

**8899 BEVERLY BOULEVARD  
West Hollywood, California**

Historic Resource Report



Prepared by:

CONSULTING



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## EXECUTIVE SUMMARY

This report presents the results of a historic resource evaluation of the building located at 8899 Beverly Boulevard in the City of West Hollywood. The subject building is located on Beverly Boulevard between the intersections of Almont Drive and Robertson Boulevard. The building is not currently designated a landmark at the national, state, or local levels, and it has not been identified previously as a potential historic resource. The City of West Hollywood retained GPA Consulting (GPA) to complete this evaluation as part of the environmental review of a proposed project on the property in compliance with the California Environmental Quality Act (CEQA).

Constructed in 1962, the building was evaluated in this report using the National Register of Historic Places (National Register) and California Register of Historical Resources (California Register) criteria. The primary contexts used in these evaluations were the Corporate Modern style of architecture, the history of modern architecture in West Hollywood, the history of the interior design industry in West Hollywood, and the work of Richard Dorman.

After careful research and evaluation, GPA concludes that the building is not individually eligible for listing in the National or California Registers due to a lack of significance. GPA also concludes that the building is not a contributor to a potential historic district at the federal or state levels. Therefore, the building at 8899 Beverly Boulevard is not a historic resource subject to CEQA. As the project will have no impact on historic resources, no further study is recommended or required.

## 1. INTRODUCTION

### 1.1 Purpose and Qualifications

The purpose of this report is to determine and set forth whether or not a proposed project will impact historic resources. The project site is located at 8899 Beverly Boulevard in the City of West Hollywood between the intersections of Almont Drive and Robertson Boulevard. The project site is occupied by a nine-story building constructed in 1962. The building is not currently designated a landmark at the national, state, or local levels, and it has not been included in any of the previous historic resource surveys of West Hollywood. In compliance with the CEQA, the City of West Hollywood retained GPA to evaluate the building as a potential historic resource as part of the environmental review of the proposed project.

Teresa Grimes, Principal Architectural Historian with GPA, was responsible for the preparation of this report. She fulfills the qualifications for historic preservation professionals outlined in Title 36 of the Code of Federal Regulations, Part 61. Amanda Yoder, Architectural Historian at GPA, assisted with the preparation of the report. Their résumés are available upon request.

### 1.2 Methodology

In preparing the report and conducting the evaluation, the following tasks were performed:

1. Conducted a preliminary field inspection of the property and surrounding area to determine the study area for the report. As the proposed project involves the adaptive reuse of the building, the study area for the report was established as the project site itself.
2. Conducted a subsequent, in-depth field inspection of the property to determine the context in which it should be evaluated as well as its physical attributes.
3. Researched the property to determine whether or not it is currently listed as a landmark at the national, state, or local levels and whether or not it has been previously identified or evaluated as a historic resource.
4. Obtained and reviewed the building permit record for the property, which begins in 1962, the original date of construction. Subsequent alterations were determined by the building permit record and visual observation. It should be noted that there were only a few permits for exterior alterations to the property on record.
5. Conducted general research on the history of modern architecture and the interior design industry in West Hollywood and in its vicinity. Additional research was conducted on the building's architect, Richard Dorman, including a review of the relevant databases, newspapers, books, and articles.
6. Reviewed and analyzed ordinances, statutes, regulations, bulletins, and technical materials relating to federal, state, and local historic preservation designations, and assessment processes and programs.

## 2. REGULATORY ENVIRONMENT

Generally, a lead agency must consider a property a historic resource under CEQA if it is eligible for listing in the California Register. The California Register is modeled after the National Register. Furthermore, a property is presumed to be historically significant if it is listed in a local register of historic resources or has been identified as historically significant in a historic resources survey (provided certain criteria and requirements are satisfied) unless a preponderance of evidence demonstrates that the property is not historically or culturally significant.<sup>1</sup> The national and state designation programs are described below.

### 2.1 National Register of Historic Places

The National Register is "an authoritative guide to be used by federal, state, and local governments, private groups and citizens to identify the nation's cultural resources and to indicate what properties should be considered for protection from destruction or impairment."<sup>2</sup>

#### Criteria

To be eligible for listing in the National Register, a property must be at least 50 years of age and possess significance in American history and culture, architecture, or archaeology.<sup>3</sup> A property of potential significance must meet one or more of four established criteria:<sup>4</sup>

- A. Associated with events that have made a significant contribution to the broad patterns of our history; or
- B. Associated with the lives of persons significant in our past; or
- 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
- D. Yield, or may be likely to yield, information important in prehistory or history.

#### Physical Integrity

According to *National Register Bulletin #15*, "to be eligible for listing in the National Register, a property must not only be shown to be significant under National Register criteria, but it also must have integrity."<sup>5</sup> Integrity is defined in *National Register Bulletin #15* as "the ability of a property to convey its significance."<sup>6</sup> Within the concept of integrity, the National Register recognizes seven aspects or qualities that in various combinations define integrity. They are feeling, association, workmanship, location,

<sup>1</sup> Public Resources Code Section 5024.1 and 14 CCR Section 4850.

<sup>2</sup> Title 36 Code of Federal Regulations Part 60.2.

<sup>3</sup> Title 36 Code of Federal Regulations Part 60.4.

<sup>4</sup> Title 36 Code of Federal Regulations Part 60.4.

<sup>5</sup> *National Register Bulletin #15*, p. 44.

<sup>6</sup> *National Register Bulletin #15*, pp. 44-45.



design, setting, and materials, and they are defined by *National Register Bulletin #15* as follows:<sup>7</sup>

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

### Context

To be eligible for listing in the National Register, a property must also be significant within a historic context. *National Register Bulletin #15* states that the significance of a historic property can be judged only when it is evaluated within its historic context. 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.”<sup>8</sup> 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.

## **2.2 California Register of Historical Resources**

In 1992, Governor Wilson signed Assembly Bill 2881 into law establishing the California Register. The California Register is an authoritative guide used by state and local agencies, private groups and citizens to identify historic resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse impacts.

The California Register consists of properties that are listed automatically, as well as those that must be nominated through an application and public hearing process.<sup>9</sup> The California Register automatically includes the following:

- California properties listed in the National Register and those formally Determined Eligible for the National Register;

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<sup>7</sup> *National Register Bulletin #15*, pp. 44-45.

<sup>8</sup> *National Register Bulletin #15*, p. 7.

<sup>9</sup> Public Resources Code Section 5024.1.



- California Registered Historical Landmarks from No. 0770 onward; and
- Those California Points of Historical Interest that have been evaluated by the Office of Historic Preservation (OHP) and have been recommended to the State Historical Resources Commission for inclusion on the California Register.

The criteria for eligibility of listing in the California Register are based upon National Register criteria, but are identified as 1-4 instead of A-D. To be eligible for listing in the California Register, a property must be at least 50 years of age and possess significance at the local, state, or national level, under one or more of the following four criteria:

1. 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
2. It is associated with the lives of persons important to local, California, or national history; or
3. It embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values; or
4. It has yielded, or has the potential to yield, information important in the prehistory or history of the local area, California, or the nation.

Historic resources eligible for listing in the California Register may include buildings, sites, structures, objects, and historic districts. Resources less than 50 years of age may be eligible if it can be demonstrated that sufficient time has passed to understand its historical importance. While the enabling legislation for the California Register is less rigorous with regard to the issue of integrity, there is the expectation that properties reflect their appearance during their period of significance.<sup>10</sup>

The California Register may also include properties identified during historic resource surveys. However, the survey must meet all of the following criteria:<sup>11</sup>

1. The survey has been or will be included in the State Historic Resources Inventory.
2. The survey and the survey documentation were prepared in accordance with office (OHP) procedures and requirements.
3. The resource is evaluated and determined by the office (OHP) to have a significance rating of Category 1 to 5 on a DPR Form 523.
4. If the survey is five or more years old at the time of its nomination for inclusion in the California Register, the survey is updated to identify historical resources which have become eligible or ineligible due to changed circumstances or further documentation and those which have been demolished or altered in a manner that substantially diminishes the significance of the resource.

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<sup>10</sup> Public Resources Code Section 4852.

<sup>11</sup> Public Resources Code Section 5024.1.



## OHP Survey Methodology

The evaluation instructions and classification system proscribed by OHP in its *Instructions for Recording Historical Resources* provide a three-digit evaluation code for use in classifying potential historic resources. In 2003, the codes were revised to address the California Register. The first digit indicates the general category of evaluation. The second digit is a letter code to indicate whether the resource is separately eligible (S), eligible as part of a district (D), or both (B). The third digit is a number, which is coded to describe some of the circumstances or conditions of the evaluation. The general evaluation categories are as follows:

1. Listed in the National Register or the California Register.
2. Determined eligible for listing in the National Register or the California Register.
3. Appears eligible for listing in the National Register or the California Register through survey evaluation.
4. Appears eligible for listing in the National Register or the California Register through other evaluation.
5. Recognized as historically significant by local government.
6. Not eligible for listing or designation as specified.
7. Not evaluated or needs re-evaluation.

