fountain:	This is one three fountains installed in the park in 1930-1931. It occupies a central location with respect to the pergola and the main path. Character-defining aspects of the fountain include its location; concrete construction; lozenge-shaped lower basin with colorful broken tile mosaic interior; and sculptured pedestal with four male figures supporting the upper splash basin.

11. Block 11: Alpine Rexford Garden

General Information

APN:	4341-030-900
Legal:	Tract #4933 Lot 1 and vac alley adj on SW and Lot 6 Block 2
Dimensions:	324N&S x 80E&W

Character-defining Features

Shape:	Rectangular.
Topography:	Flat.
Plan/Layout:	Symmetrical arrangement of lawns and planting beds.
Circulation:	Main pedestrian path; no sidewalk along Santa Monica Blvd. Decomposed granite (DG) is character-defining.

Planting Beds:	Location and shape appear original.
Curbs/Edging:	Red CMU edging may be original. Pathway edging, only if original.
Lawns:	Lawns are character-defining.
Plant Materials:	Any extant plants and hedges representing species historically planted in this garden would be character-defining.
Trees:	Chinese elms lining main path, Brisbane box tree, southern magnolia tree, and any historic and specimen trees.
Street Lamps:	Cast iron street lamps where present.

12. Block 12: Rexford Crescent Garden

General Information

APN:	4344-006-900
Legal:	Tract #4933 Lot 1 and vac alley adj on SW and Lot 6 Block 1
Dimensions:	319.10N x 80E x 309.1S x 70W

Character-defining Features

Shape:	Rectangular.
Topography:	Flat.
Plan/Layout:	Symmetrical arrangement of lawns and planting beds.
Circulation:	Main pedestrian path with branch angling towards Crescent Drive; no sidewalk along Santa Monica Blvd. Decomposed granite (DG) is character-defining.
Planting Beds:	Location and shape appear original.
Curbs/Edging:	Red CMU edging may be original. Pathway edging, only if original. Red twisted CMU edging is not character-defining.
Lawns:	Lawns are character-defining.

Plant Materials:	Any extant plants and hedges representing species historically planted in this garden would be character-defining.
Trees:	Chinese elms lining main path, southern magnolia trees, and any historic and specimen trees.
Street Lamps:	Cast iron street lamps where present.
Sculpture:	The two sculptures present on this block were not present historically and are therefore not character-defining.

13. Block 13: Crescent Canon Garden

General Information

APN:	4344-006-903
Legal:	Beverly Hills Block G
Dimensions:	299N&S x 180E&W

Character-defining Features

Shape:	Rectangular. This is one of the three original blocks of the park, and is of greater depth than the 1930-1931 park extension. It occupies the entire city block extending north to Park Way.
Topography:	Flat.
Plan/Layout:	Symmetrical arrangement, defined by "X"-shaped circulation pattern, of lawns and planting beds.
Circulation:	"X"-shaped layout of pedestrian paths, accessing each corner, with branches to Canon Drive. Decomposed granite (DG) is character-defining. Sidewalks and parkways on perimeter of block are part of original design; most of parkway along Santa Monica has been removed to accommodate a bus stop.
Planting Beds:	Location and shape appear original, except newer beds surrounding restroom on Canon Drive. Original oval planting bed marks center of block.
Curbs/Edging:	Red CMU edging may be original. Pathway edging, only if original.

Lawns:	Lawns are character-defining. A portion of one lawn area was removed for construction of restroom.
Plant Materials:	Any extant plants and hedges representing species historically planted in this garden would be character-defining.
Trees:	Any historic and specimen trees, including pine, cypress and ash, are character-defining. Two palms in parkway along Santa Monica Boulevard may be replacements of originals.
Street Lamps:	Cast iron street lamps where present.
Sculpture:	The shell-pocked bronze, World War I memorial sculpture, "Hunter and Hounds" by A. Jacquemat (1895-1924), installed in the central planting bed and dedicated on Armistice Day in 1925, is one of the primary character-defining features in the park. Although not part of the original 1906-1907 design, it represents a traditional and appropriate use in a city park, particularly one located in proximity to the civic center. As a commemorative property, the statue satisfies National Register criteria consideration F in that it derives its significance as a cultural expression from the time of its dedication. The remaining sculpture in this garden was not present historically and is therefore not character-defining.
Restroom:	This building is a modern intrusion and is not character-defining.

14. Block 14: Canon Beverly Garden

General Information

APN:	4344-006-902
Legal:	Beverly Hills Block F
Dimensions:	289N&S x 180E&W

Character-defining Features

Shape:	Rectangular. This is one of the three original blocks of the park, and is of greater depth than the 1930-1931 park extension. It occupies the entire city block extending north to Park Way.
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Topography:	The northern third of this block is slightly elevated and accessed by stairs.
Plan/Layout:	Symmetrical arrangement, with the former lily pond as the centerpiece and a smaller, circular lily pond on axis behind (north of) it.
Circulation:	Grid pattern of pedestrian paths. Decomposed granite (DG) is character-defining. Stairs on either side of the rear of the large lily pond enclosure are original and character-defining; stairs leading into raised lawn inside the former lily pond are alterations and not character-defining. Sidewalks and parkways on perimeter of block are part of original design.
Planting Beds:	Original layout emphasized open space and the large lily pond, with planting beds rear of the pond in the north third of the block. Location and shape of beds appear original, except for newer beds associated with reconstructed "Beverly Hills" sign, the circular bed surrounding the Drummer sculpture, and infill of the small rear pond with a planting bed.
Curbs/Edging:	CMU edging may be original. Pathway edging, only if original.
Lawns:	Lawns (except in former lily pond) are character-defining.
Plant Materials:	Any extant plants and hedges representing species historically planted in this garden would be character-defining.
Trees:	Any historic and specimen trees, including bamboo and palms, are character-defining. The most notable tree in this garden is a Moreton Bay fig tree, located in the elevated northwest corner of the block.
Street Lamps:	Cast iron street lamps where present.
Sculpture:	The sculpture on this block was not present historically and is therefore not historic.
Large Lily Pond:	Character-defining. This large, rectangular pond, now an elevated lawn within the original basin walls, was a symbol of the City of

Beverly Hills for decades, pictured in newspapers, promotional brochures, postcards, and personal photographs. Overlooked by the original Beverly Hills sign, it was a place to linger and admire, and invoked the envy of early southlanders starved for water in other locations. The shape and concrete enclosure of the pond are character-defining; the openings into the enclosure for pedestrian access are not. The rear wall and wrought iron fence also appear in historic photographs draped in vines and shrouded with hedges; the wall and fence now extant may be reconstructions.

