

Appendix C

Historical Resource Evaluation Report

HISTORIC RESOURCES GROUP

HISTORICAL RESOURCE EVALUATION REPORT 9600 WILSHIRE BOULEVARD, BEVERLY HILLS

JUNE 2022



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1.0 INTRODUCTION AND METHODOLOGY

The 9600 Wilshire Boulevard Specific Plan (“Specific Plan”) is a proposed ordinance that would authorize the: rehabilitation and adaptive reuse of the historic Saks Fifth Avenue Building on Wilshire Boulevard; retention of the existing department store building at the southwestern corner of Wilshire Boulevard and South Camden Drive for continued commercial use; and development of complementary residential, retail, office, hospitality, open space, and related uses on the remaining indoor and outdoor portions of the site (“Specific Plan Area”). The proposed development would be implemented thorough a conceptual project plan approval (“Plan Approval”), consistent with the proposed Specific Plan. Collectively, the Specific Plan and the Plan Approval comprise the application. This analysis is based upon the Plan Approval, which for purposes of this analysis is the “project”.

The Project is a new mixed-use development that includes residential and commercial uses on fifteen parcels¹ that currently comprise the addresses ranging from 9588 to 9620 Wilshire Boulevard and 125 South Camden Drive in the City of Beverly Hills. Twelve of those parcels (4328-026-003, 4328-026-004, 4328-026-006, 4328-026-007, 4328-026-008, 4328-026-013, 4328-026-014, 4328-026-015, 4328-021-020, 4328-021-021, 4328-021-022, and 4328-021-023) are currently occupied by surface parking lots. Three parcels (4328-021-001, 4328-021-002, and 4328-021-019) are occupied by the Saks Fifth Avenue department store building, which will be rehabilitated as part of the Project. Saks Fifth Avenue has been identified in previous historical resources surveys as eligible for listing in the National Register of Historic Places, the California Register of Historical Resources, and as a City of Beverly Hills Landmark. Because the property was identified as potentially eligible by a historical resources survey that meets the requirements of PRC Section 5024.1(g), it is considered a discretionary historical resource as defined by the California Environmental Quality Act (CEQA).² The purpose of this report is to identify potential impacts to the historical resource caused by the Project. This report is intended to inform environmental review of the Project.

This report was prepared using sources related to the history and development of Saks Fifth Avenue. The following sources were consulted:

- Building permits
- Sanborn Fire Insurance maps
- Historic newspaper articles
- Historic photographs
- Field inspection of the Project Site
- Other primary and secondary sources relevant to the history and development of Saks Fifth Avenue
- 1985-1986 Beverly Hills Citywide Survey findings
- 2004 Beverly Hills Citywide Survey Update findings
- 2006-2007 Beverly Hills Citywide Survey Update findings
- Architectural plans for the Project

¹ For purposes of this report, the Project Site does not include the existing commercial structure at 9570 Wilshire (former Barney’s Department Store) or its ancillary structure.

² California PRC, Section 21084.1.

Research, field inspection, and analysis were performed by Paul Travis, AICP, Managing Partner; John LoCascio, AIA, Principal Architect; Heather Goers, Senior Architectural Historian; and Robby Aranguren, Planning Associate/GIS specialist, all of whom meet the Secretary of the Interior's Professional Qualifications Standards in their respective fields. See Appendix D for resumes of contributing authors.

This report has determined that the proposed Project conforms with the Secretary of the Interior's Standards for Rehabilitation and therefore will not cause a substantial adverse change in the significance of the Saks Fifth Avenue building.

2.0 PROJECT SUMMARY

Project Location

The Project Site occupies fifteen parcels in the Wilshire Boulevard commercial district of the City of Beverly Hills. Saks Fifth Avenue occupies three of the parcels (4328-021-001, 4328-021-002, and 4328-021-019) bounded on the north by Wilshire Boulevard, on the east by South Peck Drive, on the west by Bedford drive, and on the south by a surface parking lot. The parking lot behind the historic Saks Fifth Avenue building occupies four parcels (4328-021-020, 4328-021-021, 4328-021-022, and 4328-021-023) that are also part of the Project Site. Eight additional parcels that comprise the Project Site (4328-026-003, 4328-026-004, 4328-026-006, 4328-026-007, 4328-026-008, 4328-026-013, 4328-026-014, 4328-026-015) are also occupied by surface parking lots and are located across South Peck Drive to the east.

A location map is included in Figure 1, below.

Project Description

The Project will rehabilitate the Saks Fifth Avenue building for new uses, including retail on the ground floor, and a boutique hotel/social club, spa, and restaurant on the upper floors. The overall form and massing of the historic building and the character-defining features and materials of the north and east façades will be retained. The Project will demolish the 1994 west addition and escalator tower and replace the top two floors and penthouses of Units #1, #2, and #3 with new two-story additions and a pool deck. The additions will have precast concrete cladding, fluted panel cladding with stone trim, and metal framed window systems.

The Project will construct a new seven-story mixed-use addition (“Parcel B Addition”) to the west side of the Saks Fifth Avenue building. The Parcel B Addition will total 78,701 square feet³ and will be separated from the historic building by a narrow, recessed hyphen. The addition will have a glass curtain wall system with glazed terracotta column and fascia enclosures, rounded corners, and setbacks at the two upper floors to match those of the Saks building.

The Project will construct a new six-story multi-family residential building (“West Residential” building) on the existing parking lot south of Saks Fifth Avenue. The West Residential building will total 116,288 square feet and will be separated from the Saks Fifth Avenue building by a terrace. The building will have simple rectilinear forms, metal framed window systems, and natural stone cladding.

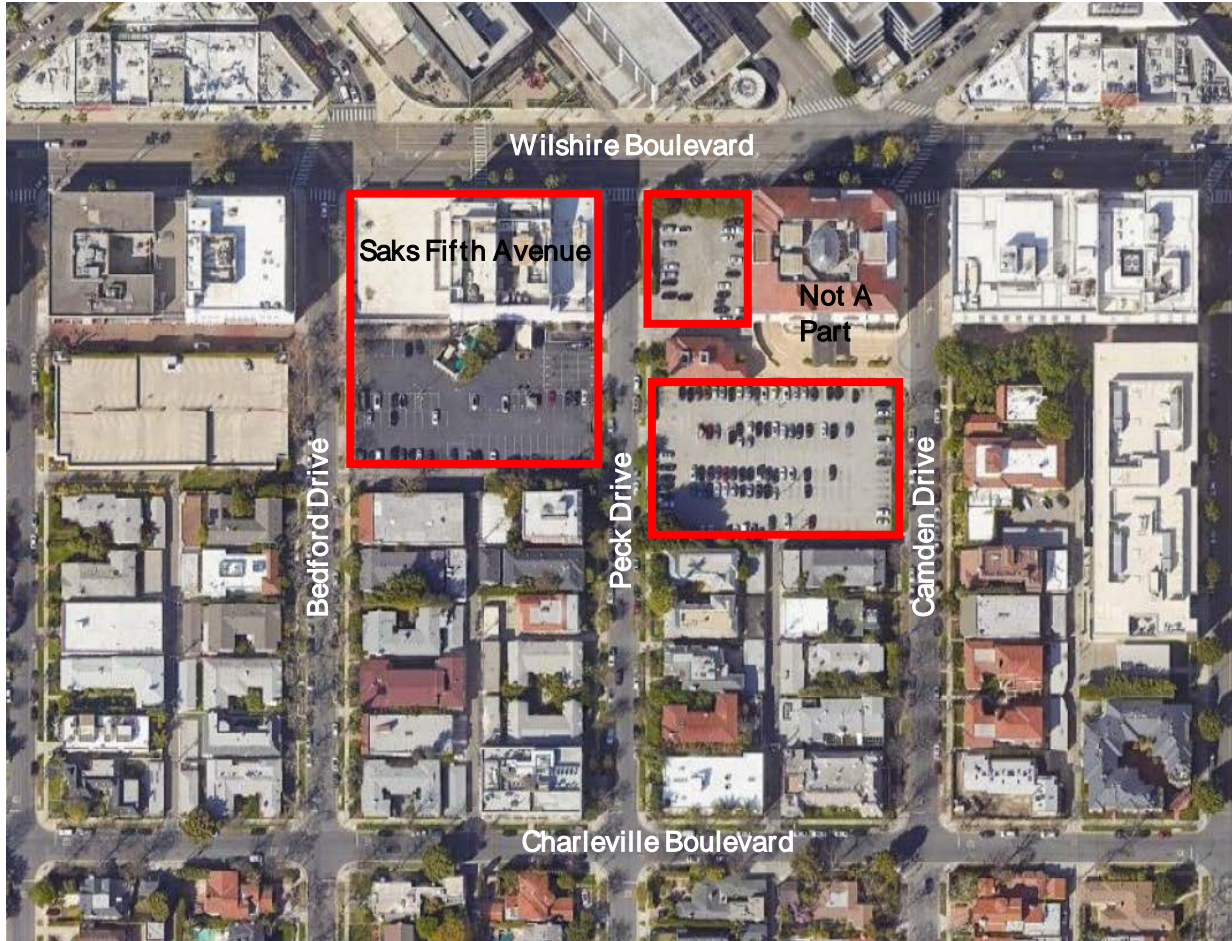
The Project will construct two new six-story buildings on existing parking lots on the east side of South Peck Drive. The Parcel A building will be a commercial office building located at the southeast corner of Wilshire Boulevard and South Peck Drive. It will total 73,664 square feet and will have a glass curtain wall system with stone veneer at the ground floor and copper column and fascia cladding at the upper floors. The East Residential building will be a multi-family residential building totaling 115,904 square feet, with simple rectilinear forms, metal framed window

³ All areas are provided by the Architect and are measured according to the Beverly Hills Municipal Code.

systems, and natural stone cladding.

The Parcel B Addition, West Residential and East Residential buildings will be constructed over four levels of subterranean parking.

FIGURE 1: LOCATION MAP



Project Site outlined in red.

3.0 REGULATORY FRAMEWORK

Historical Resources Under CEQA

The California Environmental Quality Act (“CEQA”) is the principal statute governing environmental review of projects occurring in the state and is codified in Public Resources Code (PRC) Section 21000 et seq. CEQA requires lead agencies to determine if a proposed project would have a significant effect on the environment, including significant effects on historical or unique archaeological resources. Under CEQA Section 21084.1, a project that may cause a substantial adverse change in the significance of a historical resource is a project that may have a significant effect on the environment.

CEQA Guidelines Section 15064.5 recognizes that historical resources include: (1) resources listed in, or determined to be eligible by the State Historical Resources Commission, for listing in the California Register of Historical Resources; (2) resources included in a local register of historical resources, as defined in PRC Section 5020.1(k) or identified as significant in a historical resource survey meeting the requirements of PRC Section 5024.1(g); and (3) any objects, buildings, structures, sites, areas, places, records, or manuscripts which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California by the lead agency, provided the lead agency’s determination is supported by substantial evidence in light of the whole record.

Historic Designations

Historical and cultural resources fall within the jurisdiction of several levels of government. The framework for the identification and, in certain instances, protection of cultural resources is established at the federal level, while the identification, documentation, and protection of such resources are often undertaken by state and local governments. As described below, the principal federal, State, and local laws governing and influencing the preservation of historical resources of national, State, regional, and local significance include:

- The National Historic Preservation Act of 1966, as amended;
- The Secretary of the Interior’s Standards for the Treatment of Historic Properties (Secretary’s Standards);
- The California Environmental Quality Act (CEQA);
- The California Register of Historical Resources (California Register);
- The California Public Resources Code;
- Historic Preservation Ordinance of the City of Beverly Hills (Beverly Hills Municipal Code, Title 10 Chapter 3, Article 32 and 32.5).

NATIONAL REGISTER OF HISTORIC PLACES

The National Historic Preservation Act of 1966 established the National Register of Historic Places (National Register) as “an authoritative guide to be used by federal, state, and local governments, private groups and citizens to identify the Nation’s historic resources and to indicate what properties should be considered for protection from destruction or impairment.”⁴ The National Register recognizes a broad range of historical and cultural resources that are significant at the national, state, and local levels and can include districts, buildings, structures, objects, prehistoric archaeological sites, historic-period archaeological sites, traditional cultural properties, and cultural landscapes.⁵ Within the National Register, approximately 2,500 (3 percent) of the more than 90,000 districts, buildings, structures, objects, and sites are recognized as National Historic Landmarks or National Historic Landmark Districts as possessing exceptional national significance in American history and culture.⁶

Whereas individual historic properties derive their significance from one or more of the criteria discussed in the subsequent section, a historic district derives its importance from being a unified entity, even though it is often composed of a variety of resources. With a historic district, the historic resource is the district itself. The identity of a district results from the interrelationship of its resources, which can be an arrangement of historically or functionally related properties.⁷ A district is defined as a geographic area of land containing a significant concentration of buildings, sites, structures, or objects united by historic events, architecture, aesthetic, character, and/or physical development. A district’s significance and historic integrity determine its boundaries.

A resource that is listed in or eligible for listing in the National Register is considered “historic property” under Section 106 of the National Historic Preservation Act.

Criteria

To be eligible for listing in the National Register, a resource must be at least 50 years of age, unless it is of exceptional importance as defined in Title 36 CFR, Part 60, Section 60.4(g). In addition, a resource must be significant in American history, architecture, archaeology, engineering, or culture. Four criteria for evaluation have been established to determine the significance of a resource:

- A. Are associated with events that have made a significant contribution to the broad patterns of our history;
 - B. Are associated with the lives of persons significant in our past;
 - C. Embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction;
- or

⁴ 36 Code of Federal Regulations (CFR) 60. https://www.ecfr.gov/cgi-bin/text-idx?SID=b36f494ab8c19284178b4c593eda2a8f&tpl=/ecfrbrowse/Ttitle36/36cfr60_main_02.tpl (accessed September 2021).

⁵ The identification of archaeological sites and traditional cultural properties is outside the scope of this report.

⁶ United States Department of the Interior, National Park Service, “National Historic Landmarks: Frequently Asked

Questions,” <https://www.nps.gov/subjects/nationalhistoriclandmarks/faqs.htm>. (accessed September 2021).

⁷ United States Department of the Interior, National Register Bulletin # 15: How to Apply the National Register Criteria for Evaluation, 1997, 5.

D. Have yielded, or may be likely to yield, information important in prehistory or history.⁸

Context

To be eligible for listing in the National Register, a property must 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. 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.”⁹ A property must represent an important aspect of the area’s history or prehistory and possess the requisite integrity to qualify for the National Register.

Integrity

In addition to meeting one or more of the criteria of significance, a property must have integrity, which is defined as “the ability of a property to convey its significance.”¹⁰ The National Register recognizes seven qualities that, in various combinations, define integrity. The seven factors that define integrity are location, design, setting, materials, workmanship, feeling, and association. To retain historic integrity a property must 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. In general, the National Register has a higher integrity threshold than State or local registers.