### **3. ENVIRONMENTAL SETTING**

#### **3.1 Description of the Project Area**

The subject property is located on Beverly Boulevard between the intersections of Almont Drive and Robertson Boulevard. Beverly Boulevard is a major commercial strip in West Hollywood with a high concentration of low-rise commercial and office buildings. North of the project is a residential neighborhood, bounded by Rosewood Avenue to the south, Rangely Avenue to the north, and Robertson to the east. The alley directly east of Doheny Drive serves as the western boundary. This neighborhood consists of one-story single-family residences in period revival styles and is further characterized by its gridded streets, narrow sidewalks, and regularly planted Jacaranda trees.





Figure 1: Location Map; Source: Google Maps.

### 3.2 History and Description of 8899 Beverly Boulevard

#### Building Description

Constructed in 1962, the building at 8899 Beverly Boulevard was designed by architect Richard Dorman. The ground floor was to be occupied by the International Design Center for use as a showroom full of architectural and interior design exhibits.<sup>12</sup> The owner and developer of the Design Center Building, Martin Lowitz, was a Los Angeles art dealer.<sup>13</sup>

Designed in the Corporate Modern style, the Design Center Building is rectangular in plan with a flat roof. It is constructed of concrete, in part using the “slip form” method.<sup>14</sup> The nine-story building consists of a stacked ground level, an integrated parking garage, and a six-story rectangular tower.

<sup>12</sup> No Author, “Design Center Headquarters for 3 Groups,” *Los Angeles Times*, March 22, 1964, p. H18.

<sup>13</sup> *Ibid.*

<sup>14</sup> No Author, “Design Center Building Construction Due Soon,” *Los Angeles Times*, September 17, 1961, p. M2.

The primary elevation faces south towards Beverly Boulevard. The stacked ground level is most apparent on this elevation and consists of two floors: one six feet below street level and one elevated slightly above street level. The ground level is recessed behind hexagonal concrete piers that extend to the roofline. The piers curve to meet the roofline creating rounded, rectangular shapes. There are eleven total entrances on the ground level: eight on the upper portion and three on the lower portion. On the upper portion, the easternmost entrance consists of an elongated canvas awning and curved glass panels. Continuing west, there are two storefronts consisting of a pair of double plate glass doors flanked by full-height, butt-jointed display windows, a storefront with a fully-glazed metal frame door flanked by full-height metal frame display windows, and a storefront with a pair of fully-glazed metal frame sliding glass doors flanked by full-height metal frame display windows. West of the sliding glass doors is the entrance to the building's lobby, which consists of double plate glass doors flanked by butt-jointed glass windows. West of the lobby entrance is a single metal slab door that serves as access to a stairwell. The westernmost storefront consists of a pair of plate glass doors arranged to one side of three butt-jointed display windows. The three windows and the plate glass doors have transoms. On the lower portion, there are two fully-glazed metal frame doors on the east end and one metal frame sliding glass door on the west end. The second floor consists of a parking garage concealed behind a wide band of concrete, which also serves as a place for signage. The second level is much wider than the rest of the building; it extends farther east, west and north to allow for more parking spaces. Underneath the west extension of the second floor are two vehicular entrance ramps that provide access to the parking garage. Underneath the east extension is the easternmost entrance with curved glass.

Above the parking level is a six-story tower. On the south elevation, the tower is divided into six evenly-spaced vertical bays by the hexagonal piers. The six floors are divided by horizontal bands of tiled panels, creating thirty-six segments. Within each segment, two metal frame windows flank a metal frame sliding glass door. The sliding glass doors lead to trapezoidal concrete balconies that are partially enclosed by two glass panels.

The rear elevation faces north towards Rosewood and is partially obscured by a perimeter wall. Based on what is visible, the stacked ground floor is enclosed by stucco walls. There is one visible entrance near the center of the north elevation, accessed by a set of stairs and covered by a canvas awning. The north elevation of the tower is identical in design to the south elevation.

There are no windows or doors on the east and west elevations, which are identical in design and divided into three bays. The bays are distinguished by the use of different panel materials and styles. The center bay features six rounded rectangular panels stacked vertically and made of textured concrete. There is a slight separation between each panel. The outer bays feature six rectangular panels stacked vertically and made of stucco. There is no separation between the stucco panels, other than thin construction joints at the floor lines. Each joint is highlighted by two small rectangles painted onto the stucco.



Figure 2: 8899 Beverly Boulevard, south elevation, view looking north; Source: GPA.



Figure 3: 8899 Beverly Boulevard, west elevation, view looking northeast; Source: GPA.

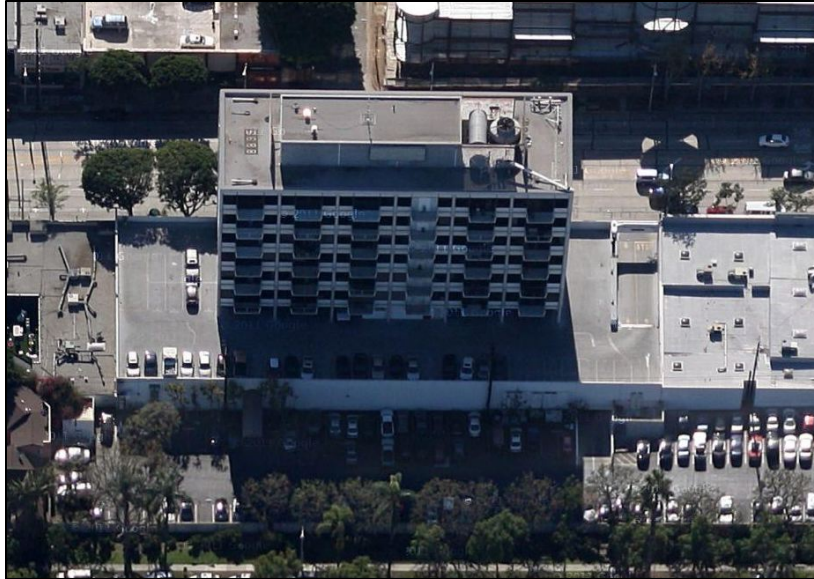


Figure 4: 8899 Beverly Boulevard, north elevation from above, illustrating second story extensions. Source: Google Maps.

### Alterations

There do not appear to have been any major permitted alterations to the exterior. The majority of permits on file for the building are for the removal or remodeling of non-load bearing interior partitions or for electrical and plumbing upgrades. In 1973, a permit was filed by then-owner Bill Meyers for the installation of a walk-up window; in 1979, then-owner Wolcott-Ramirez filed a permit for the remodeling of a glass storefront. Although there are no permits on file for the work, the iron filigree railing at the ground level does not appear to be original. All six of the sliding glass doors in one vertical bay on the north elevation have been in-filled. Otherwise, the building appears to be intact.

### **3.3 Historic Context**

#### Corporate Modern Architecture

Corporate Modernism is one of several post-war styles of modern architecture. It evolved from the work of the early modern architect, Mies van der Rohe. The origins of modern architecture are open to debate; however, most historians trace the roots to three interrelated phenomenon that developed in Europe after World War I: the availability of new building materials such as iron, steel, concrete, and glass that led to the development of new building techniques; a desire to apply these new techniques and materials to create functional buildings for the masses; and, a reaction against the stylistic excesses of earlier eras.

The United States became a stronghold of modern architecture after the emigration of three German architects: Walter Gropius, Mies van der Rohe, and Marcel Breuer. Two Austrian emigrants, Richard Neutra and Rudolph Schindler helped introduce modern architecture to Los Angeles during the 1920s. Both worked briefly for Frank Lloyd Wright before establishing their own reputations as masters of modern architecture. It should be noted; however, that Irving Gill is also recognized as an architect who independently pioneered a modern style from regional sources. The work of these early modernists; however, was confined mostly to residential buildings.



After World War II, the United States experienced an unprecedented building boom. Modernism gained acceptance and then popularity with corporations and businesses during the post-war years because the use of standardized building materials and methods allowed it to be constructed quickly and economically.

The Corporate Modern style was developed by Mies van der Rohe and his followers. Within the Miesian tradition there are three subtypes: the totally glass curtain wall skyscraper like his design for the Seagram Building (1954) in New York, the glass and steel pavilion like his design for the Barcelona Pavilion (1929), and the modular office building like his design for Crown Hall (1955) at IIT. Corporate Modernism can be a direct expression of one of these three subtypes or a combination thereof. However, the primary emphasis of Corporate Modernism is the expression of the structure, normally a steel frame, with concrete panels and glass curtain walls. These materials lend themselves to the boxy, rectangular forms typical of the style, which are sparsely decorated, if at all. Corporate Modern buildings usually consist of a ground floor recessed behind piers or *pilotis* that support a tower above. The tower consists of glass curtain walls or horizontal bands of windows. Parking is often an integral part of the design and is included within the structure, as well as a plaza or garden.<sup>15</sup>

### Modern Architecture in West Hollywood

Although West Hollywood is relatively small in geographical area, it contains a wide variety of modern architecture and the work of a number of prominent architects. Indeed two early modernist, Rudolph Schindler and Lloyd Wright, lived and worked in West Hollywood. Eight local landmarks and one historic district are modern in style, as described in Table 1 below and the paragraphs that follow.