- Small Lily Pond: Character-defining. Centered behind the larger pond, this circular pond was set within a lozenge-shaped enclosure, still extant. This pond was also much photographed and is an integral part of the original park design.
- Beverly Hills Sign: This is a 2006 reconstruction of the original sign in modern materials. Although its age and materials are not character-defining, the size and design of the sign do echo the historic appearance of the sign and it once again has become a focal point for visitors to Beverly Hills.
- Three-Globe Lights: These are modern reproductions and are not character-defining.
- Water Feature: Installed in 2006, this is a modern feature and is not character-defining.
- Sculpture: The sculpture was not present historically and is therefore not character-defining.
- Vista: Although not a park feature per se, the vista to the two-story Craftsman Tudor house at the northeast corner of Park Way and Beverly Drive has figured prominently in all photographs of the park since the first decade of the 20th century.

15. Block 15: Beverly Rodeo Garden

General Information

APN: 4344-006-901

Legal: Beverly Hills Block E
Dimensions: 289N&S x 180E&W

Character-defining Features

Shape: Rectangular. This is one of the three original blocks of the park, and is of greater depth than the 1930-1931 park extension. It occupies the entire city block extending north to Park Way.

Topography: Flat.

Plan/Layout: Symmetrical arrangement, defined by "X"-shaped circulation pattern, of lawns and planting beds.

Circulation: "X"-shaped layout of pedestrian paths, accessing each corner, with branches to Beverly Drive. Decomposed granite (DG) is character-defining; concrete paving is not. Sidewalks and parkways on perimeter of block are part of original design.

Planting Beds: Location and shape appear somewhat modified, probably to accommodate installation modern sculpture. Original oval planting bed marks center of block.

Curbs/Edging: Red CMU edging may be original; red twisted CMU edging is not. Pathway edging, only if original.

Lawns: Lawns are character-defining.

Plant Materials: Any extant plants and hedges representing species historically planted in this garden would be character-defining.

Trees: Any historic and specimen trees, including a Moreton Bay fig tree in the west half of the block, are character-defining. Two palms in parkway along Santa Monica Boulevard may be replacements of originals.

Street Lamps: Cast iron street lamps where present.

Sculpture: Several modern pieces of sculpture have been installed in this garden, including the colorful "Hymn of Life: Tulips" by Kusama. Although not present historically and therefore not character-

defining, the sculptures are a compatible use within the park—one which landscape architect Ralph Cornell, designer of UCLA’s famed sculpture garden—might have endorsed.

16. Block 16: Rodeo Camden Block

This block is occupied by two churches, the Beverly Hills All Saints Episcopal Church, 504 N. Camden Dr. and the Beverly Hills Presbyterian Church, 505 N. Rodeo Dr., and is not now, nor was it historically, part of Beverly Gardens Park. The landscaped edge of the church property, sidewalk, and parkway along Santa Monica Boulevard link the two sides of the park.

17. Block 17: Camden Bedford Garden

General Information

APN:	4345-026-901
Legal:	Tract #6217 Lots 1 and 6 Block 2
Dimensions:	324N&S x 90E&W

Character-defining Features

Shape:	Rectangular.
Topography:	Flat.
Plan/Layout:	Symmetrical arrangement of succulent planting beds, with a small lawn adjacent to the sidewalk.
Circulation:	Elongated “X” pattern of paths, with an additional pathway that partially parallels the street. Decomposed granite (DG) is character-defining.
Planting Beds:	Location and shape appear original. Boulders accenting planting beds are in character with the garden and should be considered character-defining.
Curbs/Edging:	Pathway edging appears original.
Lawns:	Lawns are character-defining.

- Plant Materials:** Any extant cacti and succulents, including (but not limited to) aloes, agaves, and opuntias, representing species historically planted in this garden, would be character-defining.
- Trees:** Any historic and specimen trees in contributing to the character of the garden, including palms, dracaenas, and other mature examples.
- Street Lamps:** Cast iron street lamps where present.
- Specialty Garden:** This character-defining cactus garden has been a focal point of the park since it was planted (circa 1930-1931). Historic photographs suggest that it was formerly more densely planted.
- Bullard Monument:** The donor of the garden, Frances E. Bullard was recognized by a monument that was cited in the Determination of Eligibility Report and listed in the State's Historic Resources Inventory as a contributing feature of the Beverly Gardens historic district. The monument was not located during the 2013 field survey.

18. Block 18: Bedford Roxbury Garden

The east half of this block is occupied by the Church of the Good Shepherd, 501 N. Bedford Dr., and is not now, nor was it historically, part of Beverly Gardens Park. The landscaped edge of the church property, sidewalk, and parkway along Santa Monica Boulevard link the two sections of the park.

General Information, West Half of Block

APN: 4345-026-900
Legal: Tract # 6217 Lot 1 Block 1
Dimensions: 152N&S x 80E&W

Character-defining Features

Shape: Rectangular. This is the smallest block of park, extending from Roxbury Drive east to the alley that bisects the block.

Topography: Flat.

Plan/Layout: Asymmetrical arrangement of lawns and planting beds.