The National Register recognizes seven aspects or qualities that comprise integrity: location, design, setting, materials, workmanship, feeling, and association. These qualities are defined as follows:

- *Location* is the place where the historic property was constructed or the place where the historic event took place.
- *Design* is the combination of elements that create the form, plan, space, structure, and style of a property.
- *Setting* is the physical environment of a historic property.
- *Materials* are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
- *Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
- *Feeling* is a property’s expression of the aesthetic or historic sense of a particular period of time.
- *Association* is the direct link between an important historic event or person and a historic property.¹¹

CALIFORNIA REGISTER OF HISTORICAL RESOURCES

The California Register of Historical Resources (California Register) is “an authoritative listing and

⁸ United States Department of the Interior, National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation, 1997, 8. Criterion D typically applies to potential archaeological resources, which is outside the scope of this report.

⁹ United States Department of the Interior, National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation, 1997, 7-8.

¹⁰ United States Department of the Interior, National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation, 1997, 44.

¹¹ U.S. Department of the Interior, National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation (Washington D.C.: National Park Service, 1995), 44-45.

guide to be used by State and local agencies, private groups, and citizens in identifying the existing historical resources of the State and to indicate which resources deserve to be protected, to the extent prudent and feasible, from substantial adverse change.”¹² The California Register was enacted in 1992, and its regulations became official on January 1, 1998. The California Register is administered by the California Office of Historic Preservation (OHP). The criteria for eligibility for the California Register are based upon National Register criteria.¹³ Certain resources are determined to be automatically included in the California Register, including California properties formally determined eligible for, or listed in, the National Register. To be eligible for the California Register, a prehistoric or historic-period property must be significant at the local, State, and/or federal level under one or more of the following four criteria:

- A. It is associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States; or
- B. It is associated with the lives of persons important to local, California or national history; or
- C. It embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values; or
- D. It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.¹⁴

A resource eligible for the California Register must meet one of the criteria of significance described above and retain enough of its historic character or appearance (integrity) to be recognizable as a historical resource and to convey the reason for its significance. It is possible that a historic resource may not retain sufficient integrity to meet the criteria for listing in the National Register, but it may still be eligible for listing in the California Register.

Additionally, the California Register consists of resources that are listed automatically and those that must be nominated through an application and public hearing process. The California Register automatically includes the following:

- California properties listed on the National Register and those formally determined eligible for the National Register;
- California Registered Historical Landmarks from No. 770 onward; and,
- Those California Points of Historical Interest that have been evaluated by the State Office of Historic Preservation (OHP) and have been recommended to the State Historical Resources Commission for inclusion on the California Register.

Other resources that may be nominated to the California Register include:

- Historical resources with a significance rating of Category 3 through 5 (those properties identified as eligible for listing in the National Register, the California Register, and/or a local jurisdiction register);

¹² California Public Resources Code, Section 5024.1[a]. http://leginfo.ca.gov/faces/codes_displaySection.xhtml?lawCode=PRC§ionNum=5024.1 (accessed September 2021).

¹³ California Public Resources Code, Section 5024.1[b]. http://leginfo.ca.gov/faces/codes_displaySection.x

http://leginfo.ca.gov/faces/codes_displaySection.xhtml?lawCode=PRC§ionNum=5024.1 (accessed September 2021).

¹⁴ Criterion 4 addresses potential archaeological resources, which is outside the scope of this assessment.

- Individual historical resources;
- Historic districts; and,
- Historical resources designated or listed as local landmarks, or designated under any local ordinance, such as an historic preservation overlay zone.

CITY OF BEVERLY HILLS LANDMARK DESIGNATION CRITERIA

The Beverly Hills Historic Preservation Ordinance includes criteria and procedures for designating local Landmarks and Historic Districts. The Cultural Heritage Commission inspects, investigates, and recommends the designation of Landmarks to the City Council. In order to be eligible for designation as a historic landmark in the City of Beverly Hills, a property must satisfy *all* of the following requirements:

- A.1 *It is at least forty-five (45) years of age, or is a property of extraordinary significance;*
- A.2 *It possesses high artistic or aesthetic value, and embodies the distinctive characteristics of an architectural style or architectural type or architectural period;*
- A.3 *It retains substantial integrity from its period of significance; and*
- A.4 *It has continued historic value to the community such that its designation as a landmark is reasonable and necessary to promote and further the purposes of this article.*

In addition to the requirements set forth above, a landmark must satisfy *at least one* of the following requirements:

- B.1 *It is listed on the National Register of Historic Places;*
- B.2 *It is an exceptional work by a Master Architect;*
- B.3 *It is an exceptional work that was owned and occupied by a person of great importance, and was directly connected to a momentous event in the person's endeavors or the history of the nation. For purposes of this paragraph, personal events such as birth, death, marriage, social interaction, and the like shall not be deemed to be momentous.*
- B.4 *It is an exceptional property that was owned and occupied by a person of great local prominence;*
- B.5 *It is an iconic property; or*
- B.6 *The landmark designation procedure is initiated, or expressly agreed to, by the owner(s) of the property.*

4.0 PREVIOUS EVALUATIONS/DESIGNATIONS

Beverly Hills Citywide Survey, 1985-1986

The 1985-1986 Beverly Hills Citywide Survey identified Saks Fifth Avenue as a contributor to a Wilshire Boulevard Specialty Stores Thematic Grouping, together with the 1935 W&J Sloane Co. furniture store at 9536 Wilshire Boulevard and the I. Magnin & Co. department store at 9634 Wilshire Boulevard. However, the California Office of Historic Preservation (OHP) did not agree that the stores constituted a thematic grouping and instead evaluated each resource individually.

Beverly Hills Citywide Survey Updates, 2004 and 2006-2007

The 2004 and 2006-2007 updates of the Citywide Survey both identified Saks Fifth Avenue as individually eligible for listing in the National Register and the California Register, and for local designation; and confirmed the 1985-1986 finding that the property contributed to a thematic grouping, despite the disagreement of OHP. Saks Fifth Avenue was assigned status codes of 3S, "Appears eligible for NR as an individual property through survey evaluation," and 5B, "Locally significant both individually (listed, eligible, or appears eligible) and as a contributor to a district that is locally listed, designated, determined eligible or appears eligible through survey evaluation."

Built Environment Resources Directory (BERD)

The California Office of Historic Preservation (OHP) maintains the Built Environment Resource Directory (BERD), a database of previously evaluated resources throughout the state. The BERD contains information only for cultural resources that have been processed through OHP. This includes resources reviewed for eligibility for the National Register of Historic Places and the California Historical Landmarks programs through federal and state environmental compliance laws, and resources nominated under federal and state registration programs. Saks Fifth Avenue at 9600 Wilshire Boulevard is listed in the BERD with a status code of 3S, "Appears eligible for NR as an individual property through survey evaluation."¹⁵

¹⁵ California Office of Historic Preservation, "Built Environment Resource Directory: Los Angeles County," 2021.

5.0 DESCRIPTION OF THE PROJECT SITE

Current Setting

Saks Fifth Avenue is located on the south side of Wilshire Boulevard between Bedford Drive and South Peck Drive, along what was historically the main spine of the City's business and retail corridor. The building is set flush to the sidewalk on its three street façades and is flanked to the south by an associated surface parking lot. The four-story former I. Magnin & Co. department store building, now the Saks Fifth Avenue Men's Store, is located across Bedford Drive to the west; a one-story retail building is located to the northwest; eight- to ten-story commercial office buildings are located across Wilshire Boulevard to the north; and the five-story Barney's department store and a surface parking lot are located across South Peck Drive to the east.

Architectural Description

The Saks Fifth Avenue building has a rectangular plan, asymmetrical composition, and complex massing consisting of three distinct parts: the original 1938 building designed by Parkinson & Parkinson (Unit #1); the 1939-1947 expansions designed by Paul Revere Williams (Units #2 and #3); and the 1994 addition designed by Bridges & Lavin.

Unit #1 is a five-story building with a flat roof. The fourth floor is partially concealed behind the original parapet, and the fifth floor is set back from the two street façades, giving the appearance of a three-story volume. The north and east street-facing façades are veneered in limestone panels, with simple stringcourses at the second and fourth floor levels dividing them into the classical tripartite composition of base, middle, and top. The north façade is three bays wide and the east façade is seven bays wide; both are symmetrically composed with central doorways flanked by windows. The bays are articulated with fluting between the windows of the second and third floors. The north entrance consists of a fully glazed bronze door and transom light in a recess with quarter-round returns, under a semicircular canopy with a bronze fascia. The east entrance consists of a pair of fully glazed bronze doors with transom light, in a deep recess with quarter-round returns, bronze-framed display windows with bronze transom panels, a plaster soffit with a recessed bronze-framed light fixture, and limestone steps with wall-mounted bronze handrails. Fenestration consists of rectangular, fixed plate glass display windows with bronze frames at the first floor; and divided light, steel sash casement windows at the second and third floors. The fourth floor is clad in corrugated metal siding.

Units #2 and #3 form a single element, seven stories in height; the sixth floor is concealed behind a parapet, and the seventh is set back from the primary (north) façade, giving the appearance from Wilshire Boulevard of a five-story structure. The north façade is veneered in limestone panels, with simple stringcourses at the second and sixth floor levels dividing it into the classical tripartite composition of base, middle, and top. It is symmetrically composed and is articulated into seven bays. Each of the two outer bays has a stack of windows: a rectangular, fixed plate glass display window with bronze frame at the first floor; and divided light, steel sash casement windows at the second through fifth floors, framed by fluted limestone panels. The central bays at the first floor are veneered in black granite and articulated with two pairs of fully glazed bronze doors with transom lights, in concave recesses, flanking three display windows with bronze frames, all sheltered under a flat canopy with a metal fascia. Fenestration in the central bays of

the second through fifth floors above consist of continuous stacks of divided light, steel sash windows with attenuated, reeded metal columns at the mullions.

The rear (south) façades of Units #1, #2 and #3 are finished in scored cement plaster, and are articulated primarily with stacked rectangular blind openings.

The 1994 addition consists of a one-story wing with a rectangular plan and flat roof; and a six-story escalator tower on the west façade of Unit #3. Both are veneered in limestone panels to match the historic finish. The one-story volume continues the second-floor stringcourse of the historic units; its north façade is symmetrically composed with a central entrance consisting of fully glazed metal doors and sidelights recessed under a flat canopy, flanked by large display windows. The south façade is also symmetrically composed, with a pair of fully glazed metal doors and sidelights flanked by small display windows. The west façade is articulated with three small display windows. The escalator tower is articulated with stacked rectangular blind openings between fluted panels.

Photographs of the Saks Fifth Avenue building are included below.

PHOTOGRAPHS OF EXISTING CONDITIONS

Historic Resources Group, April 2017



Image 1: East and north (primary) façades, view southwest from Wilshire Boulevard



Image 2: North (primary) façade, view south from Wilshire Boulevard



Image 3: Unit #1, north (primary) façade, view south from Wilshire Boulevard



Image 4: Unit #1, north entrance and display windows, view south from Wilshire Boulevard



Image 5: Unit #1, existing rooftop addition at north (primary) façade, view south from Wilshire Boulevard



Image 6: Units #2/#3, north (primary) façade, view south from Wilshire Boulevard



Image 7: Units #2/#3, north (primary) entrance and display windows, view south from Wilshire Boulevard

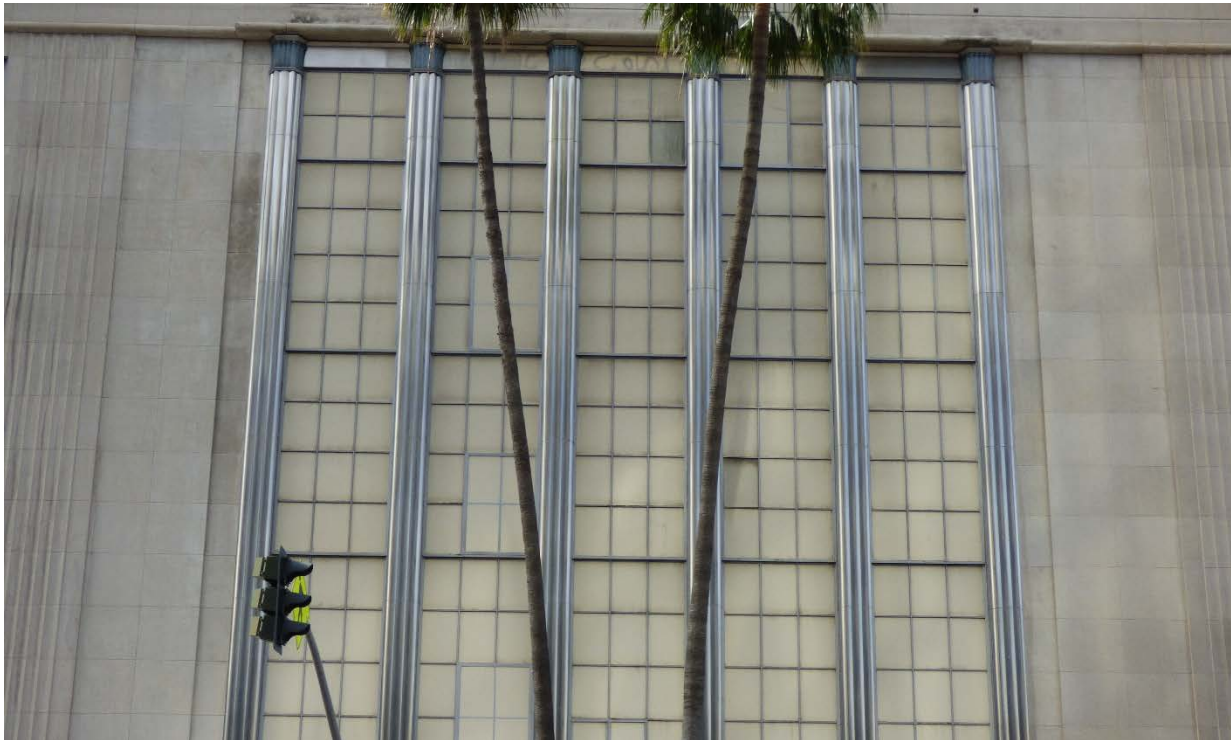


Image 8: Units #2/#3, north (primary) façade, windows with columnar mullions, view south from Wilshire Boulevard



Image 9: North entrance, detail of west door, view southwest from Wilshire Boulevard



Image 10: North (primary) façade, central display windows, view south from Wilshire Boulevard



Image 11: 1994 addition, north façade, view south from Wilshire Boulevard



Image 12: North (primary) and west façades, view southeast from Wilshire Boulevard



Image 13: Escalator tower, view southeast from Wilshire Boulevard



Image 14: West façade, view northeast from Bedford Drive



Image 15: South (rear) façade, view northeast from parking lot



Image 16: South (rear) entrance, view northeast from parking lot



Image 17: South (rear) and east façades, view northwest from Peck Drive



Image 18: East façade, view west from Peck Drive

6.0 SITE DEVELOPMENT HISTORY

Saks Fifth Avenue was the one of the first department stores to establish a presence in Beverly Hills, and the first department store headquartered on New York's Fifth Avenue to open a branch shop in Southern California. The present store evolved in four phases: 1) construction of the original retail store in 1938 (referred to as Unit #1), an adjacent five-story addition completed in 1939 (known as Unit #2), a subsequent addition to Unit #2 (known as Unit #3) which opened in 1947. These three units are depicted on a 1950 fire insurance map, which is shown on the following page in Figure 1. The store was subsequently expanded with a one-story addition to the west in 1994.¹⁶

Development of Unit #1

Saks Fifth Avenue first announced its plans for a new store on Wilshire Boulevard in November 1937, saying that the goal of the West Coast expansion was "to bring Manhattan styles to Los Angeles as soon as they appear in New York."¹⁷ The *Los Angeles Times* lauded Saks' decision, claiming that the move "emphasizes again the growing metropolitan appeal of the West...Saks Fifth Avenue will deserve the welcome which undoubtedly is in store for it."¹⁸

The company leased two lots at the southwest corner of Wilshire Boulevard and South Peck Drive from the West Coast Improvement Company. The land had originally been the site of the Los Angeles Speedway (also frequently referred to as the Beverly Hills Speedway), which opened in 1919 and operated until 1924. Following the final race in February 1924, the track was dismantled, and the land subdivided to make way for new development. The West Coast Improvement Company purchased several lots along Wilshire Boulevard and leased the land to Saks, who commissioned prominent father-and-son architects John Parkinson and Donald Parkinson to design the store.¹⁹ John Parkinson had previously designed the iconic Bullock's Wilshire department store, among others, and the firm was well-known for its commercial designs.