**Table I  
Designated Modern Buildings in West Hollywood<sup>16</sup>**

Name	Year	Address	Designation	Architect
Schindler House	c. 1922	835 Kings Road	West Hollywood Cultural Resource/ California Register/National Register	Rudolph Schindler
Lloyd Wright Home and Studio	c. 1927	858 Doheny Drive	West Hollywood Cultural Resource/ California Register/National Register	Lloyd Wright
Lingenbrink Commercial Grouping	1937, 1946	Holloway Drive	West Hollywood Historic District	Rudolph Schindler
9231 Doheny Drive	1936-38	9231 Doheny Drive	West Hollywood Cultural Resource	Unknown
Sunset Patios	c. 1949	1127 Horn Avenue	West Hollywood Cultural Resource	Edward Fickett
Rootenburg-Markham House	c. 1952	902 Kings Road	West Hollywood Cultural Resource	Josef Van der Kar

<sup>15</sup> Historic Resources Group and Pasadena Heritage, *Cultural Resources of the Recent Past Historic Context Report: City of Pasadena*, October 2007, p. 69.

<sup>16</sup> Ibid.

Fountain Lanai	c. 1953	1285 Sweetzer Avenue	West Hollywood Cultural Resource	Edward Fickett
Hollywood Riviera	c. 1954	1400 Hayworth	West Hollywood Cultural Resource	Edward Fickett
Pacific Design Center	1975, 1987	8687 Melrose Avenue	West Hollywood Cultural Resource	Cesar Pelli

Schindler’s home on Kings Road is seen as a pivotal point in the development of modern architecture—Reyner Banham describes it as “the most remarkable design [Schindler] was ever to produce.”<sup>17</sup> Schindler took inspiration from Irving Gill’s nearby Dodge House, which has since been demolished, in the concrete forms and tilt-up construction technique.<sup>18</sup> The Schindler House predated the Case Study mindset by several decades with the use of industrial, prefabricated materials, post and beam construction, and interplay between interior and exterior spaces.<sup>19</sup> In addition to being a designated under the local ordinance, it has been listed on the National Register of Historic Places.

The Lingenbrink Commercial Grouping, also by Schindler, is a small historic district in West Hollywood. It is a rare example of Schindler’s commercial design. The buildings were commissioned in two phases for William Lingenbrink who was both a real estate developer and a supporter of modern architecture.<sup>20</sup>

Lloyd Wright, son of famed architect Frank Lloyd Wright, continued in his father’s footsteps, further developing the use of concrete block in exotic-inspired structures.<sup>21</sup> The style Lloyd Wright developed over the course of his career is wholly singular and often cannot be categorized within a formal style.<sup>22</sup> The house and studio he designed for himself on Doheny Drive is constructed in concrete block and draws from Mayan architecture.<sup>23</sup> Sections of concrete block are embellished with a stylized, interlocking Joshua tree motif. The studio was constructed to help Wright develop his own practice, but it also served as a portfolio piece for potential clients.<sup>24</sup> Like Schindler’s home studio, Lloyd Wright’s has also been listed on the National Register.

Edward Fickett is known primarily for his tract house designs, of which tens of thousands were built. Because of this, he is seen as being at least partly responsible for making modern architecture accessible to the masses. However, Fickett also designed custom homes, offices, and apartment buildings, like the Sunset Patios. Sunset Patios is an early Fickett design, completed four years before he opened his own practice.<sup>25</sup> Despite it being early in his career, Sunset Patios exhibited design features that would become his

<sup>17</sup> Reyner Banham, *Los Angeles: The Architecture of the Four Ecologies* (Berkeley: University of California Press, 1971), p. 164.

<sup>18</sup> Ibid.

<sup>19</sup> James Steele, *Los Angeles Architecture: The Contemporary Condition* (Stuttgart, Germany: Verlag Gerd Hatje, 1993), p. 48.

<sup>20</sup> “Existing Districts in West Hollywood,” West Hollywood Preservation Alliance, accessed June 5, 2013, <http://www.westhollywoodpreservationalliance.org/#!historic-districts/c1p8k>.

<sup>21</sup> Paul Gleye, *Architecture of Los Angeles* (Los Angeles: Rosebud Books, 1981), p. 141.

<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

<sup>24</sup> “Conservation Easements: Lloyd Wright Studio-Residence,” Los Angeles Conservancy, accessed June 5, 2013, <http://lac.laconservancy.org/site/PageServer?pagename=wrightstudioeasement>.

<sup>25</sup> Dave Weinstein, “Forgotten Giant,” Eichler Network, accessed June 5, 2013, <http://www.eichlernetwork.com/article/forgotten-giant?page=0,0>.

signature, including single-slope roofs and a combination of cladding materials.<sup>26</sup> Another of his West Hollywood works, the Fountain Lanai, is a quintessential post-war courtyard apartment constructed in post and beam with single-sloped roofs.<sup>27</sup>

César Pelli began his career in the office of architect Eero Saarinen. Pelli was one of the architects that helped perfect the “thin skin” building in Los Angeles, which would become the norm for commercial architecture by the 1980s. One of the best examples of this technique is the Pacific Design Center. Constructed in 1975, Pelli’s design is an irregular, geometric structure clad in a smooth, blue glass skin.<sup>28</sup>

Although it is not a designated landmark, and not likely to be designated due to the alterations, the Herman Miller Showroom was highly influential both for its architecture and its relation to the interior design industry. The husband and wife team of Charles and Ray Eames dabbled in almost every facet of design, from films to graphic design to fine arts exhibits, but are best known for their pioneering efforts in modern architecture and furniture design. In 1948, the Herman Miller Furniture Company began producing furniture designed by the Eames. Soon after, they completed a design for the company’s first west coast showroom at 8806 Beverly Boulevard. The building was constructed with a steel frame and brick walls on its side elevations. The storefront façade was made completely of glass and steel, with opaque panels, recalling their Case Study House #8. The interior of the showroom had an open plan, boasting five thousand square feet of space. A grid of holes on the floor and ceiling allowed for display panels to be positioned almost anywhere in the showroom, simply by inserting the panel’s support poles into the grid. Today, the Herman Miller Showroom lacks integrity due to a variety of alterations, but was highly influential for its architecture and for its role in the development of West Hollywood as a hub for the interior design industry.<sup>29</sup>

### Interior Design

The presence of interior design in West Hollywood quickly grew from a few showrooms relocating to La Cienega Boulevard in the 1940s to the booming hub of over three hundred design firms of today. The most rapid growth occurred in the 1950s and 1960s. Two realtors, Bert J. Friedman and Ronald S. Kates, were inspired by the 1940s La Cienega showrooms and decided to take advantage of the inexpensive land in the Beverly-Robertson area. Up until this point, showrooms for furnishings had been concentrated in the downtown Los Angeles area and the Beverly-Robertson area was a disjointed cross-section of single-family homes, manufacturing facilities, and shops. The first major showroom to open was a Clark & Burchfield space in 1945, followed by the iconic Herman Miller Showroom in 1949.<sup>30</sup> The culmination of this industry growth was César Pelli’s Pacific Design Center in 1975, a huge showroom that attracted buyers from an international market.<sup>31</sup>

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<sup>26</sup> “West Hollywood Historic and Cultural Resources Map,” City of West Hollywood, June 2011, accessed June 5, 2013, <http://www.weho.org/Modules/ShowDocument.aspx?documentid=10073>.

<sup>27</sup> Ibid.

<sup>28</sup> Gleye, pp. 158-159.

<sup>29</sup> Pat Kirkham, *Charles and Ray Eames: Designers of the Twentieth Century* (Cambridge: MIT Press, 2001), pp. 126-127.

<sup>30</sup> Historic Preservation Element, p. 11.

<sup>31</sup> Ryan Gierach, *West Hollywood* (Charleston: Arcadia Publishing, 2003), p. 88.

Richard Dorman

Richard Dorman was born in 1922 in Los Angeles.<sup>32</sup> During World War II, he served as an Army pilot. After the war ended, an army counselor encouraged him to become an architect or engineer rather than continue on in the service as he had originally intended.<sup>33</sup> Dorman followed this advice and enrolled at the University of Illinois. He attended Illinois for a year before relocating and finishing his education at the University of Southern California (USC). Welton Becket handpicked Dorman from his graduating class as the first student to be employed in the firm—within five years, he had become the firm’s assistant design director and vice president.<sup>34</sup> Dorman started his own firm by the age of thirty-eight and worked with a number of known architects including Dion Neutra, the architect son of Richard Neutra.<sup>35</sup> In 1967, Dorman partnered with architect Peter Munselle to become Dorman/Munselle Associates.<sup>36</sup> The two dissolved the partnership in 1971.<sup>37</sup> Dorman was both prolific and lauded, amassing a number of national awards. He is responsible for dozens of houses in the Los Angeles area, as well as a number of multi-family and commercial buildings as indicated in Table II below.