Circulation:	Main pedestrian path, which ends at Crescent before continuing uninterrupted to the eastern park terminus, resumes and continues uninterrupted to the western park terminus. An additional pedestrian path in lieu of a sidewalk parallels the street, with an angled connection to the main path west of the alley. Decomposed granite (DG) is character-defining.
Planting Beds:	Location and shape appear original.
Curbs/Edging:	Pathway edging, only if original.
Lawns:	Lawns are character-defining.
Plant Materials:	Any extant plants and hedges representing species historically planted in this garden would be character-defining.
Trees:	Palms, eucalyptus and any historic and specimen trees.
Street Lamps:	Cast iron street lamps where present.
Pergola:	One of the four pergolas constructed in 1930, the pergola sits at the eastern end of the garden adjacent to the alley and north of the main pathway. Character-defining aspects of the pergola include its semicircular plan; stucco-clad half wall and engaged columns; and dark stained wood beams. It is unknown if the concrete paving and circular central planting bed are original and therefore character-defining. Freestanding metal benches are modern and not character-defining.

19. Block 19: Roxbury Linden Garden

General Information, East Half of Block

APN:	4345-029-900
Legal:	Beverly Hills Lot 1 Block 164
Dimensions:	150N&S x 80E&W

General Information, West Half of Block

APN:	4345-029-901
Legal:	Beverly Hills Lot 23 Block 164

Dimensions: 150N&S x 80E&W

Character-defining Features

Shape: Rectangular.

Topography: Flat.

Plan/Layout: Symmetrical arrangement of lawns and planting beds, bisected by 20-foot wide alley.

Circulation: Main pedestrian path; no sidewalk along Santa Monica Blvd. Decomposed granite (DG) is character-defining.

Planting Beds: Location and shape appear original.

Curbs/Edging: CMU edging may be original. Pathway edging, only if original.

Lawns: Lawns are character-defining.

Plant Materials: Any extant plants and hedges, such as camellias in the residential border, representing species historically planted in this garden would be character-defining.

Trees: Chinese elms lining main path and any historic and specimen trees.

Street Lamps: Cast iron street lamps where present.

20. Block 20: Linden Walden Garden

General Information, East Half of Block

APN: 4345-030-900
Legal: Beverly Hills Lot 1 Block 171
Dimensions: 150N&S x 80E&W

General Information, West Half of Block

APN: 4343-030-901
Legal: Beverly Hills Lot 19 Block 171
Dimensions: 150N&S x 80E&W

Character-defining Features

Shape:	Rectangular.
Topography:	Flat.
Plan/Layout:	Symmetrical arrangement of lawns and planting beds, bisected by 20-foot wide alley.
Circulation:	Main pedestrian path; no sidewalk along Santa Monica Blvd. Decomposed granite (DG) is character-defining.
Planting Beds:	Location and shape appear original.
Curbs/Edging:	CMU edging may be original. Pathway edging, only if original.
Lawns:	Lawns are character-defining.
Plant Materials:	Any extant plants and hedges representing species historically planted in this garden would be character-defining.
Trees:	Chinese elms lining main path, grevilleas, and any historic and specimen trees.
Street Lamps:	Cast iron street lamps where present.

21. Block 21: Walden Carmelita Garden/Electric Fountain Garden

General Information, East Half of Garden (Walden Drive to Wilshire/Santa Monica Intersection)

APN:	4345-031-900
Legal:	Beverly Hills Lot 1 and lot com at most S corner of Lot 2 Block 175 th N 20 ^o 43'44" W 35.67 ft th NE to SE line of said lot th SW thereon 116.31 ft to beg Part of lot 2 Block 175
Dimensions:	[Approximately] 224.31N x 80E x 204.12S x 48SW x 87.85W

General Information, West Half of Garden (Wilshire/Santa Monica Intersection to Carmelita)

APN:	4345-031-901
Legal:	Beverly Hills vac alley adj on NE and Lot 10 Block 175
Dimensions:	223.07N x 80.24E x 252.60S x 75W

Character-Defining Features

Shape:	Two rectangles meet at an obtuse angle, with circular courtyard at vertex.
Topography:	Flat. Corner courtyard and fountain are elevated two steps above surrounding area.

Plan/Layout:	Nearly symmetrical arrangement of lawns and planting beds, bisected by elevated paved courtyard anchored by fountain in center.
Circulation:	Setback main pedestrian path leads to courtyard, on axis with fountain; no sidewalks along Santa Monica or Wilshire Boulevards (except at corner, where concrete is tinted to match terra cotta tile paving of courtyard). Decomposed granite (DG) is character-defining.
Planting Beds:	Location and shape appear original.
Curbs/Edging:	CMU edging may be original. Pathway edging, only if original.
Lawns:	Lawns are character-defining.
Plant Materials:	Any extant plants and hedges representing species historically planted in this garden would be character-defining.
Trees:	Chinese elms lining main path, palms, and any historic and specimen trees.
Street Lamps:	Cast iron street lamps where present.
Fountain:	Designed by Ralph Flewelling, the Electric Fountain and its surrounding courtyard are highly character-defining and the focal point of one of the most prominent intersections in the greater Los Angeles area. Significant aspects of the fountain include its circular shape; 50-foot in diameter lower basin clad in blue and white tiles and capped with terra cotta tiles; tiled interior surface of lower basin; cylindrical splash basin embellished with a frieze of relief carvings depicting scenes from California history; cast concrete figure of a Native American by Merrell Gage mounted atop an obelisk; and water jets. It is not known of the colored lights, which accounted for the fountain's early fame, are still operational; they are character-defining. The water jets and colors were syncopated to produce 60 different combinations every eight minutes.

Courtyard: Character-defining aspects of the courtyard include its two-step elevation; circular shape that echoes the shape of the fountain; pavement of terra cotta tiles accented by square, colored tiles at the corners and interspersed with pictorial tiles depicting Native American scenes; enclosure by gently curved, concrete benches whose ends and low backs are embellished with panels of Native American-related images in low relief; high wall at rear of courtyard flanked by raised planters and topped with triangular-shaped parapet; bronze dedication plaque mounted on rear wall.