The four-story structure, constructed of reinforced concrete and clad in limestone veneer, was to be "patterned after the Saks Fifth Avenue store in Chicago, [but] the Southern California motif will be emphasized."²⁰ The store would be wholly devoted to womenswear, including departments for beach and swimwear, casual wear and "country clothes," millinery, shoes, handbags, jewelry, and accessories.²¹ Construction on the building – whose costs including lease totaled \$1,000,000²² - commenced in November 1937, and included a glass-walled beauty shop and a rooftop garden terrace. The store's most-publicized feature, however, were its elaborately appointed themed interiors. These were the work of architect Paul Revere Williams, who had

¹⁶ Historic photographs are included in Appendix A; historic aerial photographs from UCLA in Appendix B. For a detailed chronology of construction and alterations recorded in building permit records available through the City of Beverly Hills Property Information database, please see Appendix C; select building permits are included for reference in Appendix D.

¹⁷ "New York Shop to Open in West," *Los Angeles Times*, November 16, 1937.

¹⁸ "From Fifth Avenue," *Los Angeles Times*, November 22, 1937.

¹⁹ As the land was only leased by Saks, but owned by the West Coast Improvement Company, initial drawings for the

Saks Fifth Avenue building, noted as "Building B" on the Parkinson & Parkinson blueprints, are described as a project for the West Coast Improvement Company rather than Saks Fifth Avenue.

²⁰ "Work Launched on Building for New Saks-Fifth Avenue Store," *Los Angeles Times*, November 28, 1937.

²¹ "Los Angeles Style Center, Says New Saks Store Chief," *Los Angeles Times*, April 26, 1938. See also "Plans Nearing Completion for Structure Here," *Beverly Hills Citizen*, November 19, 1937.

²² "Work Launched on Building for New Saks-Fifth Avenue Store," *Los Angeles Times*, November 28, 1937.

been commissioned separately from the Parkinsons specifically to design the interior of the store. Williams, who at the time was primarily known as a residential architect, later recalled that it was precisely this background which landed him the commission: "Adam Gimbel, the president of Saks, told me that . . . since they wanted this store to express the warmth of a fine home, they decided to use a residential architect instead."²³ Gimbel directed Williams to "forget all the timeworn formulas that dominate the architectural treatment of the average store," and instead create the impression of "a fine home or a smart women's club."²⁴ Each showroom would be designed with its own color scheme and theme, in an attempt to "create a mood which is in keeping with the merchandise sold there."²⁵ Additionally, except in one room, explained the *Los Angeles Times*, "where the merchandise is a part of the color scheme of the quarters," stock would be kept off the sales floor in "hidden recesses."²⁶ Williams' efforts were a success: when the Saks Fifth Avenue store on Wilshire Boulevard opened in April 1938, the *Times* noted that "the interior appointments are among the most luxurious installed in any building on the Pacific Coast."²⁷

Development of Unit #2

While stylish décor was in abundance at Saks Fifth Avenue, the building itself was short on space. Business boomed, and while the company had initially intended to expand slowly and utilize only two floors of the building for retail operations, within three months the entire building was pressed into service. In November 1938, just seven months after opening their doors, the company announced that the Beverly Hills store would be expanded immediately.²⁸ By this time Saks had purchased the land they had previously leased for construction of the store, as well as several additional lots totaling 110 feet of street frontage immediately to the west, and land for parking behind the store to the south.²⁹ A five-story addition was erected on the adjoining lots, reserving a portion of the land for further expansion, the rear alley was moved back 100 feet, and the southern portion of the block was landscaped and improved for parking.³⁰

The company turned again to Paul Revere Williams, who designed the five-story addition adjoining the original building to the west, which was referred to in planning documents as "Unit #2." The addition was part of an overall expansion plan designed by Williams which was to have eventually included a third unit to the west of Unit #2 that would be identical to the original store, creating flanking secondary volumes to Williams' new central tower.³¹ Although fifty feet of street frontage from the company's land acquisition was reserved for this expansion,³² the proposed third unit was ultimately never constructed.³³

²³ Autobiographical notes by Paul Revere Williams in Karen E. Hudson, *Paul R. Williams, Architect: A Legacy of Style* (New York: Rizzoli, 1993), 83.

²⁴ Hudson, 83.

²⁵ "Los Angeles Style Center, Says New Saks Store Chief," *Los Angeles Times*, April 26, 1938.

²⁶ "Los Angeles Style Center, Says New Saks Store Chief," *Los Angeles Times*, April 26, 1938.

²⁷ "Firm's Opening Date Announced," *Los Angeles Times*, April 17, 1938.

²⁸ "Saks to Erect New \$500,000 Addition; Third Unit Planned," *Beverly Hills Citizen*, November 18, 1938.

²⁹ "Plans Are Ready For Large Addition to Saks Here," *Beverly Hills Citizen*, December 23, 1938.

³⁰ "New York Comes to Beverly Hills," *Beverly Hills Citizen*, September 1, 1939.

³¹ See "Ultimate Development of Business Building," *Los Angeles Times*, January 1, 1939.

³² "Saks' Largest Branch Shop Will Open Doors on Monday," *Beverly Hills Citizen*, August 18, 1939.

³³ Renderings of the proposed expansion were published in local newspapers; see "This Is How Saks Beverly Hills Store Will Look When Completed," *Beverly Hills Citizen*, December 30, 1938, and "Ultimate Development of Business Building," *Los Angeles Times*, January 1, 1939.

Construction commenced on Unit #2 in January 1939 and was completed and opened to the public in August 1939. The newly-enlarged store, now more than doubled in size, represented the company's largest branch shop and allowed Saks to forge a "closer connection between the parent store and the Beverly Hills store so that all important styles may be presented simultaneously in both or, when the seasons permit, even more quickly in the West than in the East."³⁴ The additional selling space also allowed the store to include more offerings in existing and additional departments, including infant and children's wear and teenage and debutante wear.³⁵ New and expanded facilities, with interiors designed by Williams in collaboration with designer Tom Douglas, included a rooftop restaurant operated by prominent Beverly Hills restaurateur Alexander Perino, as well as the more practical considerations of air-conditioning and "extensive parking facilities."³⁶

In 1942, however, the rooftop garden restaurant was demolished to make way for further expansion of the selling floor. "Extensive structural alterations" were undertaken on the third and fourth floors of the building to provide more space for debutante departments and additional fitting rooms, and "considerable remodeling" was completed on the fourth floor, formerly the site of children's and teen departments, to make way for corset and lingerie departments.³⁷ Williams designed the alterations, and the firm of Cannell & Chaffin supervised the interior decoration.

Development of Unit #3

Following World War II, Saks Fifth Avenue expanded once more to make way for the only department not yet offered by the store – menswear. While the company again commissioned Paul Revere Williams to design the expansion, known as Unit #3, they did not utilize the earlier expansion plan from 1939 which would have created a third flanking volume. Instead, Williams designed an addition which expanded Unit #2 and remodeled the façade to incorporate both units as one larger volume. With "built-in displays providing a highly masculine setting," the plan included one floor for men's clothing, another for men's furnishings, and a third for men's sportswear.³⁸ Permits were approved in March 1946,³⁹ and the newly-expanded store opened for business in May 1947.⁴⁰ Existing interiors in Units #1 and #2 were also remodeled and redecorated at that time as part of the construction program.

Later Alterations and Additions

Although Paul Revere Williams returned to Saks to design additional interior renovations in 1950, the opening of the men's store in 1947 marked the last major expansion that Saks Fifth Avenue would undertake on the site for nearly fifty years. This was due in part to the adoption of a new zoning ordinance in 1947 by the City of Beverly Hills. Since 1938, temporary variances had been granted to stores along Wilshire Boulevard to allow for adjacent parking in otherwise

³⁴ "Extensive New Store Unit to be Opened Tomorrow," *Los Angeles Times*, August 20, 1939. See also "Beverly Hills' Newest Mercantile Addition Ready" and "Saks' Largest Branch Shop Will Open Doors On Monday," *Beverly Hills Citizen*, August 18, 1939.

³⁵ "New York Comes to Beverly Hills," *Beverly Hills Citizen*, September 1, 1939.

³⁶ "Extensive New Store Unit to be Opened Tomorrow," *Los Angeles Times*, August 20, 1939.

³⁷ "Improvements at Store Completed," *Los Angeles Times*, August 30, 1942.

³⁸ "Saks Sixth Men's Store Opened With Ceremony," *Los Angeles Times*, May 20, 1947.

³⁹ "Building Permits Soar To \$898,750 in Week," *Beverly Hills Citizen*, March 3, 1946.

⁴⁰ "Saks Sixth Men's Store Opened With Ceremony," *Los Angeles Times*, May 20, 1947. See also "Open New Saks Fifth Ave. Unit," *Beverly Hills Citizen*, May 20, 1947.

residential areas. The new ordinance revoked those variances and prohibited the development of parking lots south of Wilshire Boulevard. Attorneys for Saks Fifth Avenue and other department stores along Wilshire Boulevard challenged the ordinance, and after a three-year legal battle, a Superior Court judge upheld the stores' present use of the existing lots.⁴¹ Architect Paul Revere Williams had prepared plans in the late 1940s for a multi-story parking garage to be located behind the Saks Fifth Avenue building, but by the time the store prevailed in its suit against the City of Beverly Hills in 1950, the plans had been abandoned and the parking garage was ultimately never constructed.

Instead, in the 1950s, the company began to expand its holdings through the operation of a satellite store across the street at 9633 Wilshire Boulevard (subsequently demolished), where the company opened the Saks Fifth Avenue linen shop, boudoir shop, and fabric salon in 1950. However, the company sold the property in 1955 and relocated the guest and gift departments back to the main store. Minor additions were constructed during the 1970s and 1980s to create additional office and utility space on the top floors, and a new entrance on the south façade with a new canopy was constructed in 1980. At some point during this period, the exterior wall cladding was also replaced on the south façade and existing windows were removed. The bulk of the construction work during this period, though, was focused on interior remodeling. In 1981, the store's original interiors as designed by Paul Williams were gutted and the rooftop skylight was enclosed.

Remodeling work continued throughout the 1990s; the most recent major alterations took place in 1994, when Saks Fifth Avenue embarked on an extensive construction campaign which included interior renovations of the existing store as well as new construction. The company purchased the two existing storefront buildings immediately to the west of the store at 9620 Wilshire Boulevard, at the southeast corner of Wilshire Boulevard and Bedford Drive.⁴² These were demolished and replaced with a one-story addition designed by Bridges & Lavin, who also supervised the interior renovations.

⁴¹ "Court Upholds Parking Lots Outlawed in Vote," *Los Angeles Times*, January 24, 1950.

⁴² According to the *Beverly Hills Citizen*, these storefronts were initially constructed in 1939 by Paul Revere Williams for the West Coast Improvement Company, the development

company which had originally brokered the deal with Saks Fifth Avenue for the adjacent parcels. See "Work Under Way On New Wilshire Store," *Beverly Hills Citizen*, August 18, 1939.

TABLE 1: DEVELOPMENT CHRONOLOGY

Date	Activity
1919	W. J. Dodd and William Richards prepare plans for the Los Angeles Speedway Association in October.
1922	Per Sanborn map, the project site is occupied by Los Angeles Speedway.
1923	Tract #6649 is recorded in May.
1924	Tract #7710 is recorded in January. The Speedway is dismantled in February.
1926	Per Sanborn map, the project site is undeveloped except for a small office situated on Lot #71.
1937	Saks Fifth Avenue announces lease of land at 9600 Wilshire Boulevard from the West Coast Improvement Company. Store construction announced in early November. Construction commences in late November.
1938	Store [Unit #1] opens on April 25. Architects: John Parkinson and Donald Parkinson Contractor: C. L. Peck Interiors: Paul Revere Williams Initial building plan includes: Three stories and basement Rooftop (fourth floor) contains a glass-walled beauty salon and open roof garden Expansion of the existing building is subsequently announced on December 28.
1939	Store purchases formerly leased land along with additional parcels for expansion to the west and south. Construction for five-story expansion underway in January. Expansion [Unit #2] opens August 21. Architect: Paul Revere Williams Contractor: C. L. Peck Interiors: Tom Douglas (with Paul Revere Williams) Building plan includes: Five stories and basement Rooftop restaurant Skylight Parking facilities Rear alley is relocated 100 feet to the south and southern portion of lot is landscaped and improved for parking.
1941	Alterations are made to the beauty parlor.
1942	"\$50,000 remodeling, redecorating, and refurnishing program" completed in August. Architect: Paul Revere Williams Contractor: John S. Parr Interiors: Cannell & Chaffin, Inc. Work includes: Extensive structural alterations Rooftop garden restaurant eliminated Number of fitting rooms increased from 12 to 26 Third and fourth floors and restaurant area remodeling

1947	Existing Unit #2 is expanded [Unit #3] to create new men's store in "\$2,000,000 building." Architect: Paul Revere Williams Contractor: J. P. Rumar Interiors: Unknown Work includes: Construction of new Unit #3 Existing basement expanded under new Unit #3 Alterations to roof of Unit #1 Interior remodeling and redecorating of existing selling spaces on all floors of Units #1 and #2
1950	Paul Revere Williams designs additional interior alterations to the second floor.
1968	Addition to penthouse level of Units #2 & 3; skylight added.
1973	Addition to roof of Unit #1.
1980	Aluminum canopy added to south (rear) entrance.
1981	Store interiors gutted.
1994	Existing one-story storefronts 9626 and 9630 Wilshire Boulevard are demolished to make way for construction of store expansion to the west. An enclosed escalator tower and one-story addition [Unit #4] are constructed to the west of Unit #3. Architect: Bridges & Lavin Contractor: C. L. Peck Interiors: TBD
1995	Bronze doors and window frames refinished.
1996	Glazing in show windows on primary (north) façade along Wilshire Boulevard replaced.
Date Unknown	Paired primary entrance doors replaced with single door on Unit #1 north façade. Flagpole removed from Unit #1 north façade. First-floor show window on Unit #2-3 north façade replaced with service entrance. Fire escape removed from east façade. Light fixture and handrails added to east façade entrance vestibule. Cladding on south façade replaced; windows removed. Cladding on west façade replaced; windows removed.