**Table II**  
**Known Commercial and Multi-Family Dorman Buildings**

Name	Year	Address	City	Source
Paper Mate Building	1957	1681 26 <sup>th</sup> Street	Santa Monica, CA	PCR Services
Park Plaza Lodge	1959	6001 W. 3 <sup>rd</sup> Street	Los Angeles, CA	Los Angeles Times
Sepulveda Rose Apartments	1959	3330 Sepulveda Boulevard	Los Angeles, CA	Los Angeles Office of Historic Resources
Salton Bay Yacht Club	1960	(demolished)	Salton City, CA	Los Angeles Times
Office Building	1960	8929 Sepulveda Boulevard	Los Angeles, CA	Los Angeles Times
Richard Dorman & Associates Office	1960	113 N. San Vicente Boulevard	Beverly Hills, CA	Los Angeles Times
Ivory Tower Restaurant	1960	1610 26 <sup>th</sup> Street (demolished or altered)	Santa Monica, Ca	Los Angeles Times
Empire Savings and Loan Headquarters	1961	6750 Van Nuys Boulevard	Los Angeles, CA	Los Angeles Times

<sup>32</sup> 1930 US Federal Census, accessed May 28, 2013, via [www.ancestry.com](http://www.ancestry.com).

<sup>33</sup> James Hubbart, "Architect Dorman: a Testimonial to Value of Vocational Guidance," *Los Angeles Times*, September 24, 1961, accessed May 22, 2013 via ProQuest.

<sup>34</sup> Hubbart.

<sup>35</sup> "Dion Neutra Joins Dorman," *Los Angeles Times*, December 30, 1962, accessed May 23, 2013 via ProQuest.

<sup>36</sup> "Architects Combine to Organize New Firm," *Los Angeles Times*, August 6, 1967, accessed May 29, 2013 via ProQuest.

<sup>37</sup> "Partnership Dissolved," *Los Angeles Times*, October 31, 1971, accessed May 23, 2013 via ProQuest.





Medical Building	1963	606 Wilshire Boulevard	Santa Monica, CA	Los Angeles Times
Republic Federal Savings	1963	7 <sup>th</sup> /Hope (demolished or altered)	Los Angeles, CA	Los Angeles Times
Yale-Wilshire Medical Center	1964	290 Wilshire Boulevard	Santa Monica, CA	Los Angeles Times
University of California Irvine Aldrich Hall	1974	UCI campus	Irvine, CA	LAPL California Index
USC Married Student Housing	1965	USC campus	Los Angeles, CA	Los Angeles Times

Of the buildings outlined in Table II, some of Dorman’s best work is seen in the Paper Mate Building, Sepulveda Rose Apartments, and 606 Wilshire Boulevard.

The Paper Mate Building was constructed in 1957 from Dorman’s design. The two-story building is very large, consisting of several thousand square feet. It is generally rectangular in plan with a flat roof. The building was divided into two separate spaces, one for offices and the other for manufacturing.<sup>38</sup> The primary focal point of the building is the modern office space at the west (front) end of the building. The ground level of the office space is clad in stucco with metal frame ribbon windows. The ground level is recessed, while the second level of the office is dramatically cantilevered. The second floor of the west-facing elevation is clad in enamel panels and featured signage for Paper Mate that has since been removed. Historically, these enamel panels were painted in a diamond pattern. There are no window openings on the second floor of the primary elevation, but there are metal frame ribbon windows on the north and south secondary elevations. The building has been recently been retrofitted with the addition of steel braces under the cantilever.<sup>39</sup> The manufacturing portion of the building is more utilitarian with plain stucco walls, metal frame windows and loading docks. Though it has since been altered, the Paper Mate Building is an outstanding example of Corporate Modernism with clean lines and geometric forms.

The Sepulveda Rose Apartments is an excellent example of Dorman’s early work and Midcentury Modern multi-family residential architecture.<sup>40</sup> The complex consists of rectangular buildings arranged around landscaped courtyards. The buildings have low-pitched gabled roofs with wide, overhanging eaves and exposed rafters. The exteriors of the buildings are sparsely decorated aside from the various cladding materials of stone, wood board and batten, and stucco. The windows on the apartments are full-height metal frame and fixed, metal frame gable-end clerestory windows. The complex features a number of indoor-outdoor spaces including covered walkways and exterior balconies and staircases.

Constructed in 1960, the Richard Dorman & Associates Office is another example of Corporate Modernism, but one that is very different from the Paper Mate Building completed just three years beforehand. The three-story rectangular building features a prominent expression of the steel post-and-beam construction. The primary elevation is

<sup>38</sup> PCR Services, *Preliminary Historic Assessment: 1681 26<sup>th</sup> Street*, May 2009, pp. 2-3.

<sup>39</sup> Ibid.

<sup>40</sup> Historic Resources Group and Pasadena Heritage, p. 67.

separated into three equal vertical bays; each of the bays is varied in height and cladding material. The southernmost bay is clad in solid brick with no openings. The center bay is clad in stucco and consists primarily of an exterior dogleg open-riser staircase. Behind the staircase, there is a fully-glazed metal frame door at each story. The northernmost bay consists primarily of full-height metal frame windows, with a vehicular entrance at street level.<sup>41</sup>

Dorman continued to receive commissions for commercial buildings in the 1960s, including the one at 606 Wilshire Boulevard.<sup>42</sup> Designed in 1963, it consists of a seven-story tower occupied by medical offices arranged behind two symmetrical one-story wings with a pharmacy and other retail spaces. One of the unusual features of the design is the open eaves with exposed rafters of the flat roofs. U-shaped concrete beams and battened concrete piers support the roof overhang; between the piers are metal frame fixed windows and storefront entrances. A plaza planted with palm trees is centered between the two wings and integrated concrete planters run along the perimeters. 606 Wilshire Boulevard is an expressive example of the Corporate Modern style.

In 1975, Dorman sold his Los Angeles firm and moved to Santa Fe, New Mexico. He started a new firm, Richard L. Dorman, F.A.I.A., and practiced in New Mexico until his retirement in 1996. He sold his New Mexico firm to his associate, Larry Breen, A.I.A., and spent his retirement pursuing his model train hobby, going on to publish several books on the subject of narrow-gauge railroads. Dorman passed away in 2010.<sup>43</sup>

## 4. EVALUATION OF ELIGIBILITY

The building at 8899 Beverly Boulevard was evaluated for listing in the National and California Registers using the established criteria. The contexts considered in these evaluations were the Corporate Modern style of architecture, the history of modern architecture in West Hollywood, the history of the interior design industry in West Hollywood, and the work of Richard Dorman.

### 4.1 National Register of Historic Places

#### Criterion A

In order to qualify under Criterion A, a property must be associated with events or trends that have made a significant contribution to the broad patterns of our history. The context considered under this criterion is the history of the interior design industry in West Hollywood. The interior design industry has played an important role in the economic development of West Hollywood since the late 1940s. The subject building, the International Design Center, was constructed in 1962. Bert J. Friedman Associates served as the “exclusive leasing agents” for the building and signed office space to the American Institute of Architects (AIA), the National Society of Interior Designers (NSID), and the American Institute of Designers (AID) soon after construction was completed.<sup>44</sup> The building is, therefore, associated with the interior design industry in West Hollywood. However, as *National Register Bulletin # 15* points out: “Mere association with historic

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<sup>41</sup> Ibid.

<sup>42</sup> No Author, “Work on Beach City Medical Center Starts,” March 31, 1963, accessed May 23, 2013 via ProQuest.

<sup>43</sup> No Author, “Richard Dorman: Obituary,” *Santa Fe New Mexican*, April 8, 2010, accessed June 24, 2013, <http://www.legacy.com/obituaries/santafenewmexican/obituary.aspx?n=richard-dorman&pid=141589646>.

<sup>44</sup> “Design Center Headquarters for 3 Groups,” *Los Angeles Times*, March 22, 1964, p. H18.

events or trends is not enough, in and of itself, to qualify under Criterion A: the property's specific association must be considered important as well."<sup>45</sup>

The interior design industry began to coalesce in the Beverly-Robertson area in the late 1940s and early 1950s. Therefore, the building merely contributed to a trend that was already well established by the time it was constructed in 1962. While the Design Center Building was the largest building in the area that was specifically designed for architects, contractors, and interior design professionals, it did not appear to have an important or lasting effect on the industry. The Pacific Design Center that was developed in the following decade, by contrast, had a profound effect on the industry by expanding and elevating its stature throughout the region, if not the country. Therefore, the subject building appears to be ineligible for listing in the National Register under Criterion A.