Maintenance Building: Attached to rear wall of courtyard enclosure, stucco-clad, with louvered entries on the east and west.

Bollards: Although not original, the four ornamented bollards and heavy link chain connecting them along the Wilshire Boulevard frontage are compatible with the period street lamps on Wilshire Boulevard and have been in place long enough to become a familiar element of the streetscape.

22. Block 22: Carmelita Trenton Garden

General Information, East Half of Block

APN: 4345-019-900
Legal: Beverly Hills Lot 1 Block 176
Dimensions: 175.50N x 80E x 175.50S x 75W

General Information, West Half of Block

APN: 4345-019-901
Legal: Beverly Hills Lot 31 Block 176
Dimensions: 179.88N x 96.93E x 175.50S x 75W

Character-defining Features

Shape: Rectangular.

Topography: Flat.

Plan/Layout: Nearly symmetrical arrangement of lawns and planting beds, bisected by 20-foot wide alley.

Circulation:	Main pedestrian path; no sidewalk along Wilshire Blvd. Decomposed granite (DG) is character-defining.
Planting Beds:	Location and shape appear original.
Curbs/Edging:	CMU edging may be original. Pathway edging, only if original.
Lawns:	Lawns are character-defining.
Plant Materials:	Any extant plants and hedges representing species historically planted in this garden would be character-defining.
Trees:	Chinese elms lining main path, clusters of palms, and any historic and specimen trees.
Street Lamps:	Cast iron street lamps where present.
Pergola:	One of the four pergolas constructed in 1930, this vine-clad pergola is centered along the main pathway in the west half of the block. Character-defining aspects of the pergola include its symmetrical, semi-circular footprint; engaged, stucco-clad columns and low wall; panels of turquoise and terra cotta colored tile centered in each bay of the wall; trellis structure is hidden by vines; integral, central storage building accessed by centered entry with tiled surround; and flagstone paving. Free-standing concrete benches are not historic or character-defining.

23. Block 23: Trenton Whittier Garden

General Information, East Half of Block

APN:	4345-018-900
Legal:	Beverly Hills Lot 1 Block 178
Dimensions:	199.54N x 71.95E x 200S x 55.43W

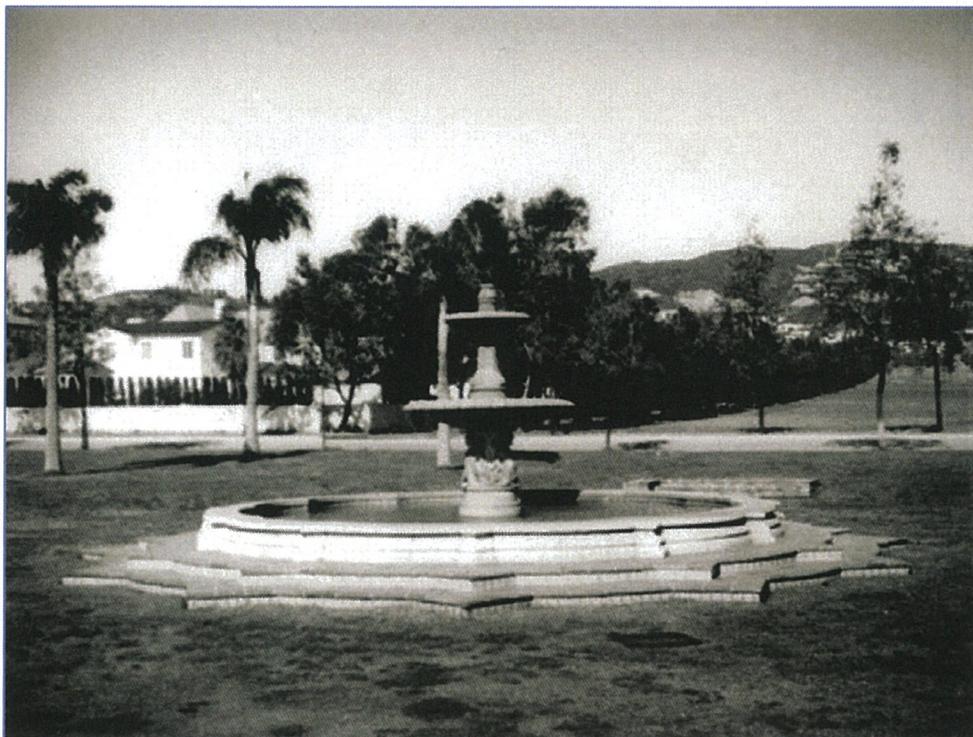
General Information West Half of Block

APN:	4345-018-901
Legal:	Beverly Hills Lot 19 Block 178
Dimensions:	198.16N x 101.58E x 200S x 73W

Character-defining Features

Shape:	Rectangular.
Topography:	Flat.
Plan/Layout:	Nearly symmetrical arrangement of lawns and planting beds, bisected by 20-foot wide alley.
Circulation:	Main pedestrian path, with branch angled towards corner of Whittier Drive; no sidewalk along Wilshire Blvd. Decomposed granite (DG) is character-defining.
Planting Beds:	Location and shape appear original.
Curbs/Edging:	CMU edging may be original. Pathway edging, only if original.
Lawns:	Lawns are character-defining.
Plant Materials:	Any extant plants and hedges, such as azaleas in the residential border, representing species historically planted in this garden would be character-defining.
Trees:	Chinese elms lining main path, clusters of palms, and any historic and specimen trees.
Street Lamps:	Cast iron street lamps where present.

PHOTO-DOCUMENTATION



BLOCK 1: Doheny Oakhurst Garden. Doheny Fountain, 1940. Note stairs in lawn.



BLOCK 1: Doheny Oakhurst Garden. Doheny Fountain, February 2013.



BLOCK 2: Oakhurst Sierra Garden, looking east. February 2013.