7.0 HISTORIC CONTEXT

Commercial Development in Beverly Hills

PRE-WORLD WAR II COMMERCIAL DEVELOPMENT (1920-1941)

Commercial development began in earnest in the 1920s, corresponding the rapid residential growth during this same period. The nature of commercial enterprises shifted during this period, from the original function of serving the local community, to a more regional shopping center and important tourist destination. Many existing one-story commercial buildings expanded to two stories in height. Period revival buildings, especially Spanish Colonial Revival shops, became the predominant architectural style in the commercial triangle. This was likely in a response to the City Beautiful movement that was sweeping other affluent communities, such as Santa Barbara.

As the movie industry continued to grow throughout the 1920s, its stars received widespread recognition and publicity. Increasingly, Beverly Hills became an attractive destination for tourists and Angelenos who wanted a glimpse of their favorite on-screen idols. Tanner Motor Tours was the first company to organize sightseeing excursions of famous Beverly Hills homes.⁴³ By the mid-1920s, the Gray Line tour buses led by a megaphoned tour guide had become a frequent sight in the city, and by the mid-1930s, Beverly Hills had become an even bigger draw than Hollywood itself. As one tour company operator remarked to a reporter, "I get one question fired at me more frequently than any other. 'When do we get to Beverly Hills?' Folks start asking me that when we leave downtown and never stop until they are sure they are in the town itself. Hollywood seems to have become a bit passé as a tourist attraction now. Beverly Hills is the magnet that draws the tourist."⁴⁴

In contrast with many cities in the country, commercial and retail development accelerated in Beverly Hills during the Great Depression.⁴⁵ This was largely attributable to the presence of residents from the Depression-proof movie industry. Commercial Development in the downtown core in the decades of the 1930s and 1940s reflected the growing sophistication of the city. Retail and service enterprises in the triangle sought to enhance Beverly Hills reputation as the city for fine shops, restaurants and theaters. The buildings were mostly low-rise and their architecture demonstrated a progressive interest in modern styles, particularly Art Deco and Streamline Moderne. Since both styles were associated with the development of trends in modern art, they were highly suitable for the cultivated image of the city.

During this period, retail development was largely confined to the commercial or business triangle bordered by Santa Monica Boulevard on the north, Wilshire Boulevard on the south, and Beverly Drive on the east. Another pocket of office buildings grew up near the intersection of Wilshire and Santa Monica Boulevards. One example, located at 153 Lasky Drive (extant), is representative of the trend in Westside commercial development towards small scale, pedestrian-oriented, courtyard buildings with period revival architectural themes. This

⁴³ Basten, 89.

⁴⁴ Charles Boyd as told to Harold Foster, "Odds and Ends of Life: Sight-Seeing in Los Angeles," *Los Angeles Times*, September 6, 1936.

⁴⁵ The Great Depression did impact residential construction in Beverly Hills, as no grand estates were constructed during this period. However, the unique circumstances of the City meant that commercial development continued to flourish during this period.

phenomenon was most completely expressed in neighboring Westwood Village, whose growth paralleled that of Beverly Hills.

Growth in the city's commercial district began expanding onto South Beverly Drive in the 1930s. One of the larger undertakings was the Beverly Hills Transfer and Storage Company at 217 South Beverly Drive (extant). Founded by Stanley Anderson, Harrison Lewis, Harry Mortson, and James R. Martin, the firm had opened for business in 1924. Under the subsequent leadership of Fred Nason, the company expanded dramatically along the West Coast, while maintaining its headquarters in Beverly Hills. In 1937, this Art Deco influenced, six story, concrete and steel structure, illuminated by vertical channels of glass brick (now replaced), was erected to the design of F.E. Stanberry. A two-story addition to the south was made in 1945.

What became the most well-known commercial improvement on South Beverly Drive was the intersection of Beverly and Charleville Boulevard. The "Four Corners" as it is known, was developed by actress Corinne Griffith, a resident of the city who invested extensively in Beverly Hills real estate. Architect Allen Siple designed the first two buildings, located on the southeast and southwest corners, in the refined and delicate Colonial Revival style characteristic of contemporaneous architectural taste; these very similar structures were erected in 1938 and 1939. A year later, Griffith commissioned architect P.P. Lewis to produce plans for the northeast corner. The final corner was built in 1950, with Paul Hunter as architect. Like the Siple designs, the latter two buildings were a stylized variant of the Colonial Revival. As an ensemble, the four buildings relate to each other in terms of style, scale, materials, and detailing, making the intersection a notable and cohesive achievement in urban design.

During this period, several large department stores opened shops in Beverly Hills, which would become important catalysts in the growth and development of the commercial corridors in the city. In November of 1937, the renowned New York-based department store retailer Saks Fifth Avenue announced that it was planning a \$500,000 store in Beverly Hills—"marking the first time a New York Fifth Avenue shop has branched out into Southern California."⁴⁶ As a department store, Saks evolved in three phases: 1) a three-story modern building with Neoclassical detailing by John Parkinson and Donald B. Parkinson⁴⁷ with interiors by Paul R. Williams (1938),⁴⁸ an adjacent, five-story addition wholly designed by Williams (1939) and the modern adjoining "Men's Store" (1947) again by Williams.⁴⁹ Focusing solely on women's apparel, the store featured individually designed rooms designed in keeping with the merchandise sold there. This included a Pompeiian room for swimsuits and a French provincial room for country attire with accessories "in an oval room done in the Regency spirit."⁵⁰ The store's Beverly Hills location at 9600 Wilshire Boulevard (extant) helped cement Beverly Hills' reputation for exclusivity, high-quality, opulent living and shopping.

J.J. Haggarty, a downtown Los Angeles retail institution, opened a store in Beverly Hills in 1938

⁴⁶ "New York Shop to Open in West," *Los Angeles Times*, November 16, 1937.

⁴⁷ Parkinson and Parkinson were the architects for the flagship Bullock's Wilshire Department Store (1928-29), the Pacific Coast Stock Exchange (1929-30), and the Memorial Coliseum (1921-23).

⁴⁸ Williams was hired because of his credentials as a residential architect. Adam Gimbel, President of Saks, wanted

an atmosphere that evoked a fine home or a smart women's club.

⁴⁹ Karen E. Hudson, *Paul R. Williams, Architect* (New York: Rizzoli, 1993), 83.

⁵⁰ "Los Angeles Style Center, Says New Saks Store Chief," *Los Angeles Times*, April 16, 1938.

at 9544 Wilshire Boulevard (extant).⁵¹ Another Wilshire Boulevard department store took shape when Beverly Hills-based I. Magnin and Co., which had occupied three storefronts on Wilshire during the 1920s and 1930s, decided to build a department store at 9634 Wilshire Boulevard (extant). Opened in February of 1939, it was covered by no less than gossip columnist Hedda Hopper: "Magnin's opening held up traffic for 20 blocks. And quite right too. It is a marvelous store. Even the trees were electrically lighted."⁵² Designed by architect Myron Hunt⁵³ as a restrained Art Deco design with abstracted classical detailing, the store also featured a columned *porte cochère* on the rear façade of the building.

By the 1940s, the location of Saks, W. & J. Sloane, Haggarty's, and I. Magnin's created an urban shopping corridor on Wilshire Boulevard in Beverly Hills with large four- and five-story buildings lining the south side of the Boulevard. These stores served not only affluent city residents but the Angelenos who were steadily migrating toward the Westside.

During the Great Depression, the Beverly Hills business community "banded together and promoted an advertising campaign touting the city as the home of 'specialty' stores where people could 'window shop'—a common-place leisure activity along New York's 5th Avenue.⁵⁴ The popularity of the activity is underscored in a 1930 *Los Angeles Times* article by Lee Shipley:

We used to think window-shopping was the zero in entertainment. But the other night we accompanied our help spend on such a Scotch frolic and she had to tear us away from some of the windows to keep us from missing the last car to Ourville. We lingered long enough to spend a few thousand imaginary dollars..stopping every three minutes to invest (mentally) in just the suit or hat or coat we wanted.⁵⁵

Window shopping notwithstanding, with its high concentration of film industry stars and executives, Beverly Hills was more fortunate than most cities in that its residents were affluent enough to still be able to afford fashion, leisure pursuits, and personal services through the 1930s. Many Beverly Hills specialty stores were established in the late-1930s as a means to "...surviving the Depression..and by 1940, Beverly Hills had an international reputation or shops that specialized in quality."⁵⁶ To that end, the city's persona as a boutique and specialty store haven was established and persists to this day. During the 1930s it was Beverly Drive, not Rodeo Drive that had all the cache. By the late 1960s, Beverly Hills was home to more than 900 specialty shops.⁵⁷

Specialty retailing for an affluent clientele revealed itself in the architecture. Storefronts needed to portray a modern, upscale image. As a result, architects were often engaged and a sleek Modern, Streamline Moderne, or Hollywood Regency style was frequently invoked. An evocative example of this was the 1942 Claud W. Beelman remodel of the Greek Revival Victor Hugo restaurant at 233 N. Beverly Drive into the Modern atelier with Regency detailing for the

⁵¹ In 1950 it expanded into the five-story former W. J. Slone building at the south west corner of Rodeo and Wilshire Boulevards and hired Paul R. Williams to remodel the interior and exterior—including adding more showcase windows at street level and adding neon signage to the Wilshire façade.

⁵² Hopper, Hedda, "Hedda Hopper's Hollywood," *Los Angeles Times* February 18, 1939.

⁵³ Authors David Gebhard and Robert Winter list H.C. Chambers as co-architect with Myron Hunt.

⁵⁴ Marc W anamaker, *Beverly Hills 1930-2005* (Charleston, South Carolina: Arcadia, 2006), 11.

⁵⁵ Lee Shipley, "Lee Side O'LA," *Los Angeles Times* September 22, 1930.

⁵⁶ W anamaker, *Beverly Hills 1930-2005*, 34.

⁵⁷ Beth Ann Krier, "Specialty Shop with a Special Purpose..." *Los Angeles Times* December 31, 1971.

clothing designer, Adrian (extant).⁵⁸ According to the *Los Angeles Times*, “The front entrance leads through an all-glass and mirror vestibule to a circular lobby which gives direct access to all departments of the establishment. The lobby is also accessible from a porte-cochere to the south.”⁵⁹

In addition to women’s fashion, specialty retailing extended to products such as men’s haberdashery, children’s items, sporting goods, stationery goods, jewelry, housewares, gifts, specialty foods and flowers. Kerr’s Sports Shop (9684 Wilshire Blvd.) was one of Beverly Hills’ most enduring businesses selling ammunition, guns, fishing tackle, golf and tennis equipment, badminton supplies and cameras.⁶⁰

Other notable examples of architectural designs for specialty retailers include the 1930s T.H. Robsjohn-Gibblings remodel for the John Frederic’s Salon.⁶¹ In 1940, women’s specialties retailer Harry Cooper, Inc. (9635 Wilshire Blvd.) opened in a Streamline Moderne façade with “exterior lines [that] are clean and modern, relieved with bronze-trimmed showcase windows and a smart marquee. White marble walls top a dado of black onyx.”⁶² Architects for the project were Norstrom and Anderson.⁶³ Common architectural features for these buildings included clean, elegant, and simple lines, large showcase windows, marble and stone, and the use of other expensive materials to convey quality and luxury.

Savvy Los Angeles restaurateurs of the economically challenged 1930s saw Beverly Hills as an opportunity. During the 1930s, movie stars were at the height of their popularity and wealth and somewhat more “recession proof” than other customers. As a result, the 1930s saw a steady parade of restaurants from Los Angeles open establishments in the commercial triangle of Beverly Hills: Armstrong-Schroder (at 9766 Wilshire Blvd.; extant) from downtown and Hollywood in 1930; Beverly Hills Brown Derby (from Hollywood) in 1931; Victor Hugo’s (from downtown) in 1935; and The Colonial (also from downtown) circa 1937.

Like the architecture of the city around them, these restaurants were somewhat lavish examples of Period Revival style architecture: Victor Hugo’s (233 N. Beverly Drive) was a Greek Revival style building with columned arches and square doors and windows. True to its name, The Colonial (314 N. Camden Drive; demolished), was a Colonial Revival building with a distinctive Streamline Moderne dining room. The Beverly Hills Derby (Wilshire and Rodeo; demolished) was a restrained Spanish Colonial Revival with Zigzag Moderne detailing. The design for Victor Hugo’s nodded to both automobile culture and celebrity culture with its simple *porte cochère* and parking lot. Auto culture was also evidenced in less grand locations of the 1930s as Carpenter’s Drive In, McDonnell’s Drive In, and the vernacular-style “Wilshire Coffee Pot.”⁶⁴

Celebrities and movies stars frequented these restaurants and their patronage was covered by the press. “Reservations are being made by members of the film colony and the younger social

⁵⁸ “Filmdom Gown Salon Opened,” *Los Angeles Times*, August 23, 1942.

⁵⁹ “Filmdom Gown Salon Opened,” *Los Angeles Times*, August 23, 1942.

⁶⁰ Wanamaker, *Beverly Hills 1930-2005*, 39.

⁶¹ Robsjohn-Gibblings’s preference for combining modern with historical elements was consistent with the aesthetic

preferences of pre-war commercial architecture in Beverly Hills.

⁶² “Harry Cooper, Inc. Opens New Store,” *Los Angeles Times*, March 31, 1941.

⁶³ “Store Innovations Planned,” *Los Angeles Times*, December 15, 1940.

⁶⁴ The Ben Hur Coffee Pot was located at 8531 Wilshire Blvd.

set of the Southland," wrote the *Los Angeles Times* of Victor Hugo's in 1935.⁶⁵ By 1937, it described it as "...a deluge of eating spots and dance emporiums...stars seen at many favorite haunts." "When a visitor inquired, where can I see the stars?' the answer was easy: Armstrongs...or Victor Hugos." And another *Times*' article revealed "Pay particular attention to the Beverly Hills Brown Derby for this is a favored place more or less overlooked by the curious."⁶⁶ Some restaurant proprietors traded on their celebrity clientele. One Beverly Hills' eatery even posted a large sign advertising "Food the Stars Eat." In 1936, The Tropics opened (421 N. Rodeo) billing itself "The Informal Dining Room and Cocktail Lounge of the Motion Picture Industry" and "Nationally famous for its fine food, exotic drinks, atmosphere and its clientele of famous people from all over the world."⁶⁷ Proprietor Harry "Sugie" Sugarman was a former managing director of Grauman's Egyptian Theatre in Hollywood and named all the tropical drinks after famous movie stars of the day. The Tropics was designed by renowned architect, Paul R. Williams.⁶⁸

One of Beverly Hills' most famous restaurant owners, Mike Romanoff, opened Romanoff's (326 North Rodeo Drive; completely altered) on December 19, 1940 with the exact opposite strategy. Supposedly a cousin of the late czar, Romanoff financed the venture with money from movie people such as Cary Grant, Daryl Zanuck, and Robert Benchley. Romanoff's staff shoed off tourists and autograph hounds so the celebrities could eat and socialize in peace.⁶⁹ Romanoff's relocated in 1951 to 240 South Rodeo Drive, where it remained until 1962 (demolished).