### Criterion B

To be eligible for listing in the National Register under Criterion B, a property must be associated with the lives of persons significant in our past. A precise list of individuals who leased space in the Design Center could not be established. City directory research indicated the names of various companies and individuals with offices in the building. They were researched using online sources; however, no information was found suggesting that they were significant in the context of the interior design industry.

The person most closely associated with the Design Center Building is Martin Lowitz, the original owner and developer. Lowitz was a successful art dealer with a gallery in Beverly Hills. He moved his gallery from Beverly Hills to the subject building in 1962. He dealt mostly in fine art, but later garnered a reputation as someone who sold paintings by the yard.<sup>46</sup> He enlisted struggling artists to produce paintings in large quantities, which he sold mostly to hotels. An article in the *Miami Daily News* boosted that Lowitz "has 42 top oil painters under contract throughout the world. Each is capable of dashing off as many as 15 first rate originals a day."<sup>47</sup> Another article about Lowitz in *Time* magazine described him as "the entrepreneur and founder of the world's largest production line of oil paintings."<sup>48</sup> Although Lowitz was apparently a shrewd businessman, such a dubious distinction in the art world does not make him a significant person in this context. Therefore, the building appears to be ineligible for listing in the National Register under Criterion B.

### Criterion C

To be eligible for listing under Criterion C, a property must embody the distinctive characteristics of a type, period, or method of construction, represent the work of a master, possess high artistic values, or represent a significant and distinguishable entity whose components may lack individual distinction.

The building was designed in a general Corporate Modern style. Although it employees many of the style's typical elements such as the rectangular shapes, flat roofline, absence of ornamentation, and modular components with office spaces arranged within the structural framework, the Design Center Building is not an outstanding example of Corporate Modernism. The balconies in the center of each segment on the north and south elevations are a unique addition to the style. However, the metal frames used for

<sup>45</sup> *National Register Bulletin #15*; p. 12.

<sup>46</sup> Cameron Shipp, "He Peddles Pictures by the Yard," *Saturday Evening Post*, March 9, 1955, Vol. 227, p. 36.

<sup>47</sup> Damon Runyon Jr., "Miami? Fabulous He Says," *Miami Daily News*, August 26, 1955, p. 9A.

<sup>48</sup> No Author, "Painting Factory," *Time*, June 10, 1957, Vol. 69, p. 80.

the windows and sliding glass doors and the horizontal bands of tiled panels muddle the simplicity of the design. While other office buildings in the area were experimenting with curtain walls, reducing the solid-to-void ratio of the building envelope, and exposing vertical circulation systems, the Design Center Building has rather repetitive and heavy facades, especially on the east and west. There are examples of Corporate Modern buildings with blank facades; however, those facades are either used as a backdrop for corporate logos or signage, used as a screen for privacy or environmental purposes, or enhanced by the use of materials such as brick or stone. A case in point is the Crescent Professional Building at 8105 W. 3<sup>rd</sup> Street in Los Angeles. Designed by Richard Neutra in 1959, the street-facing façade is composed of opposing solid walls with the entryway in the center. One wall is clad in Roman bricks, while the other wall is clad in travertine panels. Each material has a different color, texture, and pattern, which create visual interest. The office building at 113 N. San Vicente Boulevard in Beverly Hills that Dorman designed for his firm is another case in point. Here, Dorman used brick on the side elevations and divided the street-facing elevations (one on San Vicente and one on Gale) into three equally sized sections. In the middle section he made a feature out of the exposed staircase and in the side sections there are floor-to-ceiling glass windows. The Design Center Building is not significant in the context of Corporate Modernism because it is only a modest example of the style. It is neither a classic expression of the style or an important variation. (Photographs of selected works are located in Section 7: Additional Figures).

Portions of the Design Center Building were constructed using the slip-form technique of pouring concrete.<sup>49</sup> The method involves the use of a continuously moving form and quick setting concrete, which results in smooth walls without marks. The technique was invented in the late 1940s for the construction of silos and grain elevators, but was not introduced in residential or commercial construction until the 1960s. One of its first uses in high-rise buildings in the United States was in 1962 on the shear wall supported apartment building at Turk and Eddy Streets in San Francisco. The Design Center Building was constructed the same year; as such it could also be considered an early example of the technique. However, the building does not really illustrate this method of construction, because it appears to have only been used for the hexagonal piers, which are a minor visual feature. The advantage of the technique is more clearly illustrated in buildings where the concrete is a more prominent visual element.

While there is no scholarly work supporting the argument that Richard Dorman is a master architect, he is undoubtedly one of the more talented architects working in the region during the middle of the twentieth century. However, the subject building is not representative of his work and does not express a particular phase in the development of his career. Dorman is best known for the design of Midcentury Modern single-family residences. He also designed a number of multi-story apartment and office buildings. The Design Center Building is lacking in the clean lines, clearly expressed structure, and sense of lightness found in Dorman's best projects. Notable examples of his work include the residences at 1711 Stone Canyon Boulevard in Bel Air, 2291 San Ysidro Drive in Beverly Hills, and 3356 Woodcliff Road in Sherman Oaks, the Paper Mate Building at 1681 26<sup>th</sup> Street in Santa Monica, the Sepulveda Rose Apartments at 3330 Sepulveda Boulevard in West Los Angeles, and Dorman's own office building at 113 N. San Vicente Boulevard in Beverly Hills.

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<sup>49</sup> Tom Cameron, "New Techniques Expand Uses of Concrete," *Los Angeles Times*, March 10, 1963, p. P1.



With regard to the last two aspects of Criterion C, the building lacks the kind of ornamentation and/or detail associated with buildings possessing high artistic values, and it does not represent a significant and distinguishable entity whose components may lack individual distinction. This last aspect is generally applied to historic districts. The subject building does not contribute to a potential historic district, as there are not enough buildings from the same period of time, of the same architectural style, or with the same historic associations to form a historic district. For all of the stated reasons, the building appears to be ineligible for listing in the National Register under Criterion C.

#### Criterion D

Criterion D was not considered in this report, as it generally applies to archeological resources; however, there is no reason to believe that the building has yielded or will yield information important to the prehistory or history of the local area, state, or nation. It does not appear to be significant under this criterion.

#### Integrity

To be eligible for listing in the National Register, properties must retain their physical integrity from the period of significance. Although the Design Center Building does not have a period of significance, as it does not meet any of the National Register criteria, it retains all aspects of integrity because it remains substantially unaltered.

#### Summary of Eligibility

The Design Center Building is not eligible for listing in the National Register. Despite retaining all aspects of integrity, it is not significant under any of the established criteria.

## **4.2 California Register of Historical Resources**

Because the California Register criteria mirror those of the National Register, the Design Center Building is ineligible for listing in the California Register for the same reasons outlined under the National Register evaluation.

## **5. CONCLUSION**

The Design Center Building at 8899 Beverly Boulevard is not currently designated a landmark at the national, state, or local levels, nor has it been identified or evaluated as significant in any previous historic resource surveys. The building was evaluated in this report as part of the CEQA compliance process. In conclusion, the building does not appear to be eligible for listing in the National or California Registers due to a lack of historical significance and a lack of architectural distinction. Additionally, it does not appear to contribute to a potential historic district. The recommended evaluation code for the building is 6Z ineligible for designation at the national, state, and local levels through survey evaluation. Therefore, the property is not a historic resource subject to CEQA. As the project will have no impact on historic resources, no further study is recommended or required.

## **6. SOURCES**

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## 7. ADDITIONAL FIGURES



Figure 4: 8899 Beverly Boulevard (1962), north elevation, looking south. Source: GPA.



Figure 5: 8899 Beverly Boulevard (1962), west elevation, looking northeast. Source: GPA.





Figure 6: 8899 Beverly Boulevard (1962), east elevation, looking west. Source: GPA.



Figure 7: 8899 Beverly Boulevard (1962), north elevation, balcony detail. Source: GPA.



Figure 8: 8899 Beverly Boulevard (1962), north elevation, pier detail. Source: GPA.



Figure 9: Paper Mate Building (1957), 1681 26<sup>th</sup> Street, designed by Richard Dorman.  
Source: GPA.



Figure 10: Sepulveda Rose Apartments, street view (1959), 3330 Sepulveda Boulevard, designed by Richard Dorman. Source: GPA.



Figure 11: Sepulveda Rose Apartments, courtyard view (1959), 3330 Sepulveda Boulevard, designed by Richard Dorman. Source: GPA.



Figure 12: Richard Dorman & Associates Office (1960), 113 N. San Vicente Boulevard, designed by Richard Dorman. Source: GPA.



Figure 13: Medical Building (1963), 606 Wilshire Boulevard, designed by Richard Dorman. Source: GPA.



Figure 14: Aldrich Hall (1974), University of California Irvine, designed by Richard Dorman.  
Source: [www.uci.edu](http://www.uci.edu).



Figure 15: Crescent Professional Building (1959), 8105 W. 3<sup>rd</sup> Street, designed by Richard Neutra.  
Source: GPA.