BLOCK 2: Oakhurst Sierra Garden, looking west. February 2013.



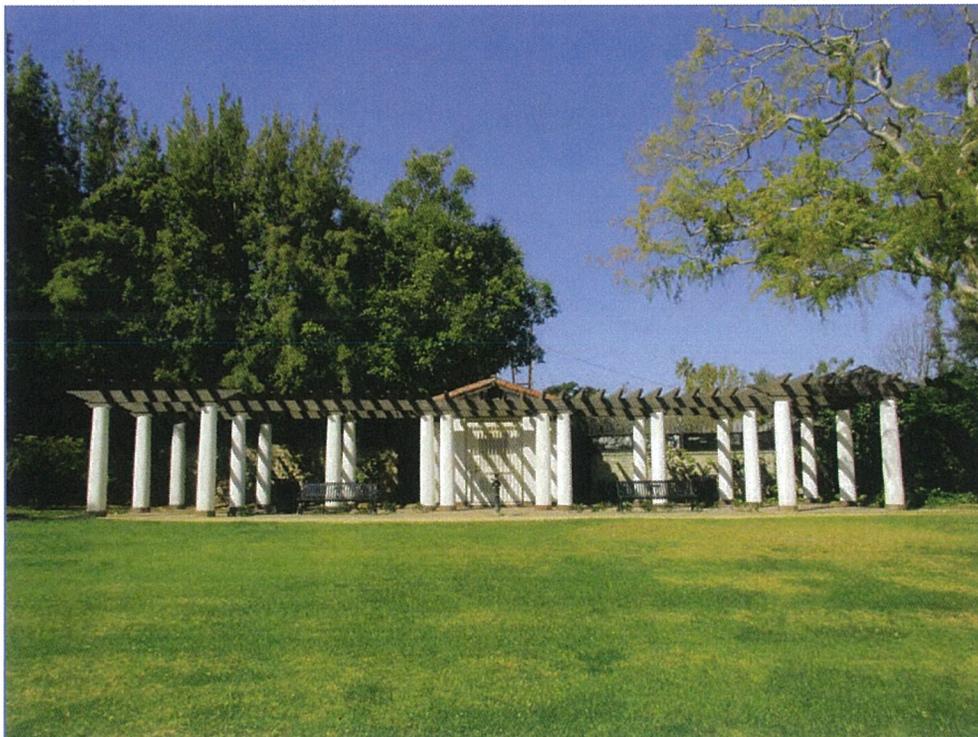
BLOCK 3: Sierra Alta Garden, looking northeast, February 2013.



BLOCK 3: Sierra Alta Garden, looking east. February 2013.



BLOCK 4: Alta Arden Garden, looking northeast. February 2013.



BLOCK 4: Alta Arden Garden Pergola. February 2013.



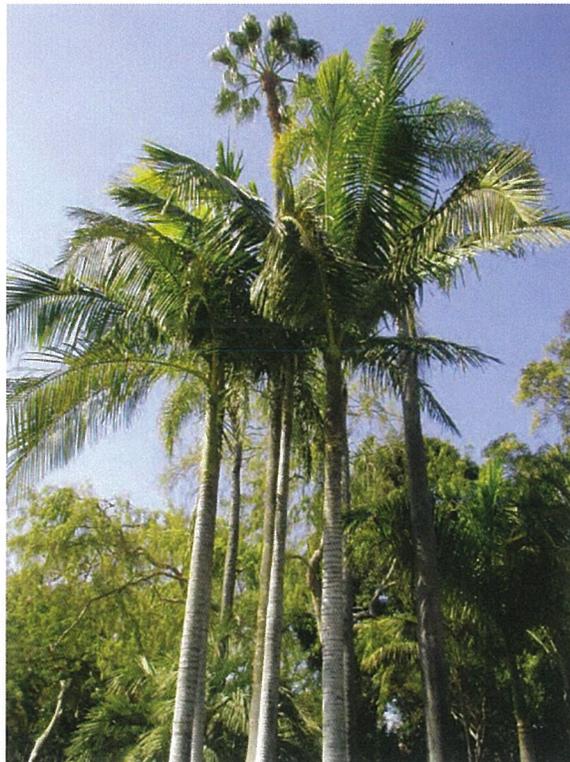
BLOCK 5: Arden Hillcrest Garden, looking east. February 2013.



BLOCK 5: Arden Hillcrest Garden, street lamp. February 2013.



BLOCK 6: Hillcrest Palm Garden, looking northeast. February 2013.



BLOCK 6: Hillcrest Palm Garden. Palms. February 2013.



BLOCK 7: Palm Maple Garden, looking west. February 2013



BLOCK 7: Palm Maple Garden, looking east. February 2013.



BLOCK 8: Maple Elm Rose Garden, looking west. 1938.



BLOCK 8: Maple Elm Rose Garden, looking east. February 2013.



BLOCK 9: Elm Foothill Garden, looking northeast. February 2013.



BLOCK 9: Elm Foothill Garden, looking west. February 2013.



BLOCK 10: Foothill Alpine Garden, looking northeast. February 2013.



BLOCK 10: Foothill Alpine Garden, looking north. February 2013.



BLOCK 11: Alpine Rexford Garden, looking west. February 2013.