POST-WORLD WAR II COMMERCIAL DEVELOPMENT (1945-1980)

During World War II, business development in Beverly Hills was suspended. When postwar prosperity resumed, there was a great deal of commercial development in the city. A large number of medium to large-scale office buildings were erected along the commercial corridors of Beverly Hills, with the largest concentration and the most prominent examples found on Wilshire Boulevard. These buildings were predominantly architect designed by practitioners offering a wide range of modernistic interpretations. They represent an impressive collection of designs from the period. Retail development also expanded during this period along Beverly Drive south of Wilshire Boulevard. Commercial development along present day Olympic Boulevard also flourished during the postwar period. In the 1950s and 1960s, Beverly Hills' Restaurant Row was purposefully cultivated as a centralized dining destination for all Los Angeles area residents.

Tourism continued to play a significant role in the commercial development of Beverly Hills following World War II. The tradition of grand hotels in Beverly Hills dating back to the Beverly Hills Hotel in 1912, continued in the 1950s with the construction of the Beverly Hilton Hotel (9876 Wilshire Boulevard; extant). The Beverly Hilton Hotel was designed by Welton Becket & Associates for hotel magnate Conrad Hilton. The Beverly Hilton was a "total design" project of Becket's firm, in which it designed the interiors as well as the building itself. The total construction cost was \$16 million, and the property was intended to be the flagship of the

⁶⁵ "Crash Hurts Car Riders," *Los Angeles Times*, February 27, 1935.

⁶⁶ "Film Celebrities Mix with Crowds at Games," *Los Angeles Times*, July 31, 1932.

⁶⁷ "The Tropics" menu. Menu Collection, Los Angeles Public Library.

⁶⁸ Hudson, 233.

⁶⁹ Jim Heimann, *Out With the Stars* (New York, NY, Abbeville Press, 1985), 196-197.

Hilton empire.

One characteristic that made the Hilton unique among Los Angeles hotels was the large amount of space devoted to function rooms. The availability of such spaces made the hotel, quite by design, an integral part of the community for both the entertainment industry as well as for old-line Los Angeles society, two groups that did not normally cross paths socially. The space that eventually became the International Ballroom was originally called the Bali Room and was set up as a nightclub with tiered seating at tables and a stage. The wedge-shaped room was later expanded and eventually became the site of the Golden Globe Awards ceremonies, a role it continues to occupy. The Democratic Convention was held in Los Angeles in 1960, and John F. Kennedy, the party's presidential nominee, stayed at the hotel; thereafter, he often used the hotel's presidential suite as his residence while in Los Angeles.

During the 1950s, Beverly Hills' Wilshire Boulevard department stores faced competition from the new J. W. Robinsons store in the new Beverly Hilton Hotel complex. Opened on February 13, 1952, the design for the store unusually embraced a location decentralized from an urban setting with its four-levels, generous showrooms, modern design of glass, white Danby marble, black Andes granite and architectural concrete with "striking architecture and sophisticated smartness."⁷⁰ The architects were Charles Luckman, William Pereira,⁷¹ and Charles O. Matcham with interiors by famed industrial designer Raymond Loewy. Generous landscaping was by Florence Yoch and Lucile Council.⁷² The building design reflected the importance of the automobile, with two entrances directly from the parking structure for 1,100 cars. The store's architecture was an early example of a Southern California modernist aesthetic applied to the department store; a unique "garden level" opened onto a landscaped area "to be utilized for outdoor exhibits and other events."⁷³ Robinson's Beverly Hills was featured twice in *Arts + Architecture* magazine as an icon of good design. Together with the neighboring Beverly Hilton hotel and Trader Vic's restaurant (Welton Beckett, Wurdeman & Becket), the complex embodied luxurious and sophisticated shopping, living, travel and dining for the modern Beverly Hills lifestyle of the mid-20th Century.⁷⁴

The nature of specialty retailing during the period was characterized by business turnover and/or giving stores a fresh, updated look. As a result, storefronts often changed with changing architectural fashions. During the post war period, specialty store architecture veered again towards modern styles. Examples include the 1949 Chandler Boot Shop (9626 Wilshire Blvd.) using raked roman brick and forest green marble; Mandel's Shoe Salon by Stephen A. Stepanian (1954, 9670 Wilshire Blvd.), and Dohrmann's, (Charles Ertz, 1954, at Beverly Drive and Dayton Way). In 1956, specialty foods retailer Jurgensen's "Foods of the World" also selected architect Stephen Stepanian to remodel 409 Beverly Drive.

One of the most famous specialty stores in Beverly Hills is the Anderton Court Building (1953-4) designed by Frank Lloyd Wright (328 Rodeo Drive, listed in the National Register of Historic Places). Anderton Court was commissioned by Nina Anderton, a wealthy widow, who wanted a

⁷⁰ "Robinsons-May Beverly Hills, A Shopping Icon That May Drop," *Los Angeles Times*, March 14, 2009.

⁷¹ Luckman and Pereira as partners are best known for CBS Television City (1952).

⁷² The landscape architects also designed residential landscapes for George Cukor, Jack Warner and David O. Selznick.

⁷³ "Work Well Advanced on New Robinson Store," *Los Angeles Times* July 1, 1951.

⁷⁴ Robinson's was demolished in 2014.

retail space on Beverly Hills' exclusive Rodeo Drive. The building consists of four shops on the first two levels, two on either side of a centrally located light well, connected by an angular ramp that winds upward in a diamond shaped parallelogram. Architectural historians David Gebhard and Robert Winter described the building as "if the Guggenheim ramp had been zig-zagged and then shops put along it."⁷⁵ The upper level was originally designed as an apartment, but was later divided into two additional shops. Construction was supervised by apprentice Joseph Fabris, who stayed in Anderton's Bel-Air home during construction. Anderton Court was listed in the National Register of Historic Places in 2006.

The restaurant business boomed again in the postwar period and the commercial triangle saw its share of new restaurants. In 1945, Nate and Al's deli opened its doors; Blum's and Melody Lane also opened during this period. In 1953, Lana Turner's ex-husband, J. Stephen Crane, opened "The Luau" at 421 N. Rodeo Drive. La Scala opened the same year. Soon after, "Traders" (née Trader Vic's) was opened adjacent to the Beverly Hilton Hotel, leveraging America's new appetite for the exotic. Trader Vic's grand arced driveway and expressive tiki *porte cochère* epitomized the "see and be seen culture" of Beverly Hills dining.⁷⁶

In fact, the *porte cochère* entrance became an important feature of the Beverly Hills restaurants on La Cienega Boulevard marketed as "Restaurant Row" during the 1950s and 1960s. Beginning in 1938, Richard Frank (and partner Walter Van De Kamp) combined the essence of the Beverly Hills specialty shop with a restaurant, and created Lawry's Prime Rib. As the name implied, it focused on just one thing: Prime Rib. Other novelties included green salad before entrée, rolling carving carts, a spinning salad bowl and the ubiquitous new product "Lawry's Seasoned Salt." In 1947, Lawry's moved across the street to a new restaurant designed by architect Wayne McAllister.

Lawry's success drew others to the neighborhood including McHenry's Tail o' the Cock (477 S. La Cienega Blvd.), Webster's (270 S. La Cienega Blvd.), Ollie Hammonds, House of Murphy, Paul Cummins Gay 90s (157 N. La Cienega), Sarnez (170 N. La Cienega), Stear's for Steaks, and briefly Stear's Pacifica, and Richlor's "Home of the Planked Steak." The latter two establishments were owned by Frank and Van de Kamp as well. A major publicity campaign by the Restaurant Row Association marketed La Cienega as a destination for locals and tourists alike. The area's popularity continued throughout the 1980s with the opening of Matsuhisa in 1987 (129 N. La Cienega).

In addition to fine food, Restaurant Row eateries were known for their elaborate themes and unique non-food related features. Stear's for Steaks offered an indoor putting green at the 19th hole bar.⁷⁷ Richlors became old-world themed Mediterranean in 1961, famous for its Sicilian donkey cart that "plays a hurdy gurdy tune as your vintage wine is dispensed into crystal wine goblets."⁷⁸ On the exterior, *porte cochères*, neon marquees, and/or pole signs lined the boulevard.

Buoyed by the popularity of Restaurant Row, Beverly Hills became known as a destination for

⁷⁵ David Gebhard and Robert Winter, *A Guide to Architecture in Los Angeles* (Salt Lake City, UT: Peregrine Smith, Inc., 1982), 126.

⁷⁶ Trader Vic's relocated to a new space within the Beverly Hilton Hotel. The original portion of the hotel housing Trader Vic's building is slated for demolition in 2014.

⁷⁷ Peter Moruzzi, *Classic Dining*, (Salt Lake City, UT: Gibbs Smith, 2012), 128.

⁷⁸ "Room at Top for Eateries," *Los Angeles Times*, June 21, 1961.

fine dining well into the 1980s and 1990s. In 1997, renowned chef Wolfgang Puck relocated his distinctive California cuisine eatery, Spago, to Beverly Hills (176 N. Canon Drive). Although Puck had previously opened Spago in 1982 on the Sunset Strip in West Hollywood, today the restaurant is most closely associated with its current location in Beverly Hills and has been named by Zagat's as the "most iconic restaurant in Los Angeles."

Architecture and Design

Unit #1 of Saks Fifth Avenue, the original 1938 building on the site, was designed by the architectural firm of Parkinson & Parkinson in a restrained Neoclassical style that recalled in smaller, simplified form the design of the company's much larger flagship store in Manhattan. Units #2 and #3, the two expansions designed by Paul Revere Williams in 1938 and 1947, respectively, are examples of Regency Revival style, also known as Hollywood Regency, a stripped-down take on Neoclassicism indigenous to Los Angeles that was first developed in the 1930s.

NEOCLASSICAL STYLE

The Neoclassical styles include elements of the late-18th century Classical Revival and Adam (Federal) styles as well as the early 19th-century Greek Revival style, sometimes combining them in the same building. The Classical Revival style was influenced by the work of the 16th century Italian architect Andrea Palladio, who adapted Roman temple forms to residential design. The style is characterized by a dominant entrance portico, usually full height, with classical columns supporting a pediment, and the frequent use of the tripartite Venetian (Palladian) window as a focal point. The Classical Revival style was championed in the United States by Thomas Jefferson, whose designs for the Virginia state capitol, the University of Virginia, and his own home, Monticello, are among the finest American examples of the style.

The Greek Revival was based on classical Greek, rather than Roman, precedents and was popular in the United States from about 1830 until the outbreak of the Civil War. It is usually characterized by simple forms and bold classical details, including Etruscan or Greek Doric columns and heavy entablatures at the eave and porch.

Neoclassical styles did not achieve the broader popularity of their related American Colonial Revival contemporary in the 1920s and 1930s. The style is best identified by its symmetrical façade typically dominated by a full-height porch with the roof supported by classical columns. Later examples begin to show influences of the Regency Revival, including attenuated columns. Like the Renaissance Revival, the Neoclassical style was widely used for imposing civic buildings, institutional buildings, and banks.

Character-defining features include:

- Symmetrical façade
- Rectangular plan, sometimes with side wings
- Low-pitched hipped or side gable roof
- Exterior walls clad in masonry veneer or horizontal wood siding
- Paneled wood entrance door with sidelights, transom light, and classical surround

- Double-hung, divided light wood sash windows, sometimes with louvered wood shutters
- Venetian (Palladian) window or round or elliptical accent windows (Neoclassical)
- Semicircular or elliptical fanlights over entrance doors (Neoclassical)
- Pedimented entrance portico, usually full height, supported on classical columns (Neoclassical and Greek Revival)
- Wide classical entablatures (Greek Revival)
- Roof balustrade (Classical Revival)
- Decorative details including swags, garlands, urns, and grotesques

REGENCY REVIVAL (HOYLLWOOD REGENCY) STYLE

The Regency Revival style is indigenous to Los Angeles.⁷⁹ It is seen almost exclusively in the design of single-family and multi-family residential architecture from the mid-1930s until about 1970; most examples in Beverly Hills date to the 1960s, although there are some examples from the pre-World War II era. It was primarily used in the design of single-family residences and smaller commercial buildings. Because the style ranges several time periods, this sub-theme encompasses those examples constructed prior to World War II. A separate Regency Revival (Late)/Hollywood Regency is also included as a postwar style, to encompass those examples constructed during that era.

The style references in part the architecture and design that developed in Britain in the early 19th century, in particular during the years 1811 to 1820 when the Prince of Wales, later King George IV, served as Prince Regent during the long, final illness of his incapacitated father King George III. Like the original Regency style, Regency Revival combines elements of Neoclassical and French Empire design; however, the attenuated classical ornament and simple surfaces reflect the influence of the Modern Movement.

The style first appeared in the United States in the mid-1930s as a stripped-down version of Neoclassicism that exhibited both the influence of Moderne styles and the simplified yet exaggerated qualities of Hollywood film sets. Its early development was interrupted by World War II and the resulting halt of construction. Examples of Early Regency Revival architecture in Beverly Hills are relatively rare.

Character-defining features include:

- Symmetrical façade
- Tall, steeply pitched mansard, hipped or gable roofs, especially over entrance; frequently a flat roof over remainder
- Blank wall surfaces veneered in smooth plaster; some examples may have brick veneer or wood
- Vertically exaggerated arched entrance doors, sometimes set in projecting pavilions
- Tall, narrow windows, often with arched tops
- Eccentrically detailed and unconventionally proportioned Neoclassical features

⁷⁹ The style continued in the post-World War II period; later examples are commonly referred to as Hollywood Regency.

including double-height porticoes, thin columns, pediments, fluted pilasters, niches, and balconettes with iron railings

- Exaggerated applied ornament, such as large lanterns or sconces

Associated Architects

PARKINSON & PARKINSON

Father-and-son architectural firm, Parkinson & Parkinson, founded by John Parkinson in 1894, was responsible for many Los Angeles's most prominent public buildings, including Los Angeles Memorial Coliseum (1923/1931), Los Angeles City Hall (with Albert C. Martin and John C. Austin, 1928), Bullock's Wilshire (1929), and Union Station (1939).

Born in England in 1861, John Parkinson apprenticed to a builder and learned the meaning of craftsmanship and gained a strong knowledge of practical construction. Upon completion of his apprenticeship, he immigrated to North America as an adventure, where he built fences in Canada and learned stair-building in Minneapolis, Minnesota. Parkinson eventually traveled to California and first settled in Napa; he later relocated to Seattle, where a serious economic depression motivated his move to Los Angeles in 1895.