**South Central Coastal Information Center**

California State University, Fullerton  
Department of Anthropology MH-426  
800 North State College Boulevard  
Fullerton, CA 92834-6846  
657.278.5395 / FAX 657.278.5542  
anthro.fullerton.edu/sccic.html - [sccic@fullerton.edu](mailto:sccic@fullerton.edu)  
*California Historical Resources Information System*  
*Orange, Los Angeles, and Ventura Counties*

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July 29, 2013

SCCIC #13227.9923

Ms. Lynn Kaufman  
EcoTierra Consulting  
5776-D Lindero Canyon Rd., #414  
Westlake Village, CA 91362  
(818) 356-9495

RE: Proposed 8899 Beverly Boulevard Project – Request for Archeological Information

Dear Ms. Kaufman,

As per your request received on July 22, 2013, a records search was conducted for the above referenced project. The search includes a review of all recorded archaeological sites within a ½-mile radius of the project site as well as a review of cultural resource reports on file. In addition, the California Points of Historical Interest (SPHI), the California Historical Landmarks (SHL), the California Register of Historical Resources (CAL REG), the National Register of Historic Places (NRHP), the California State Historic Resources Inventory (HRI), and the City of Los Angeles Historic-Cultural Monuments (LAHCM) listings were reviewed for the above referenced project site. The following is a discussion of the findings.

Due to the sensitive nature of cultural resources, archaeological site locations are not released.

**Beverly Hills, CA USGS 7.5' Quadrangle**

**ARCHAEOLOGICAL RESOURCES:**

No archaeological sites have been identified on our maps within a ½-mile radius of the project site. No sites are located within the project site. This does not preclude the potential for archaeological sites to be identified during project activities. No isolates have been identified within a ½-mile radius of the project site. No isolates are located within the project site.

**HISTORIC BUILT-ENVIRONMENT RESOURCES:**

Nine above-ground historic resources (19-176757, 19-176947, 19-177327, 19-187323, 19-187324, 19-189252, 19-189798, 19-189801, 19-189963) have been identified on our maps within a ½-mile radius of the project site. No above-ground historic resources are located within the project site.

## **ADDITIONAL CULTURAL RESOURCE LISTINGS:**

The **California Historic Resources Inventory (HRI)** lists four properties that have been evaluated for historical significance within a 1/2-mile radius of the project site (**see enclosed list**). These are additional resources that are listed in the Historic Properties Data file and are located either within the project site or within the search radius.

The **California Point of Historical Interest (SPHI)** of the Office of Historic Preservation, Department of Parks and Recreation, lists no properties within a 1/2-mile radius of the project site.

The **California Historical Landmarks (SHL)** of the Office of Historic Preservation, Department of Parks and Recreation, lists no properties within a 1/2-mile radius of the project site.

The **California Register of Historical Resources (CAL REG)** lists no properties within a 1/2-mile radius of the project site. These are properties determined to have a National Register of Historic Places Status of 1 or 2, a California Historical Landmark numbering 770 and higher, or a Point of Historical Interest listed after 1/1/1998.

The **National Register of Historic Places (NRHP)** lists no properties within a 1/2-mile radius of the project site.

The **City of Los Angeles Historic-Cultural Monuments (LAHCM)** lists no properties within the project site.

## **HISTORIC MAP REVIEW**

**Santa Monica, CA (1902 & 1921)** 15' USGS - indicated that in 1902, there was little to no visible development within the project site; however, there were three roads and one building within the vicinity of the project area. The project site was located within a fresh water marsh with two intermittent streams running to the east of the project site. The Pasadena and Pacific Railroad ran to the northwest of the project site. The project site was located within the historic place name of Rodeo de Las Aguas and historic place names nearby included Sherman. In 1921, there was still little to no visible development within the project site. There were two roads, three buildings, and two oil wells located within the vicinity of the project area. The fresh water marsh is no longer present; however, there was one intermittent stream that appears to have run through the project site. The Pacific Electric Railroad ran northwest and northeast of the project site. Historic place names nearby included Sherman and Beverly.

## **PREVIOUS CULTURAL RESOURCES INVESTIGATIONS:**

Eighteen studies (LA236, LA847, LA1968, LA2271, LA3525, LA3678, LA3679, LA3680, LA3765, LA4553, LA6115, LA6116, LA6513, LA8095, LA10568\*, LA11005, LA11364, and LA11383) have been conducted within a 1/2-mile radius of the project site. Of these, one is located within the project site. There are fourteen additional investigations located on the Beverly Hills, CA 7.5' USGS Quadrangle that are potentially within a 1/2-mile radius of the project site. The reports are not mapped due to

insufficient locational information.  
(\* = Located within the project site)

## RECOMMENDATIONS

No further archaeological work is recommended prior to the approval of project plans, however, customary caution and a halt-work condition should be in place for any ground disturbing activities. In the event that cultural resources are uncovered, all work within the vicinity of the find should stop until a qualified archaeological consultant can assess the finds and make recommendations. It is also recommended that any historic structures or buildings (45 years and older and in the area of potential effect) be identified, recorded, and evaluated for local, state, or national significance prior to the approval of project plans. Finally, the Native American Heritage Commission should be consulted to identify if any additional traditional cultural properties or other sacred sites are known to be in the area.

The professional consultant you retain may request the records search map, archaeological site records, and bibliography from the Information Center referencing the SCCIC number listed above for a fee (per the fee schedule). For your convenience, you may find a professional consultant\* at [www.chrisinfo.org](http://www.chrisinfo.org). Any resulting reports by the qualified consultant should be submitted to the South Central Coastal Information Center as soon as possible.

\*The SCCIC does not endorse any particular consultant and makes no claims about the qualifications of any person listed. Each consultant on this list self-reports that they meet current professional standards.

If you have any questions regarding the results presented herein, please contact the office at 657.278.5395 Monday through Thursday 9:00 am to 3:30 pm.

Should you require any additional information for the above referenced project, reference the SCCIC number listed above when making inquiries. Requests made after initial invoicing will result in the preparation of a separate invoice.

Sincerely,  
SCCIC



Lindsey Noyes  
Lead Staff Researcher

Enclosures:

- (X) HRI – 3 pages
- (X) National Register Status Codes – 1 page
- (X) Invoice #13227.9923



## California Historical Resource Status Codes

### **1 Properties listed in the National Register (NR) or the California Register (CR)**

- 1D Contributor to a district or multiple resource property listed in NR by the Keeper. Listed in the CR.
- 1S Individual property listed in NR by the Keeper. Listed in the CR.
  
- 1CD Listed in the CR as a contributor to a district or multiple resource property by the SHRC
- 1CS Listed in the CR as individual property by the SHRC.
- 1CL Automatically listed in the California Register – Includes State Historical Landmarks 770 and above and Points of Historical Interest nominated after December 1997 and recommended for listing by the SHRC.

### **2 Properties determined eligible for listing in the National Register (NR) or the California Register (CR)**

- 2B Determined eligible for NR as an individual property and as a contributor to an eligible district in a federal regulatory process. Listed in the CR.
- 2D Contributor to a district determined eligible for NR by the Keeper. Listed in the CR.
- 2D2 Contributor to a district determined eligible for NR by consensus through Section 106 process. Listed in the CR.
- 2D3 Contributor to a district determined eligible for NR by Part I Tax Certification. Listed in the CR.
- 2D4 Contributor to a district determined eligible for NR pursuant to Section 106 without review by SHPO. Listed in the CR.
- 2S Individual property determined eligible for NR by the Keeper. Listed in the CR.
- 2S2 Individual property determined eligible for NR by a consensus through Section 106 process. Listed in the CR.
- 2S3 Individual property determined eligible for NR by Part I Tax Certification. Listed in the CR.
- 2S4 Individual property determined eligible for NR pursuant to Section 106 without review by SHPO. Listed in the CR.
  
- 2CB Determined eligible for CR as an individual property and as a contributor to an eligible district by the SHRC.
- 2CD Contributor to a district determined eligible for listing in the CR by the SHRC.
- 2CS Individual property determined eligible for listing in the CR by the SHRC.

### **3 Appears eligible for National Register (NR) or California Register (CR) through Survey Evaluation**

- 3B Appears eligible for NR both individually and as a contributor to a NR eligible district through survey evaluation.
- 3D Appears eligible for NR as a contributor to a NR eligible district through survey evaluation.
- 3S Appears eligible for NR as an individual property through survey evaluation.
  
- 3CB Appears eligible for CR both individually and as a contributor to a CR eligible district through a survey evaluation.
- 3CD Appears eligible for CR as a contributor to a CR eligible district through a survey evaluation.
- 3CS Appears eligible for CR as an individual property through survey evaluation.

### **4 Appears eligible for National Register (NR) or California Register (CR) through other evaluation**

- 4CM Master List - State Owned Properties – PRC §5024.