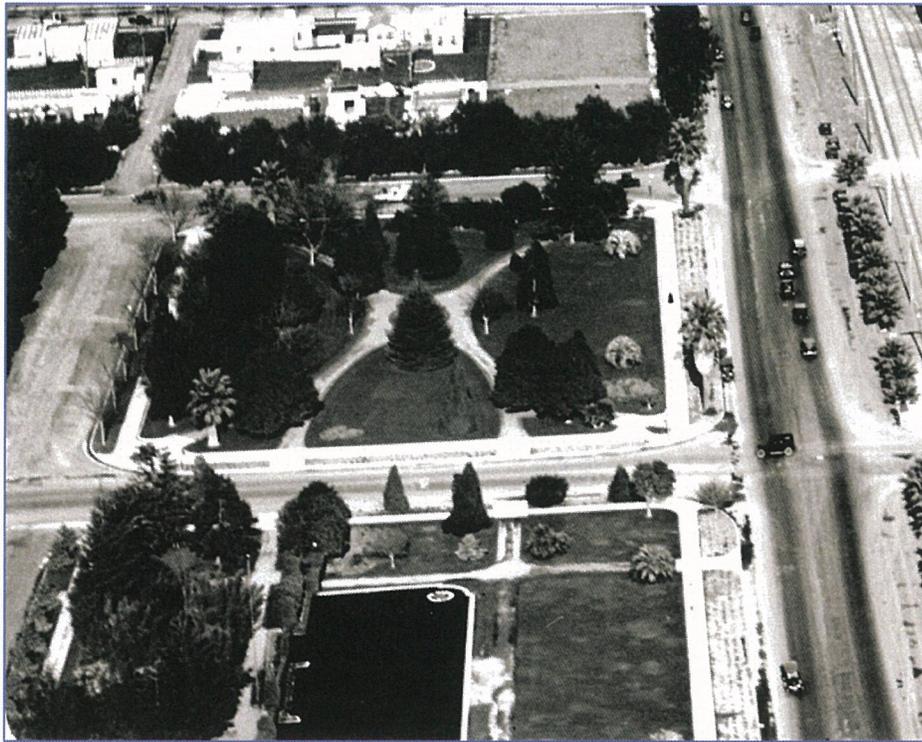
BLOCK 11: Alpine Rexford Garden, looking east. February 2013.



BLOCK 12: Rexford Crescent Garden, looking northeast. February 2013.



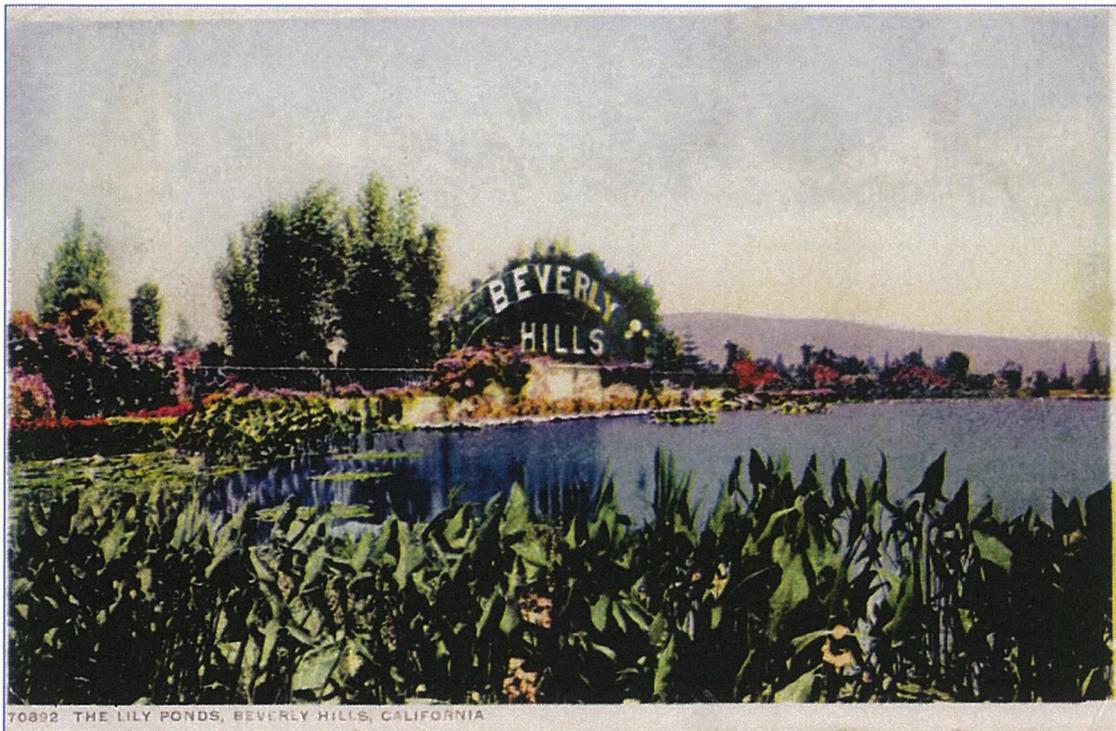
BLOCK 12: Rexford Crescent Garden, looking west. February 2013.



BLOCK 13: Crescent Canon Garden, aerial view looking east, 1924.



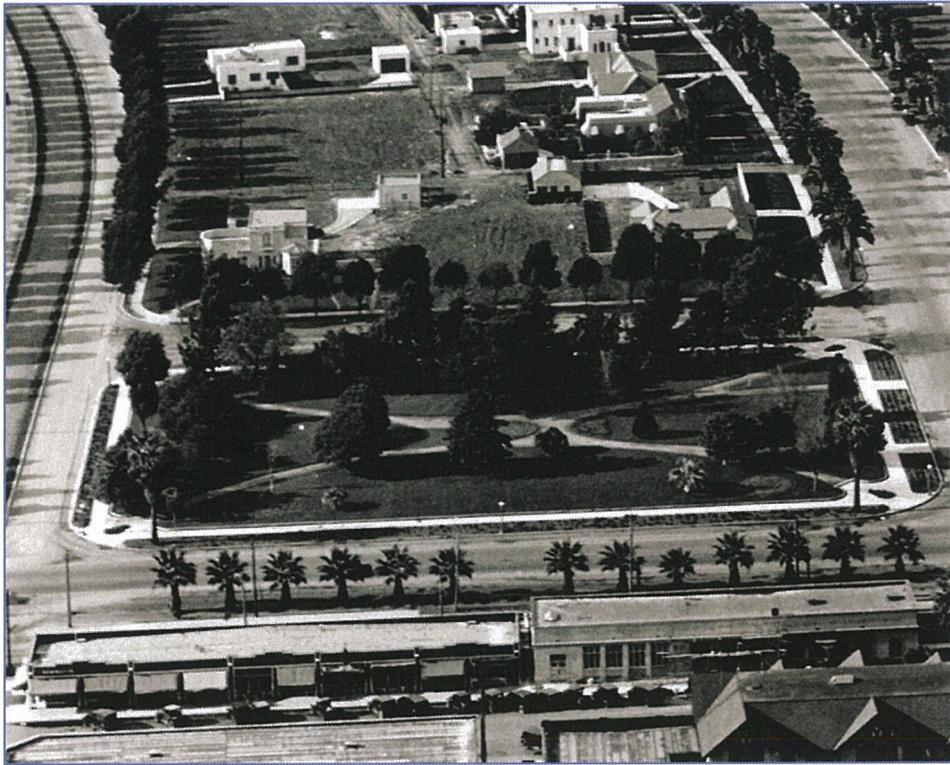
BLOCK 13: Crescent Canon Garden, looking southeast. February 2013.