One of Parkinson's first projects in the city was his design for the first Class "A" fireproof steel-frame office building in Los Angeles, the Homer Laughlin Building at Third Street and Broadway. His design for the 1904 Braly Block at Fourth and Spring Streets became the city's first skyscraper; the 12-story building opened to great acclaim and established Parkinson as the region's leading architect. It held the distinction of being the tallest structure in Los Angeles until the completion of City Hall twenty-four years later. Parkinson was a key figure in the City Beautiful movement in Southern California, and he influenced civic reform and community planning as a charter member of the Los Angeles Municipal Art Commission, which imposed a building height limit in 1905. Sustained until 1957, it played a significant role in shaping and maintaining the low scale of the city.

In 1905, Parkinson formed a partnership with G. Edwin Bergstrom that lasted ten years. The firm of Parkinson & Bergstrom designed numerous public and private buildings throughout Southern California and designed many of the major office and commercial buildings erected in downtown Los Angeles during this period. Among these were the original Bullock's Department Store (1906), the Pacific Mutual Building (1908), Los Angeles Athletic Club (1911), and the original Broadway Department Store (1913). The firm designed numerous buildings along the city's financial corridor of Spring Street including the Alexandria Hotel (1906), Security Trust and Savings Bank (1907), the Rowan Building (1910), Washington Building (1912), and the Security First National Bank (1915).

Five years after Bergstrom left to establish his own practice, John Parkinson was joined in 1920 by his son Donald B. Parkinson, an artist who had been formally educated at the Massachusetts Institute of Technology. The relationship between the father and son was highly productive. Together they designed dozens of the city's most enduring landmarks, including the original campus master plan for the University of Southern California (1919), the Los Angeles Memorial Coliseum (1923/1931), the Title Insurance Building (1929) in downtown Los Angeles, Bullock's

Wilshire (1929), City Hall (1928), and Union Station (1939). As their partnership grew, John Parkinson concentrated on bringing in new business, while his son supervised the daily details of the design team. Their extraordinary synergy as architects was highly evident in their designs and father and son were credited with transforming the city's urban landscape.

John Parkinson died in 1935, while designing the plans for Union Station with his son. Donald Parkinson assumed control of the firm until his own death in 1945.

PAUL REVERE WILLIAMS

Paul Revere Williams was born in Los Angeles in 1894, after his parents had migrated west from Tennessee. After he was orphaned at the age of four, Williams was raised by a foster mother. Williams studied at the Polytechnic High School and enrolled in the architecture course. He was advised by one of his teachers to rethink his choice of career, as white clients would not consider working with an African American architect. Undeterred, Williams went on to study at the Los Angeles School of Art and Design, the Los Angeles branch of the New York Beaux Arts Institute of Design, and the University of Southern California, where he studied architectural engineering for three years (1916-1919).

Even before he commenced his formal study of architecture, Williams had worked for several prominent local architects: from 1914-1917, Williams worked for noted Pasadena architect Reginald Johnson, and from 1917-1921 he worked for Hollywood architect Arthur Kelly.⁸⁰ In 1915, he registered as a building designer and began executing designs for speculative developers. Williams received his architecture license in 1921, becoming the only licensed African American architect west of the Mississippi. After receiving his license, Williams worked for John C. Austin from 1921 until 1924, where he became the Chief Draftsman.

Williams' first substantial commission as a solo practitioner was the 1931 E.L. Cord mansion in Beverly Hills, which was completed in 1931. The Cord mansion, known as "Cordhaven," led to numerous other large-scale residential commissions for Williams in the early 1930s. His work was particularly popular with the Hollywood celebrities and wealthy socialites who were relocating to the western suburbs of Bel-Air, Beverly Hills, and Brentwood during the 1920s and 1930s. Williams' client list included such luminaries as Jay Paley, Otto Preminger, Lon Chaney, and Bill "Bojangles" Robinson. In later years as the scope and geography of his work began to expand, Williams designed other residences for Lucille Ball, Frank Sinatra, Walter Winchell, and Zsa Gabor. Williams became well-known for his modern interpretations of the period revival styles that were popular at the time, including examples of the Tudor Revival, Colonial Revival, Spanish Colonial Revival, and French Country styles.

While residential design always remained the focus of Williams' practice, by the late 1930s he had garnered widespread acclaim for his upscale residential work and other, more diverse commissions became available. He received numerous commissions for prominent commercial and institutional work, including the Angelus Funeral Home (1934), the Saks Fifth Avenue building in Beverly Hills (1939), the Arrowhead Springs Hotel (1940), and the Pearl Harbor Memorial in Honolulu (1953). In the late 1930s, Williams was hired by a group of South

⁸⁰ Wesley Howard Henderson, *Two Case Studies of African-American Architects' Careers in Los Angeles, 1890-1945: Paul*

R. Williams, FAIA and James H. Garrott, AIA (Dissertation: University of California, Los Angeles, 1992), 84.

American businessmen to do a multi-million-dollar project in Colombia. Williams designed a hotel, office buildings, a club, and numerous homes in the city of Medellin. He also worked as an architect for the United States Navy during World War II and served on multiple municipal and state commissions. Williams co-designed the first federally funded public housing project of the postwar era, Langston Terrace in Washington, D. C., with fellow African-American architect Hilyard Robinson. Williams later went on to design the Pueblo del Rio housing project in southeast Los Angeles in the early 1940s. Williams' work for the Angelus Funeral Home echoed his role as an influential member of the African American community in Los Angeles, and he contributed designs for several prominent buildings in the African American community. He designed the First AME Church, and the headquarters for Golden State Mutual Life, the largest African American-owned insurance company in the western United States, and the 28th Street YMCA in South Los Angeles.

In 1952, the American Institute of Architects established the College of Fellows, an honor awarded to members who have made significant contributions to the profession. The Fellowship program was developed to elevate those architects who have made a significant contribution to architecture and society and who have achieved a standard of excellence in the profession. In 1957, Williams became the first African American member of the College of Fellows. He retired from practice in 1974 and filed for emeritus status with the AIA.

Paul Williams died in Los Angeles in 1980, at the age of 85.

8.0 IDENTIFICATION OF HISTORICAL RESOURCES

The Saks Fifth Avenue building at 9600 Wilshire Boulevard was evaluated in the 2004 and 2006-2007 Beverly Hills Citywide Survey Updates as individually eligible for listing in the National Register of Historic Places and the California Register of Historical Resources, and for local designation as a City of Beverly Hills Landmark. Because the property was identified as potentially eligible by a historical resources survey that meets the requirements of PRC Section 5024.1(g), it is considered a discretionary historical resource as defined by CEQA for purposes of this evaluation.

Significance

The Saks Fifth Avenue building appears to be significant under National Register Criterion A/California Register Criterion 1 for its association with pre- and post-World War II commercial development in Beverly Hills. The store's establishment and initial opening in 1938 – the first instance of a major retailer on New York's Fifth Avenue branching out into Southern California – was an important catalyst in the development and growth of Wilshire Boulevard as a primary commercial corridor in Beverly Hills. The store's almost immediate expansion in 1939, and second post-war expansion in 1947, reflect the store's role in cementing Beverly Hills' reputation for exclusive, high-quality shopping.

The period of significance under Criterion A/1 is 1938-1947. This period encompasses Saks Fifth Avenue's principal historic building campaigns on the property, including the initial construction of the original Parkinson & Parkinson design in 1938 as well as the subsequent expansions by Paul Revere Williams in 1939 and 1947.

Saks Fifth Avenue appears to be significant under National Register Criterion C/California Register Criterion 3 as an excellent example of Neoclassical and Regency Revival architecture applied to a retail building by master architects Parkinson & Parkinson and Paul Revere Williams. The period of significance under Criterion C/3 is 1947. This year marks the completion of the last major building campaign which resulted in the final form and appearance of Saks Fifth Avenue as it remained until the additions of 1994.

Character-defining Features

Every historic building is unique, with its own identity and its own distinctive character. *Character-defining features* are those visual aspects and physical elements and materials, constructed or deposited during the property's period of significance, that give the building its historic character and contribute to its historic integrity. Character-defining features should be considered in the planning and design of a project so that they are preserved to the maximum extent possible.

In general, retaining character-defining features retains the integrity of the historic property and thus maintains the property's eligibility as an historical resource. Removal or alteration of a single feature does not necessarily impact the eligibility of an historical resource; significant impacts on an historical resource result from major change or from the cumulative effect of many incremental changes.

The period of significance of Saks Fifth Avenue is 1938-1947. The property's character-defining features include the general form and massing of Units #1, #2 and #3 and the materials and features that comprise their street-facing façades. Many of the rooftop additions and the 1994 alterations, including the one-story west addition, escalator tower, and alterations to the south façades of the three earlier units, were completed after the period of significance and are not character-defining. The original interiors of Saks Fifth Avenue were gutted in 1981; the building's existing interior is therefore not character-defining. Extant character-defining features of Saks Fifth Avenue therefore include:

- Spatial relationship to Wilshire Boulevard and South Peck Drive, including zero setback at sidewalks
- Rectangular plan, overall asymmetrical composition, and complex massing of 3-story (Unit #1) and 5-story (Units #2/#3) units
- Flat roofs
- Symmetrical composition of north (Units #1, #2/#3) and east (Unit #1) façades
- Classical division into base, middle, and top
- Limestone veneer with fluted panels, stringcourses, and simple frieze at parapets
- Rectangular, fixed plate glass display windows with bronze frames at first floor
- Divided light, steel sash casement windows at second through fifth floors
- Units #2/#3 central composition of stacked, divided light, steel sash casement windows with attenuated, reeded metal columns at mullions at second through fifth stories
- Main north entrance consisting of two pairs of glazed bronze doors with transom lights in concave recesses, flanking three central display windows
- Granite veneer around main north entrance
- Main north entrance canopy with metal fascia
- Secondary north entrance with glazed bronze door and transom light in recess with quarter-round returns, and semicircular canopy with metal fascia
- Recessed east entrance with glazed bronze door, transom light, quarter-round returns, bronze-framed display windows, and plaster soffit with recessed bronze light fixture
- East entrance marble steps

9.0 ANALYSIS OF POTENTIAL IMPACTS

Framework for Analysis

A significant effect under CEQA would occur if a project results in a substantial adverse change in the significance of a historical resource as defined in CEQA Guidelines Section 15064.5(a). Substantial adverse change is defined as “physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of a historical resource would be materially impaired.”⁸¹ According to CEQA Guidelines Section 15064.5(b)(2), the significance of a historical resource is materially impaired when a project demolishes or materially alters in an adverse manner those physical characteristics that:

- A. Convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register; or
- B. Account for its inclusion in a local register of historical resources pursuant to PRC Section 5020.1(k) or its identification in a historical resources survey meeting the requirements of PRC Section 5024.1(g) Code, unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically or culturally significant; or
- C. Convey its historical significance and that justify its eligibility for inclusion in the California Register as determined by a Lead Agency for purposes of CEQA.

The relationship of the Secretary of the Interior’s Standards to the CEQA process are discussed under CEQA Guidelines Section 15064.5(b)(3):

Generally, a project that follows the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings or the Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings” (1995), Weeks and Grimmer, shall be considered as mitigated to a level of less than a significant impact on the historical resource.

THE SECRETARY OF THE INTERIOR’S STANDARDS FOR REHABILITATION

The Secretary of the Interior’s Standards for the Treatment of Historic Properties (“the Standards”) provide guidance for reviewing proposed projects that may affect historic resources. The Standards and associated guidelines address four distinct historic “treatments,” including: (1) preservation; (2) rehabilitation; (3) restoration; and (4) reconstruction. The specific Standards and guidelines associated with each of these possible treatments are provided on the National Park Service’s website regarding the treatment of historic resources.⁸²

The intent of the Standards is to assist the long-term preservation of a property’s significance through the preservation, rehabilitation, and maintenance of historic materials and features.

⁸¹ State CEQA Guidelines, Section 15064.5(b)(1).

⁸² U. S. Department of the Interior, National Park Service, “Rehabilitation Standards and Guidelines,” Technical Preservation Services, <https://www.nps.gov/tps/standards/rehabilitation.htm> (accessed October 2020). See also *The Secretary of the Interior’s Standards for the Treatment of Historic Properties*

with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings, by Kay D. Weeks and Anne E. Grimmer (1995), revised by Anne E. Grimmer (Washington, DC: 2017), <https://www.nps.gov/tps/standards/treatment-guidelines-2017.pdf> (accessed October 2020).

The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and interior of the buildings. The Standards also encompass related landscape features and the building's site and environment, as well as attached, adjacent, or related new construction.

The Standards for Rehabilitation (36 CFR 67) address the most prevalent treatment. "Rehabilitation" is defined as "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."

As stated in the definition, the treatment "rehabilitation" assumes that at least some repair or alteration of the historic building will be needed in order to provide for an efficient contemporary use; however, these repairs and alterations must not damage or destroy materials, features or finishes that are important in defining the building's historic character.

GUIDELINES FOR REHABILITATING HISTORIC BUILDINGS

The Guidelines for Rehabilitating Historic Buildings were initially developed in 1977 to help property owners, developers, and Federal managers apply the Secretary of the Interior's Standards for Rehabilitation during the project planning stage by providing general design and technical recommendations. The Guidelines pertain to historic buildings of all sizes, materials, occupancy, and construction types; and apply to interior and exterior work as well as new exterior additions.

The Standards are intended as general guidance for work on any historic building; the Guidelines for Rehabilitating Historic Buildings expand the discussion and provide more specific direction regarding additions, including additional stories. The key recommendations for new additions to historic buildings include:

- Constructing a new addition so that there is the least possible loss of historic materials and so that the character-defining features are not obscured, damaged, or destroyed.
- Locating the attached exterior addition at the rear or on an inconspicuous side of a historic building; and limiting its size and scale in relationship to the historic building.
- Designing new additions in a manner that makes clear what is historic and what is new.
- Design for the new work may be contemporary or may reference design motifs from the historic building. In either case, it should always be clearly differentiated from the historic building and be compatible in terms of mass, materials, relationship of solids to voids, and color.
- Designing additional stories, when required for the new use, that are set back from the wall plane and are as inconspicuous as possible when viewed from the street.

Evaluation of Potential Impacts

The Project will rehabilitate the Saks Fifth Avenue building for new uses, including the demolition of existing rooftop additions and the 1994 addition and escalator tower; a new two-story addition atop Unit #1; a new two-story addition atop Units #2/#3; and reconfiguring the fenestration on the south façade. The Project will construct a new seven-story mixed-use addition to the west side of the Saks Fifth Avenue building, and a new six-story multi-family residential building on the

existing parking lot south of Saks Fifth Avenue, both over four levels of subterranean parking. The Project will also construct a new six-story commercial building at the southeast corner of Wilshire Boulevard and South Peck Drive; and a new six-story multi-family residential building over four levels of subterranean parking on the existing parking lot at 125 South Camden Drive.

The Project is evaluated below against the Secretary of the Interior's Standards for Rehabilitation to identify potential impacts to the Saks Fifth Avenue building.

Standard 1: A property shall be used for its historic purpose or be placed in a new use that required minimal change to the defining characteristics of the building and its site and environment.