### **5 Properties Recognized as Historically Significant by Local Government**

- 5D1 Contributor to a district that is listed or designated locally.
- 5D2 Contributor to a district that is eligible for local listing or designation.
- 5D3 Appears to be a contributor to a district that appears eligible for local listing or designation through survey evaluation.
  
- 5S1 Individual property that is listed or designated locally.
- 5S2 Individual property that is eligible for local listing or designation.
- 5S3 Appears to be individually eligible for local listing or designation through survey evaluation.
  
- 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.

### **6 Not Eligible for Listing or Designation as specified**

- 6C Determined ineligible for or removed from California Register by SHRC.
- 6J Landmarks or Points of Interest found ineligible for designation by SHRC.
- 6L Determined ineligible for local listing or designation through local government review process; may warrant special consideration in local planning.
- 6T Determined ineligible for NR through Part I Tax Certification process.
- 6U Determined ineligible for NR pursuant to Section 106 without review by SHPO.
- 6W Removed from NR by the Keeper.
- 6X Determined ineligible for the NR by SHRC or Keeper.
- 6Y Determined ineligible for NR by consensus through Section 106 process – Not evaluated for CR or Local Listing.
- 6Z Found ineligible for NR, CR or Local designation through survey evaluation.

### **7 Not Evaluated for National Register (NR) or California Register (CR) or Needs Reevaluation**

- 7J Received by OHP for evaluation or action but not yet evaluated.
- 7K Resubmitted to OHP for action but not reevaluated.
- 7L State Historical Landmarks 1-769 and Points of Historical Interest designated prior to January 1998 – Needs to be reevaluated using current standards.
- 7M Submitted to OHP but not evaluated - referred to NPS.
- 7N Needs to be reevaluated (Formerly NR Status Code 4)
- 7N1 Needs to be reevaluated (Formerly NR SC4) – may become eligible for NR w/restoration or when meets other specific conditions.
- 7R Identified in Reconnaissance Level Survey: Not evaluated.
- 7W Submitted to OHP for action – withdrawn.

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171564	19-158166	BEVERLEY BLVD	SEPERATION BRIDGE - BEVERLY BLVD O	LOS ANGELES	M	1942	PROJ. REVW.	FHMA070205K	10/27/05	6Y	C
156589	19-173647	BEVERLY BLVD	ERICA COUNTEY BUILDING	LOS ANGELES	P	1958	PROJ. REVW.	FCC050825A	07/27/88	6Y	
095704	19-175109	1660 BEVERLY BLVD	DEL VALLE METRO CARRIER ANNEX	LOS ANGELES	U	1904	PROJ. REVW.	USP880627B	05/03/95	6Y	
095705	19-175110	1671 BEVERLY BLVD		LOS ANGELES	P	1912	HIST. RES.	DOE-19-95-0187-0000	05/03/95	6Y	
095706	19-175111	1677 BEVERLY BLVD		LOS ANGELES	P	1912	PROJ. REVW.	HUD940830A	05/03/95	6Y	
165355	19-175111	1681 BEVERLY BLVD		LOS ANGELES	P	1913	PROJ. REVW.	HUD940830A	05/03/95	6Y	
163363	19-175111	1908 BEVERLY BLVD		LOS ANGELES	P	1947	HIST. RES.	DOE-19-95-0189-0000	05/03/95	6Y	
086449	19-174773	3636 BEVERLY BLVD		LOS ANGELES	P	1928	PROJ. REVW.	HUD940830A	02/01/07	6Y	
021278	19-151336	4350 BEVERLY BLVD	STUDIO COURT	LOS ANGELES	U	1922	PROJ. REVW.	FCC060922H	06/12/07	252	C
153886	19-167315	7415 BEVERLY BLVD	HEINBERGEN DECORATING COMPANY BUIL	LOS ANGELES	P	1928	PROJ. REVW.	FCC070621E	12/11/06	252	C
020996	19-167057	7451 BEVERLY BLVD		LOS ANGELES	P	1935	PROJ. REVW.	FCC050407B	06/01/88	7N1	
025006	19-152660	7600 BEVERLY BLVD	PAN PACIFIC AUDITORIUM	LOS ANGELES	P	1935	HIST. SURV.	0053-0177-0000	09/27/89	6W	
097940	19-175369	7901 BEVERLY BLVD	HAIG M PRINCE/FAIRFAX BUILDING, FA	LOS ANGELES	P	1930	TAX. CERT. HIST. SURV.	537.9-19-0136 0053-2396-0000	10/15/85	7K 7N	
100312	19-175968	8700 BEVERLY BLVD		LOS ANGELES	M	1925	HIST. RES.	DOE-19-94-0087-0000	04/29/94	6Y	
027203	19-173139	BEVERLY GLEN	BEVERLY GLEN WATER TANK	LOS ANGELES	M	1925	PROJ. REVW.	HRG940202Z	04/24/95	6Y	
097941	19-175370	4441 BIG TUUNGA CANYON RD	LOT #9, BIG TUUNGA TRACT	LOS ANGELES	F	1925	PROJ. REVW.	HRG940202Z	06/24/94	6Y	
150049	19-175369	155 BIMINI ST	BIMINI HOUSE	LOS ANGELES	P	1926	HIST. RES.	DOE-19-94-0088-0000	06/24/94	6Y	
097765	19-175256	2358 BIRKDALE ST		LOS ANGELES	P	1926	PROJ. REVW.	HRG940202Z	09/30/04	6Y	
066336	19-173594	1263 BISHOPS RD	CATHEDRAL HIGH SCHOOL	LOS ANGELES	P	1926	HIST. RES.	HUD041006D	09/30/04	252	
155223	19-173594	625 BIXEL ST		LOS ANGELES	U	1907	PROJ. REVW.	HRG940202Z	09/30/94	252	
074436	19-174482	3114 BLANCHARD ST	APARTMENT REHABILITATION	LOS ANGELES	P	1907	PROJ. REVW.	HUD871103C	12/03/87	6Y	
065452	19-173499	3144 BLANCHARD ST		LOS ANGELES	U	1906	PROJ. REVW.	HUD050819A	09/14/05	6Y	
083780	19-174581	3524 BLANCHARD ST		LOS ANGELES	U	1923	PROJ. REVW.	HUD920203D	02/28/92	6Y	
024957	19-170974	4209 BLANCHARD ST		LOS ANGELES	U	1960	PROJ. REVW.	HUD881004E	10/26/88	6Y	
021310	19-167344	100 BLACK HILL ST	COURT OF FLAGS - CIVIC CENTER	LOS ANGELES	P	1920	HIST. RES.	HUD910630G	08/24/93	6Y	
021285	19-167318	6663 BON AIR PL		LOS ANGELES	P	1920	HIST. RES.	0053-2347-0000	08/19/82	1D	AC
021284	19-167318	6674 BON AIR PL		LOS ANGELES	P	1920	HIST. RES.	NPS-82002189-0002	08/19/82	1D	AC
081566	19-174581	6680 BON AIR PL		LOS ANGELES	P	1919	HIST. RES.	NPS-82002189-0002	08/19/82	1D	AC
081772	19-174578	502 BONNIE BEACH PL		LOS ANGELES	U	1911	PROJ. REVW.	HUD871027C	05/22/89	6Y	
134443	19-174578	895 BONNIE BEACH PL		LOS ANGELES	U	1920	PROJ. REVW.	HUD910331W	08/20/93	6Y	
		1312 BONNIE BEACH PL		LOS ANGELES	U	1920	HIST. RES.	DOE-19-02-1033-0000	10/09/02	6U	
				LOS ANGELES	U	1920	PROJ. REVW.	HUD021009N	10/09/02	6U	