BLOCK 14: Canon Beverly Garden. Postcard, no date (circa 1920s).



BLOCK 14: Canon Beverly Garden, looking east. February 2013.



BLOCK 15: Beverly Rodeo Garden, aerial view looking north, 1924.



BLOCK 15: Beverly Rodeo Garden, looking north. February 2013.



BLOCK 17: Camden Bedford Cactus Garden, looking west. 1952.



BLOCK 17: Camden Bedford Cactus Garden, looking west. February 2013.



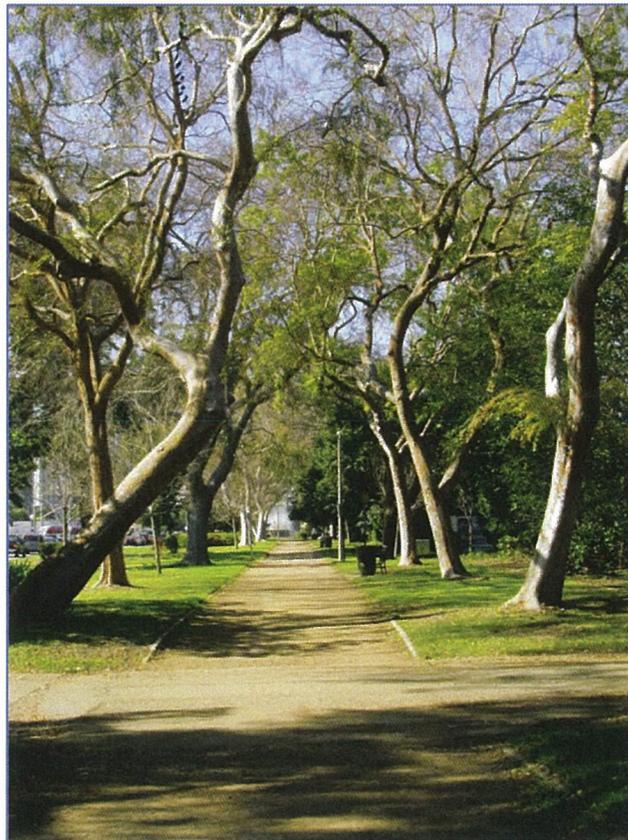
BLOCK 18: Bedford Roxbury Garden, looking northeast. February 2013.



BLOCK 18: Bedford Roxbury Garden Pergola, looking north. February 2013.



BLOCK 19: Roxbury Linden Garden, view looking west. February 2013.



BLOCK 19: Roxbury Linden Garden, view looking west. February 2013.



BLOCK 20: Linden Walden Garden, looking west. February 2013.



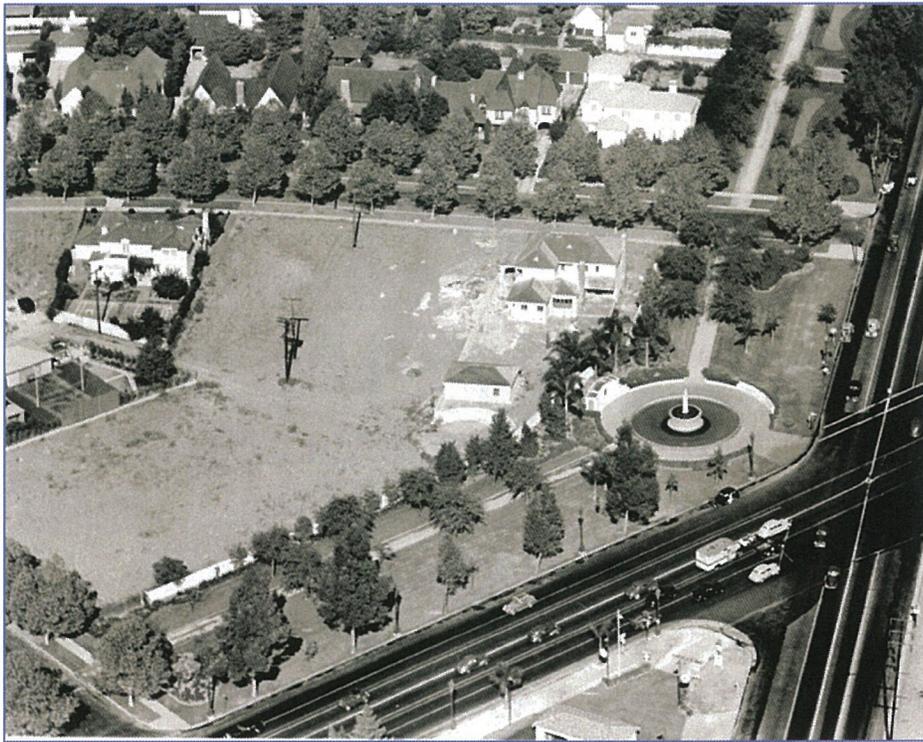
BLOCK 20: Linden Walden Garden, looking west. February 2013.