The Saks Fifth Avenue building will be partially used for its historic purpose; the first floor, and portions of the basement and second floor, will continue to be used as retail space. The remainder of the building will be adapted for new uses as a membership club, spa, and restaurant. The new uses will require demolition of the non-historic 1994 addition and alterations to the building's north façade, rooftop additions and penthouses, and interior, all of which have been previously altered and are not character-defining. The Project will require minimal change to the building's essential form and massing, and none to the character-defining north and east façades. The Project conforms with Standard 1.

Standard 2: The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

The Project will demolish the 1994 west addition and escalator tower, the rooftop additions and penthouses of Units #1, #2 and #3, and portions of the north façade above the fourth floor; and will add new fenestration across the north façade. These features were all added or substantially altered after the period of significance and do not contribute to the historic character and integrity of Saks Fifth Avenue. Therefore, the Project will not remove or alter materials or features that characterize the property. The essential form and mass of the building and its character-defining north and east façades will be retained and preserved. The Project conforms with Standard 2.

Standard 3: Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

The Project does not propose changes that create a false sense of historical development or the addition of conjectural features or architectural elements from other buildings. The proposed new additions and alterations are designed in a simple, contemporary style that differentiates them from the historic Neoclassical and Regency Revival architecture of the Saks Fifth Avenue building. The Project conforms with Standard 3.

Standard 4: Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

The Project will retain and preserve the original 1938 Saks Fifth Avenue Building by Parkinson & Parkinson (Unit #1) and the 1939 and 1947 additions by Paul R. Williams (Units #2 and #3) which

have acquired historic significance in their own right. The Project will demolish the 1994 west addition and escalator tower, the rooftop additions and penthouses, and portions of the north façade, all of which were added or substantially altered after the period of significance and have not acquired historic significance in their own right. The Project conforms with Standard 4.

Standard 5: Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

The Project will retain and preserve the distinctive Neoclassical and Regency Revival features, finishes, and craftsmanship that characterize the Saks Fifth Avenue building, including its limestone veneer, stringcourse, fluted panels, bronze-framed display windows and glazed entrance doors, steel sash casement windows, granite entrance surround, and metal canopies. The Project conforms with Standard 5.

Standard 6: Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

The Saks Fifth Avenue building appears to have been exceptionally well maintained; the historic features of the north and east façades, including the limestone veneer, bronze and steel windows, glazed bronze doors, metal canopies, and granite entrance surround do not appear to have suffered severe deterioration. However, if any severe deterioration is found that would require replacement of a distinctive feature, the new feature will be substantiated by documentary, physical, and pictorial evidence and will match the old in design, color, texture, and materials. The Project conforms with Standard 6.

Standard 7: Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

The Project does not propose chemical or physical treatments such as sandblasting that cause damage to historic materials. The surface cleaning of the historic limestone facades, bronze display windows, steel sash windows, and metal canopies will be undertaken using the gentlest means possible. The Project conforms with Standard 7.

Standard 8: Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measure shall be undertaken.

The Project Site is not located within an identified archeological zone and has been disturbed for previous construction; it is therefore not likely that excavation for the Project might uncover unknown archeological resources. However, if unexpected archeological resources are found, and they are identified, protected, preserved, and/or documented in consultation with a qualified archeologist, the Project would conform with Standard 8.

Standard 9: New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the

old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

The Project proposes a new seven-story addition (“Parcel B Addition”) on the west side of the Saks Fifth Avenue building; new two-story rooftop additions on the existing building; exterior alterations to the north façade; a new six-story multi-family residential building (“West Residential” building) on the existing parking lot to the south; four levels of subterranean parking immediately west and south of the historic building; and two new six-story buildings, one commercial (“Parcel A” building) and one multi-family residential (“East Residential” building), on existing surface parking lots across South Peck Drive.

The Parcel B Addition will not destroy historic materials that characterize the property. It is located on the secondary west façade of the Saks Fifth Avenue building; this was historically a utilitarian side façade with no architectural detailing and minimal fenestration. For nearly thirty years it has been mostly concealed behind the escalator tower added in 1994. The addition will be separated from the historic building by a narrow, recessed hyphen, so that the historic form and mass of the Saks building will continue to be perceived. The addition will be differentiated from the historic building by its contemporary architectural design, composed of a glass curtain wall system with glazed terracotta column and fascia enclosures; the lightness and transparency of the addition’s glass façades will contrast with the solid limestone cladding of the historic building. The addition’s seven-story height, with setbacks at the two upper floors, will match those of the Saks building; and the datum lines of the matching floor levels will provide a subtle visual connection between the old and new construction.

The two-story rooftop additions will replace the existing fourth and fifth floors of Unit #1, and the existing sixth and seventh floors of Units #2 and #3. The additions will be set back from the historic wall planes along Wilshire Boulevard and South Peck Drive; the fourth floor of Unit #1 and the sixth floor of Units #2 and #3, will be mostly concealed behind the historic parapets. The overall form and massing of the historic building will not be substantially altered, and the new upper floors will not be significantly more visible than the existing top two floors. The additions will be differentiated from the historic building by their contemporary design, composed of precast concrete cladding, fluted panel cladding with stone trim, and metal framed window systems.

The Project will add and expand fenestration across the south façade of the Saks Fifth Avenue building. As noted previously, the south façade was completely altered in 1994; the new and expanded fenestration will not destroy historic materials that characterize the property.

The proposed new West Residential building will be constructed on what is currently a surface parking lot. The lot is associated with Saks Fifth Avenue but is not historically significant; the elimination of the parking lot will not destroy historic materials or features that characterize the property. The new building will be structurally independent of the historic building, and the two will be separated by a terrace. The new building will be six stories in height, one story shorter than the Saks Fifth Avenue building. It will have simple rectilinear forms and natural stone cladding to recall the forms and finishes of the historic building.

The proposed new four-level subterranean parking will abut the perimeter of the Saks Fifth

Avenue building on the south and west. Excavation and construction activities for the subterranean parking could potentially damage the historic building; however, the Project will include a shoring and protection plan, prepared by a qualified structural engineer, to ensure the protection of the Saks Fifth Avenue building.

The proposed new Parcel A and East Residential buildings will each be six stories in height, one story shorter than the Saks Fifth Avenue building. They will be located across South Peck Drive to the east. This distance effectively buffers the Saks Fifth Avenue building from any impacts from the new construction. The new buildings will not materially alter the Saks Fifth Avenue building and will not substantially alter its historic setting.

The Project conforms with Standard 9.

Standard 10: New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The Parcel B Addition is structurally independent of the Saks Fifth Avenue building and is located on the secondary west façade; this was historically a utilitarian side façade with no architectural detailing and minimal fenestration. If removed in the future, the essential form and integrity of the historic building would be unimpaired.

The proposed new two-story rooftop additions will replace the existing fourth and fifth floors of Unit #1, and the existing sixth and seventh floors of Units #2 and #3. The additions will be set back from the historic wall planes along Wilshire Boulevard and South Peck Drive, and will be partially concealed by the historic parapets, as are the current upper floors. The historic character and significance of the Saks Fifth Avenue building are conveyed primarily by the Neoclassical and Regency Revival architecture on the street façades of the first three stories of Unit #1 and the first five stories of Units #2 and #3; these façades will be unaltered by the rooftop additions. If the rooftop additions were to be removed in the future, the essential form and integrity of the Saks Fifth Avenue building would be unimpaired.

The proposed new subterranean parking and West Residential building are structurally independent of the Saks Fifth Avenue building; the West Residential building is separated from the historic building by a terrace. If removed in the future, the essential form and integrity of the historic building would be unimpaired.

The Project conforms with Standard 10.

10.0 CONCLUSION

The Applicant is proposing a new mixed-use development that includes residential and commercial uses on the Project Site. A portion of the Project Site is occupied by the Saks Fifth Avenue department store building. The Project will rehabilitate the Saks Fifth Avenue building for new uses, including construction of new two-story rooftop additions; construct a new seven-story mixed-use addition to the west side of the Saks Fifth Avenue building, and a new six-story multi-family residential building on the existing parking lot south of Saks Fifth Avenue, both over four levels of subterranean parking; and construct two new six-story commercial buildings across South Peck Drive to the east of Saks Fifth Avenue.

The Saks Fifth Avenue building has been identified in previous historical resources surveys as eligible for listing in the National Register of Historic Places, the California Register of Historical Resources, and as a City of Beverly Hills Landmark. Because the property was identified as potentially eligible by a historical resources survey that meets the requirements of PRC Section 5024.1(g), it is considered a discretionary historical resource as defined by the California Environmental Quality Act (CEQA) for purposes of this evaluation.

This report has evaluated the Project for potential impacts to the Saks Fifth Avenue building. The evaluation has demonstrated that the Project conforms with the Secretary of the Interior's Standards for Rehabilitation and therefore will not cause a substantial adverse change in the significance of the Saks Fifth Avenue building and would not have a significant effect on the environment as defined by CEQA.

11.0 REFERENCES

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APPENDIX A

Index Of Selected Building Permits

YEAR	PERMIT NUMBER	DESCRIPTION OF WORK	ARCHITECT	CONTRACTOR
1937	15682	Store building; foundation only.	John B. & Donald Parkinson	C. L. Peck, Inc.
1938	15725	Four-story business building.	John Parkinson & Donald Parkinson	C. L. Peck
1938	15802	Interior of store being finished.	Paul R. Williams	C. L. Peck
1938	15865	Canopies for Wilshire Boulevard door and Peck Drive door.	Paul R. Williams	C. L. Peck
1938	16120	Alterations to 3 rd floor.	Paul Williams	C. L. Peck
1938	16245	Erect eight new roller-type awnings to comply with building ordinances	None listed	A. Hoegee & Sons, Inc.
1939	16761	Additional roof structure on present building.	Paul R. Williams	C. L. Peck
1939	17112	Skylight over restaurant on roof.	Paul R. Williams	Boston Iron Works
c. 1940 ⁸³	17360	Add room to penthouse; metal lath, metal studs, plaster walls.	Paul Williams	C. L. Peck
1941	18088	Canvas canopy – rear of building.	None listed	A. Hoegee & Sons, Inc.
1941	18789	Addition to beauty shop on roof.	Paul Williams	C. L. Peck
1942	18956	Move partition; no exits to be blocked.	Paul R. Williams	John S. Parr
1945	19979	Elex. pit.	Paul Williams	C. L. Peck
1945	20082	[Illegible] temporary partitions to create dressing room space.	None listed	J. P. Rumar
1945	20109	Temporary dressing rooms.	None listed	J. P. Rumar
1946	21655	Miscellaneous remodeling.	Paul R. Williams	J. P. Rumar
1947	22606	Class A addition on the 5 th floor roof.	Paul R. Williams	J. P. Rumar

⁸³ Date stamped on permit is illegible; based on permit number and project information provided on the permit, it is estimated that the work was completed around 1940.

YEAR	PERMIT NUMBER	DESCRIPTION OF WORK	ARCHITECT	CONTRACTOR
1950	24784	Metal roof over loading dock.	None listed	Wilshire Sheet Metal
1960	601279	Canopy on roof (combustible).	None listed	Regal Construction Company
1960	601397	Steel & cement plaster canopy over south of building.	None listed	Regal Construction Company
1961	610861	Steel canopy.	John E. Mackel	Delta Iron Works
1969	690360	Proposed new roof covering 5 th floor; cover air conditioning.	None listed	Regal Construction Company
1973	731068	New roof over existing at NE corner.	None listed	Regal Construction Company
1974	740369	Office addition & 6 th floor, 9' x 36'.	None listed	Parr Contracting Co.
1980	800289	Aluminum canopy for rear entrance (parking lot).	None listed	American Awning & Blind Co.
1981	816173	4 th floor; demo concrete walls, add steel and close skylight.	None listed	Chanen Construction Co.
1984	840733	Truck dock screen & new canopy enclosure.	Robert Bridges	Chanen Construction
1989	89004155	Remove existing build-up roof and apply a liquid membrane.	None listed	SoCal Waterproofing Inc.
1993	93001650	Install new roof system.	None listed	Biltwell Roofing
1994	94001009	Erect steel framing on roof for new HVAC equipment and elevated exit walkway, demo and reframe/reinforce floor and wall openings for new duct, riser, and shafts.	Robert Bridges	Peck/Jones Construction Corp.
1994	94001724	Demolition of existing one-story building; cut new openings in west wall of Saks.	Robert Bridges	C. L. Peck/Jones Brothers Construction
1994	94002712	Construction of new 1-story addition & partial basement. Add new 5-story escalator tower, reface south and west walls of existing Saks store, enlargement and completion of existing truck dock enclosure, renovation of existing entrance doors for accessibility code compliance, renovation of steps and platforms at entrances in	Robert Bridges	C. L. Peck/Jones Brothers Construction

YEAR	PERMIT NUMBER	DESCRIPTION OF WORK	ARCHITECT	CONTRACTOR
		existing building, removal and replacement of sidewalks at new addition and new landscaping and refurbish existing.		
1995	95001587	Create new entrance [in] south wall (Building #4).	Robert Bridges	Peck/Jones Construction Corp.
1995	95002745	Refinish bronze doors and window frames (work after hours).	None listed	None listed
1996	96003096	Replace show window 1/4" thick, 84" x 102" each, temp. glass. Replacing one glass on Wilshire side.	None listed	P. R. and Company
1996	96003099	Replace show window 1/4" thick, 84" x 102" each, temp. glass	None listed	P. R. and Company

APPENDIX B

Historic Aerial Photographs, 1940-1970

UCLA Air Photo Archives



UCLA Department of Geography, Benjamin and Gladys Thomas Air Photo Archives, Spence Air Photo Collection



UCLA Department of Geography, Benjamin and Gladys Thomas Air Photo Archives, Spence Air Photo Collection



UCLA Department of Geography, Benjamin and Gladys Thomas Air Photo Archives, Spence Air Photo Collection



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UCLA Department of Geography, Benjamin and Gladys Thomas Air Photo Archives, Spence Air Photo Collection

APPENDIX C

Historic Photographs



*Architect's rendering of the proposed Saks Fifth Avenue store in Beverly Hills, 1938.
Los Angeles Public Library*



The initial store building (Unit #1) completed for Saks Fifth Avenue at 9600 Wilshire Boulevard, view southeast. California State Library



*View east on Wilshire Boulevard at Roxbury Drive, 1938; Saks Fifth Avenue visible on the right.
California State Library*



*Rooftop garden terrace, 1938.
California State Library*



*Rooftop garden terrace, 1938.
California State Library*



Primary (north) façade, showing Unit #1 and the newly-constructed 1939 addition (Unit #2) to the west, view south, 1940. Huntington Library



*Primary (north) façade showing the newly expanded and remodeled storefront (Units #2 and #3), 1947.
Los Angeles Public Library*



View southwest on Wilshire Boulevard, 1950. Beverly Hills Public Library



View southeast on Wilshire Boulevard, 1950. Beverly Hills Heritage



*View southeast on Wilshire Boulevard, 1978, showing later additions to sixth and seventh floors.
Los Angeles Public Library*

APPENDIX D

Resumes of Authors/Contributors

HISTORIC RESOURCES GROUP

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PAUL D. TRAVIS, AICP

Managing Principal

Experience Profile

Years of Experience: 14

Paul Travis has been with HRG since 2006 and specializes in master planning, CEQA, NEPA and Section 106 environmental review, and historic resources assessment.

At HRG, Paul manages planning-related projects with a focus on large, multi-property sites including college campuses, historic downtowns, neighborhoods and districts, industrial sites, motion picture studios, and military bases. Paul has drafted preservation plans for the University of Southern California, NBC Universal Studios, Hollywood, and Los Angeles International Airport. He has participated in the development of community plans or specific plans for Paso Robles, Fresno, and Whittier; and has been involved in the master planning process for Loyola Marymount University, Occidental College, Mount St. Mary's College, Fox Studios, the Alameda Naval Station, and the Downey NASA site. Recent survey experience includes historic resource surveys for the cities of Los Angeles, Ventura, Glendale, Paso Robles, San Diego, and Fresno.

Prior to working at HRG, Paul worked as a research assistant at the Lewis Center for Regional Policy Studies performing academic research for study of transit-oriented development along the Pasadena Gold Line light rail system. Responsibilities include gathering and analysis of ridership data and adjacent development activity, and field observation of conditions surrounding transit stops.

Paul Travis meets the *Secretary of the Interior's Professional Qualification Standards* in Historic Preservation in Historic Preservation Planning and History.

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Selected Projects

Fresno Fulton Corridor Specific Plan, Fresno
Fox Studios Master Plan, Century City
Gamble House Cultural Landscape Report, Pasadena
LAX Historic Assessments, Environmental Review, Preservation Plan
NBC Universal Evolution Plan, Universal City
Sunset Bronson Studios, Hollywood
SurveyLA, Los Angeles
Thacher School, Ojai

Education

Master of Arts in Urban Planning,
University of California, Los Angeles, 2006
Bachelor of Fine Arts, Printmaking,
San Jose State University, San Jose, 1985

Speaking Engagements

California Preservation Foundation

- Historic Resources and the California Environmental Quality Act
- Historic Resources Surveys
- Preservation Planning

American Planning Association, California Chapter

- Preservation Planning

Professional Affiliations

American Institute of Certified Planners, Member
American Planning Association, Urban Design & Preservation Division,
Member
American Planning Association, Los Angeles Chapter, Member
California Preservation Foundation, Guest Speaker, Workshop Leader
National Trust for Historic Preservation, Member

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JOHN LOCASCIO, AIA *Principal Architect*

Experience Profile
Years of Experience: 29

John LoCascio has been with HRG since 2011, involved in historic preservation since 2002, and a licensed, practicing architect since 1993. John's California Architect license number is C24223.

John's areas of focus at HRG include historic architecture and technology, building conservation, historic structure reports and federal historic rehabilitation tax credit projects. He provides technical assistance for construction documents, advises on compliance with the Secretary of the Interior's Standards and the use of the State Historic Building Code, provides construction monitoring, and paint and materials sampling and analysis services.

John has worked on a wide variety of buildings and structures in California as well as in other states. He is currently advising on historic tax credit projects in Los Angeles, the San Francisco Bay area and Washington State. In addition, John regularly provides historic architecture consultation for numerous LAUSD campus modernization projects.

Prior to joining HRG, John served as Executive Director of Claremont Heritage, including reviewing environmental documents and advising the City of Claremont on planning and design issues. John also worked for 14 years as a project architect in private practice, specializing in custom residential projects.

John LoCascio meets the *Secretary of the Interior's Professional Qualifications Standards* in Architecture and Historic Architecture.

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Selected Projects

28th Street YMCA Rehabilitation and Adaptive Reuse, Los Angeles
Academy Museum of Motion Pictures Rehabilitation, Hollywood
CBS Columbia Square Rehabilitation and Adaptive Reuse, Hollywood
Century 21 Coliseum Architectural Consultation, Seattle
Constance Hotel Historic Tax Credit Project, Pasadena
Grand Central Air Terminal Rehabilitation & Adaptive Reuse, Glendale
Forum Rehabilitation and Historic Tax Credit Project, Inglewood
Los Angeles International Airport Preservation Plan and HSRs
Painted Desert Visitors' Center Rehabilitation, Arizona
Venice High School Comprehensive Modernization, Los Angeles

Education

Master's Degree in Historic Preservation
University of Southern California
Bachelor of Architecture
University of Southern California

Honors and Awards

Los Angeles Conservancy Preservation Awards

- Angelus Funeral Home/Paul Williams Family Apartments, 2021
- Beverly Gardens, 2020
- Grand Central Air Terminal, 2017
- CBS Columbia Square, 2016
- 28th Street YMCA, 2013

California Preservation Foundation Preservation Design Awards

- Angelus Funeral Home/Paul Williams Family Apartments, 2021
- CBS Columbia Square, 2017
- Grand Central Air Terminal, 2016
- 28th Street YMCA, 2013

City of Pasadena Historic Preservation Award

- Constance Hotel, 2015

AIA Institute Honor Award

- 28th Street YMCA, 2015

Professional Affiliations

American Institute of Architects

HISTORIC RESOURCES GROUP

Years of Experience: 11

Education

Master's Degree, Historic Preservation, University of Southern California, Los Angeles

Bachelor of Arts, Humanities, University of Chicago

Attingham Summer School (2019), Attingham Trust, Great Britain

Speaking Engagements

California Preservation Foundation

- Topics: Research Methodology, Cultural Landscapes

CalPoly Pomona

Hollywood Heritage

University of Southern California

Professional Affiliations

California Garden and Landscape History Society, member

California Preservation Foundation, Guest Speaker & Workshop Leader

Hollywood Heritage, Board of Directors

Los Angeles Conservancy, Member and Volunteer



HEATHER GOERS SENIOR ARCHITECTURAL HISTORIAN

Experience Profile

Heather has been with Historic Resources Group since 2012. She holds a Bachelor of Arts in Humanities from the University of Chicago and a master's degree in Historic Preservation from the University of Southern California, where her master's thesis discussed the work of Buff & Hensman in relation to the cultural landscape of the Arroyo Seco.

After completing her master's degree, Heather managed her own historic preservation consulting practice, where she provided guidance and research to owners of historic properties and archival collections. She has also worked for organizations including the Ennis House Foundation, the Los Angeles County Museum of Art, and the Los Angeles Conservancy.

At HRG, Heather specializes in technical reports and cultural landscape reports as well as research analysis for commercial, industrial, and institutional properties containing multiple resources. She also drafts Los Angeles Historic-Cultural Monument nominations and prepared survey report contexts for SurveyLA. She has developed research for a wide variety of projects, including citywide historic context statements for Riverside, San Luis Obispo, Beverly Hills, and South Pasadena; neighborhood context statements for Hollywood, Westwood, Westwood Village, and Holmby Westwood; and individual properties including the Gamble House, the Freeman House, and the Hollyhock House. Her most recent projects include the Entertainment Industry Support Services Historic Context Statement and the SurveyLA Entertainment Context.

Heather meets the *Secretary of the Interior's Professional Qualifications Standards* in History and Architectural History.

Selected Projects

SurveyLA, Los Angeles

Entertainment Industry Support Services Historic Context Statement

Freeman House Historic Structures Report Update

Gamble House Cultural Landscape Report

Hollyhock House Supplemental Historic Structures Report

Holmby Westwood HPOZ Survey

Sunset Gower Studios Preservation Planning

Thacher School Survey & Assessment

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ROBBY ARANGUREN

Planning Associate/GIS Specialist

Experience Profile

Years of Experience: 12

Robby Aranguren has been with HRG since 2009 and specializes in database management, GIS, and research.

At HRG, Robby provides mapping, database creation and management, photography, and research for historic assessments. He also provides assistance with character-defining features inventories and paint analysis studies. He is proficient with the Microsoft Access Database, FIGSS GIS Survey System, Photoshop, Google SketchUp, ESRI ArcMap and ArcCatalog. He has worked on numerous large-scale historic resources surveys, building and manipulating large databases.

Prior to joining HRG, Robby worked at the City of Los Angeles, Office of Historic Resources, Department of Planning, preparing staff reports for Historic-Cultural Monument applications, preparing E-newsletters, Guide. Robby also served as acting secretary at Cultural Heritage Commission meetings and conducted building permit research.

Robby Aranguren meets the *Secretary of the Interior's Professional Qualifications Standards* in History and Architectural History.

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Selected Projects

SurveyLA, Los Angeles
CBS Columbia Square Paint Sampling
Chapman University VPOA Window Survey
City of Riverside Modernism Survey
City of Palm Springs Citywide Survey
City of South Pasadena Citywide Survey Update
Glendale Central Air Terminal Paint Sampling
South Glendale Historic Context Statement & Historic Resources Survey
Jordan House Rehabilitation & Construction Monitoring, Whittier
Lincoln Place Apartments Historic Tax Credit, Los Angeles
UC Riverside Citrus Experiment Station Character-defining Features Inventory
Villa Elaine Character-defining Features Inventory
Wallace Annenberg Center for the Performing Arts Adaptive Reuse and Historic Tax Credit, Beverly Hills

Education

Bachelor of Arts, Interdisciplinary Studies: Architecture, Urban Planning and Business (Real Estate)
University of Texas, Arlington, 2009

Honors and Awards

California Preservation Foundation Preservation Design Awards

- Wallis Annenberg Center for the Performing Arts, 2014
- Lincoln Place Apartments, 2015

Professional Affiliations

Los Angeles Conservancy
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June 13, 2023
Project No: 22-13259

Andre Sahakian, Principal Planner
City of Beverly Hills
Community Development Department
455 North Rexford Drive
Beverly Hills, California 90210
Submitted via email: asahakian@beverlyhills.org

Subject: Peer Review of Historical Resource Evaluation Report—9600 Wilshire Boulevard, Beverly Hills, California

Dear Mr. Sahakian:

This memorandum summarizes the results of a peer review conducted by Rincon Consultants, Inc. (Rincon) for the City of Beverly Hills Community Development Department (City). The document under review was the *Historical Resource Evaluation Report-9600 Wilshire Boulevard, Beverly Hills*, prepared by Historic Resources Group (HRG) in June 2022. The City of Beverly Hills retained Rincon to assess the adequacy of the report to support a California Environmental Quality Act (CEQA) Environmental Impact Report (EIR), and to provide recommendations as appropriate. Rincon will rely on the above-noted report to inform the pending historical resources impacts assessment for the 9600 Wilshire Boulevard Specific Plan Project (proposed project).

Rincon Architectural Historian Ashley Losco, MHP, conducted the peer review, with oversight provided by Senior Architectural Historian, Rachel Perzel, MA and Cultural Resources Program Director Steven Treffers, MHP. Ms. Losco, Ms. Perzel, and Mr. Treffers exceed the Secretary of the Interior's (SOI) Professional Qualification Standards (PQS) for architectural history and history (36 CFR Part 61). This memorandum was reviewed for quality assurance/quality control by Principal Architectural Historian, Shannon Carmack.

Historical Resource Evaluation Report Summary

The report under consideration was prepared by HRG in June 2022 for Streetworks Development to assess the potential impacts of implementation of the proposed project on historical resources as defined by CEQA. The report states that its preparers meet the SOI PQS for architectural history and history, and methods included an intensive pedestrian survey and archival research of primary and secondary sources. Following a brief introduction, the report presents a description of the proposed project, which encompasses the rehabilitation and adaptive reuse of the historic Saks Fifth Avenue Building at 9600 Wilshire Boulevard, and a robust regulatory section. It includes an architectural description and photographs of the building and presents a detailed development history, followed by a historic context section summarizing the key significance themes of the property, including the commercial development of Beverly Hills, the Neoclassical and Regency Revival styles, and architects Parkinson & Parkinson and Paul Revere Williams.



Following the historical context section, the report summarizes previous identification efforts and the historical significance of the building and presents its character-defining features. As summarized in the report, the Saks Fifth Avenue building was identified in the 2004 and 2006-2007 updates of the Beverly Hills Citywide Survey as individually eligible for listing in the National Register of Historic Places (NRHP) and the California Register of Historical Resources (CRHR), and for local designation as a City of Beverly Hills Landmark. The report states further that the resource appears to be significant under NRHP and CRHR Criteria A/1 for its association with pre- and post-World War II commercial development in Beverly Hills and under Criteria C/3 as an example of Neoclassical and Regency Revival architecture by master architects Parkinson & Parkinson and Paul Revere Williams.

Potential impacts of the proposed project on the Saks Fifth Avenue Building are then presented by analyzing the project for its compliance with each of the SOI Standards for Rehabilitation (SOI Standards) individually. The report concludes that the project conforms with the SOI's Standards and would not cause a substantial adverse change in the significance of the Saks Fifth Avenue building and would not have a significant effect on the environment as defined by CEQA.

Peer Review Methods

This peer review assessed the accuracy and adequacy of the current report relative to field and research methods and evaluation results, in line with industry-accepted guidance provided by the National Park Service (NPS) and the California Office of Historic Preservation (OHP). The peer review was limited to a review of the current report and did not involve additional field work, substantial archival research, or any supplemental analysis of the subject property or the proposed project's compliance with the SOI Standards for Rehabilitation.

Peer Review

The report was prepared in accordance with the industry-accepted guidance provided by the NPS and the California OHP. As they exceed the SOI PQS for architectural history and history, the report's authors are qualified to prepare historical resource documentation and review projects for compliance with the SOI Standards. The methods implemented appropriately include a field survey and extensive archival research. Additionally, the report includes a thorough historical context and sufficient information related to the significance of the Saks Fifth Avenue Building to support the presented evaluation of potential impacts. The impacts analysis correctly analyzes the project against each of the 10 SOI Standards. Based on this analysis, supported by the information presented in preceding sections, the report concludes that the project conforms with the SOI Standards and, therefore, will not result in a substantial adverse change in the significance of a historical resource as defined by CEQA. The methods employed in the application of the SOI Standards generally confirm best management practices in the field of historic preservation, in particular in the adaptive reuse of historic buildings.



Conclusions

In summary, the methods and findings of the current report are in line with industry-accepted guidance provided by the NPS and the California OHP and will therefore be used to inform Rincon's assessment of the proposed project's potential to result in significant impacts to historical resources in the EIR currently in preparation in support of the project. While Rincon concurs with the findings of the current report, it is acknowledged that the project is in an early phase of development and, therefore, the drawings/renderings reviewed within the scope of the current report are preliminary in nature. Therefore, despite the adequacy of the analysis as presented, additional analysis will be necessary to ensure that the project remains in compliance with the SOI Standards as it progresses through to final design. Rincon will therefore develop mitigation measures that require additional SOI Standards review to reduce potential project impacts to historical resources to a level of less than significant in accordance with CEQA.

Should you have any questions regarding this memorandum, please do not hesitate to contact me at 805-947-4817 or rperzel@rinconconsultants.com.

Sincerely,

Rincon Consultants, Inc.

A handwritten signature in black ink that reads "Ashley Losco".

Ashley Losco, MHP
Architectural Historian

A handwritten signature in black ink that reads "Rachel Perzel".

Rachel Perzel, MA
Senior Architectural Historian