BLOCK 21: Walden Carmelita Garden, looking west. February 2013.



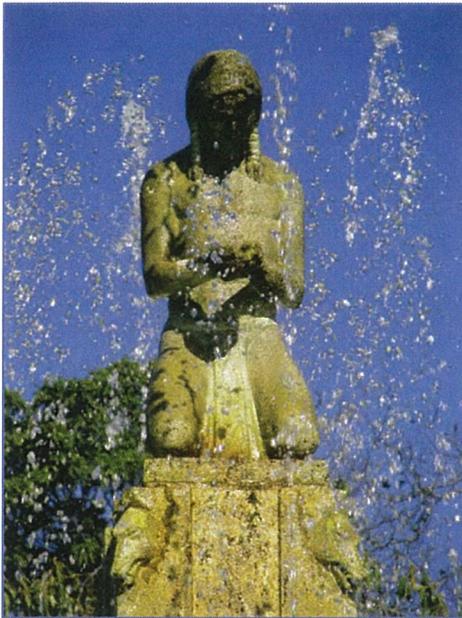
BLOCK 21: Walden Carmelita Garden, looking west. February 2013.



BLOCK 21: Walden Carmelita Garden/Electric Fountain Garden, aerial view, 1940.



BLOCK 21: Electric Fountain, looking southwest. February 2013.

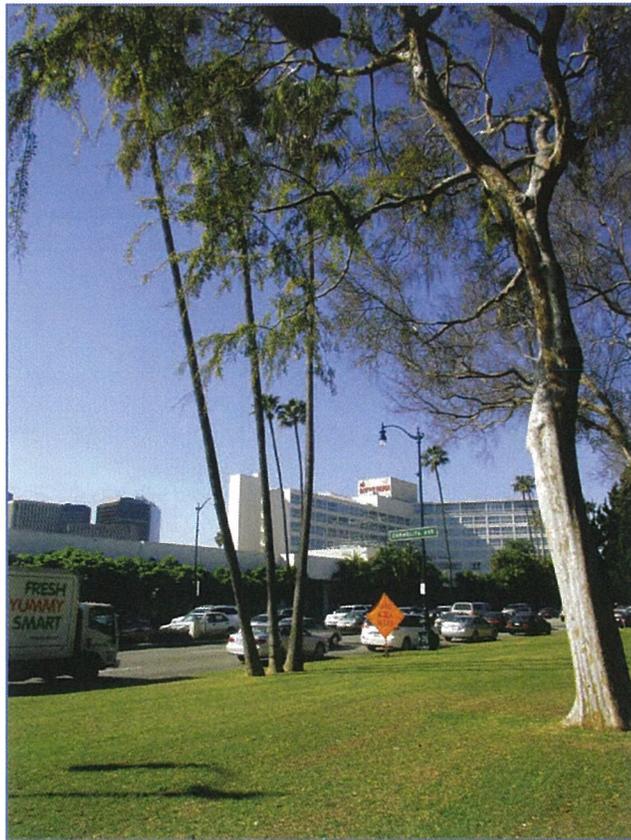


BLOCK 21: Electric Fountain Details, February 2013.





BLOCK 21: Walden Carmelita Garden, two views looking west towards Carmelita Avenue. February 2013.

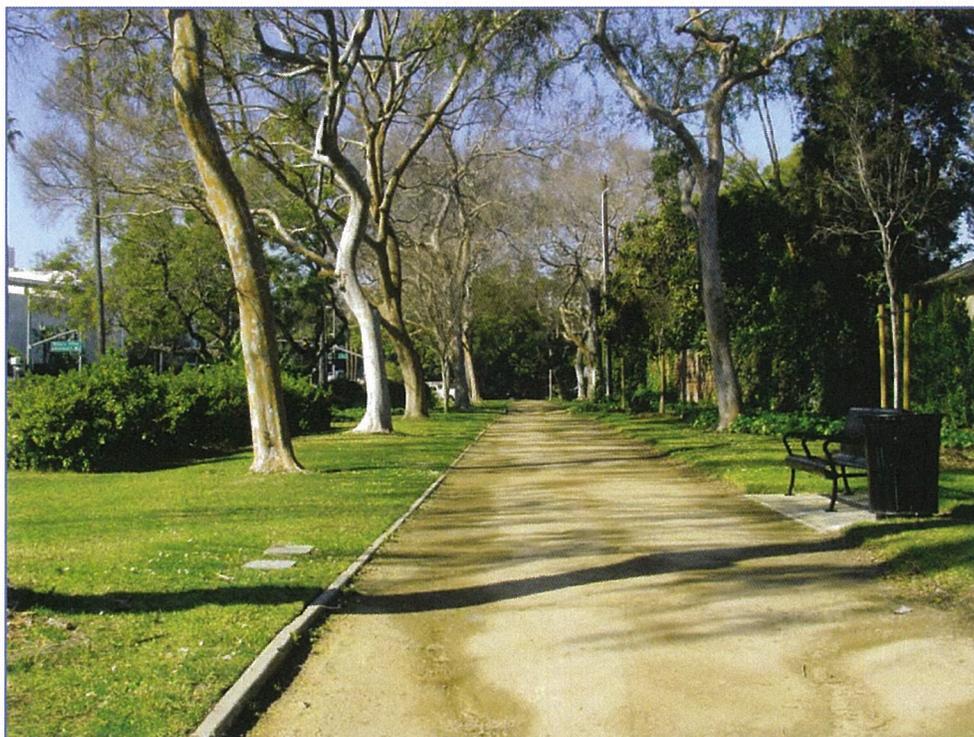




BLOCK 22: Carmelita Trenton Garden, looking east. February 2013.



BLOCK 22: Carmelita Trenton Garden Pergola. February 2013.



BLOCK 23: Trenton Whittier Garden, looking west. February 2013.



BLOCK 23: Trenton Whittier Garden, residential border. February 2013.

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