168188		117 N ELLEN DR	WEST COVINA	P	1953	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168190		118 N MAPLEWOOD AVE	WEST COVINA	P	1953	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168189		118 N MORADA AVE	WEST COVINA	P	1955	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168253		112 N TOLAND AVE	WEST COVINA	P	1951	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168200		106 S ASTELL AVE	WEST COVINA	P	1953	PROJ. REVW.	FHWA020703A	09/06/02	6Y
150936		718 S AZUSA AVE	WEST COVINA	P	1956	HIST. RES.	DOE-19-04-0359-0000	04/16/04	6Y
			FIRST UNITED METHODIST CHURCH OF W			PROJ. REVW.	FCC040408A	04/16/04	6Y
168210		106 S BAYMAR ST	WEST COVINA	P	1952	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168375		115 S CALVADOS AVE	WEST COVINA	P	1954	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168204		102 S CHERRYWOOD ST	WEST COVINA	P	1952	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168205		101 S FERNWOOD ST	WEST COVINA	P	1952	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168206		102 S FERNWOOD ST	WEST COVINA	P	1952	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168213		101 S FIRCROFT ST	WEST COVINA	P	1952	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168198		105 S GARDENGLLEN ST	WEST COVINA	P	1954	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168199		106 S GARDENGLLEN ST	WEST COVINA	P	1953	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168197		104 S GLENDORA AVE	WEST COVINA	P	1953	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168196		126 S GLENDORA AVE	WEST COVINA	P	1954	PROJ. REVW.	FHWA020703A	09/06/02	6Y
065867		240 S GLENDORA AVE	WEST COVINA	P	1954	HIST. RES.	DOE-19-89-0033-0000	05/31/89	6Y
			MORRIS PL BR			PROJ. REVW.	FDIC890511g	05/31/89	6Y
168207		107 S HOMEREST AVE	WEST COVINA	P	1952	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168208		118 S HOMEREST AVE	WEST COVINA	P	1952	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168203		103 S ROBIN RD	WEST COVINA	P	1952	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168202		104 S TURNER AVE	WEST COVINA	P	1952	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168187		1415 W GARVEY AVE	WEST COVINA	P	1955	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168185		1609 W GARVEY AVE	WEST COVINA	P	1953	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168182		1627 W GARVEY AVE	WEST COVINA	P	1955	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168180		1647 W GARVEY AVE	WEST COVINA	P	1955	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168178		2145 W GARVEY AVE	WEST COVINA	P	1955	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168179		2101 W GARVEY AVE N	WEST COVINA	P	1955	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168183		1618 W HARBERT ST	WEST COVINA	P	1955	PROJ. REVW.	FHWA020703A	09/06/02	6Y
168177		2231 W MOSSBERG AVE	WEST COVINA	P	1957	PROJ. REVW.	FHWA020703A	09/06/02	6Y
027450	19-176774	8806 BEVERLY BLVD	HERMAN MILLER SHOWROOM, SQUARE ONE	P	1949	HIST. SURV.	0069-0021-0000	07/19/93	7N
027451	19-176775	9023 BEVERLY BLVD	CHASENS	P	1931	HIST. SURV.	0069-0022-0000	07/19/93	3S
082791		1201 CRESCENT HEIGHTS BLVD	WEST HOLLYWOOD	P	1931	PROJ. RES.	HGD9330406Z	03/18/94	254
027421	19-176745	8341 DE LONGPRE AVE	WEST HOLLYWOOD	M	1919	HIST. RES.	DOE-19-94-0346-0000	03/18/94	254
			WILLIAM S. HART HOUSE			PROJ. REVW.	HKG940202Z	12/22/88	3
						ST. FND. PRG	619-0-HP-88-19-053	12/22/88	3
						HIST. SURV.	0069-0004-0000		3S
027434	19-176758	1041 FORMOSA AVE	WEST HOLLYWOOD	P	1920	HIST. SURV.	0069-0017-0000	06/28/96	1D
027532	19-176856	FOUNTAIN AVE	WEST HOLLYWOOD	P	1921	HIST. SURV.	0069-0050-9999	06/28/96	1D
081474		7612 FOUNTAIN AVE	WEST HOLLYWOOD	U	1921	PROJ. REVW.	HDD871027C	01/13/93	6Y
077944		7612 FOUNTAIN AVE	WEST HOLLYWOOD	U	1921	PROJ. REVW.	HDD921002E	01/13/93	6Y
027419	19-176743	8225 FOUNTAIN AVE	WEST HOLLYWOOD	P	1925	HIST. RES.	NPS-96008649-0001	06/28/96	1D
			PATIO DEL MORO			HIST. SURV.	0069-0002-0000	12/01/87	7K
						HIST. RES.	NPS-86002418-0000	09/11/86	1S
103103		8250 FOUNTAIN AVE	WEST HOLLYWOOD	P	1927	HIST. RES.	NPS-96000694-0002	06/28/96	1D
103105		8264 FOUNTAIN AVE	WEST HOLLYWOOD	P	1927	HIST. RES.	NPS-96000694-0003	06/28/96	1D
027457	19-176781	7219 HAMPTON AVE	WEST HOLLYWOOD	P	1924	PROJ. REVW.	HDD910331V	08/20/93	6Y
			NORMANDIE TOWERS			PROJ. REVW.	HDD9006136	07/17/90	2D2
125530		947 HAVENHURST DR	WEST HOLLYWOOD	U	1924	HIST. SURV.	0069-0023-9999	10/06/97	7N
027422	19-176746	1400 HAVENHURST DR	WEST HOLLYWOOD	P	1927	PROJ. REVW.	DOE-19-97-0250-0000	10/06/97	6Y
			RONDA/MI CASA			HIST. RES.	HDD971006G	02/28/85	1S
						HIST. SURV.	NPS-85000356-0000	02/28/85	1S
						HIST. SURV.	0069-0005-0000	02/28/85	1S
						HIST. SURV.	0053-0356-0000	01/01/85	1S



Natural History Museum  
of Los Angeles County  
900 Exposition Boulevard  
Los Angeles, CA 90007  
tel 213.763.DINO  
www.nhm.org

Vertebrate Paleontology Section  
Telephone: (213) 763-3325  
FAX: (213) 746-7431  
e-mail: [smcleod@nhm.org](mailto:smcleod@nhm.org)



15 August 2013

EcoTierra Consulting, Inc.  
5776-D Lindero Canyon Road, Suite 414  
Westlake Village, California 91362

Attn: Lynn Kaufman, Senior Project Manager

re: Vertebrate Paleontology Records Check for paleontological resources for the proposed 8899 Beverly Boulevard Project, in the City of West Hollywood, Los Angeles County, project area

Dear Lynn:

I have conducted a thorough search of our paleontology collection records for the locality and specimen data for the proposed 8899 Beverly Boulevard Project, in the City of West Hollywood, Los Angeles County, project area as outlined on the portion of the Beverly Hills USGS topographic quadrangle map that you sent to me via e-mail on 19 July 2013. We do not have any fossil localities that lie directly within the proposed project area boundaries, but we do have fossil localities nearby from the same or similar deposits as occur in the proposed project area.

The entire proposed project area has surficial deposits that consist of younger Quaternary Alluvium, derived as alluvial fan deposits from the Santa Monica Mountains to the north. These deposits usually do not contain significant vertebrate fossils, at least in the uppermost layers, but they are underlain by older Quaternary deposits at varying but relatively shallow depths that do contain significant vertebrate fossils. The older Quaternary Alluvium deposits grade down into even older Quaternary deposits typically referred to as the Palos Verdes Sand in this area.

Our closest vertebrate fossil locality from these older Quaternary deposits is LACM 7673, just north of east of the proposed project area near the intersection of Rosewood Avenue and Westbourne Drive, that produced a specimen of fossil horse, *Equus*, at unstated depth. Our next closest vertebrate fossil localities in these older Quaternary sediments are LACM 7671 and LACM 7672, along San Vicente Avenue southeast of the proposed project area between approximately

Third Street and Colgate Avenue, that produced fossil specimens of mastodon, *Mammut*, and deer, Cervidae, also at unstated depth. Other nearby vertebrate fossil localities further south down to Olympic Boulevard and east to Gardner Street have produced vertebrate fossils from depths as shallow as 10 feet below the surface.

Just south of due east of the proposed project area we have two vertebrate fossil localities from excavations for the North Outfall Sewer project in the early 20<sup>th</sup> Century: LACM 2034 [equals LACM 3261], along Beverly Boulevard near the intersection with Kilkea Drive, that produced fossil specimens of mastodon, *Mammut americanum*, and mammoth, *Mammuthus*, at unknown depth; and LACM 3371, near the intersection of Sierra Bonita Avenue and Oakwood Avenue, that produced specimens of fossil bison, *Bison antiquus*, at a depth of 12 feet. We have two vertebrate fossil localities from excavations for The Grove project south of Beverly Boulevard east of Fairfax Avenue: LACM 7495, that produced a fossil fauna containing specimens of pond turtle, *Clemmys*, garter snake, *Thamnophis*, mammoth, *Mammuthus columbi*, cottontail rabbit, *Sylvilagus*, kangaroo rat, *Dipodomys*, meadow mouse, *Microtus*, pocket gopher, *Thomomys*, horse, *Equus occidentalis*, bison, *Bison antiquus*, and camel, *Camelops hesternus*, at a depth of about 10 feet; and LACM 7478, that produced fossil specimens of pocket gopher, *Thomomys*, at a depth of 46 feet. Furthermore, we have several vertebrate fossil localities from excavations at the nearby Park La Brea: LACM 7513-7516, east-southeast of the proposed project area south of Third Street between Curson Avenue and Genesee Avenue; and LACM 7517-7518, further east-southeast south of Third Street near the intersection with Fuller Avenue. These localities produced a similar fauna containing fossil specimens of garter snake, *Thamnophis*, ground sloth, *Glossotherium harlani*, cottontail rabbit, *Sylvilagus*, kangaroo rat, *Dipodomys*, meadow mouse, *Microtus californicus*, deer mouse, *Peromyscus*, pocket gopher, *Thomomys*, spotted skunk, *Spilogale*, horse, *Equus occidentalis*, and camel, *Camelops hesternus*, at depths as shallow as 3 feet.

We have a great number of vertebrate fossil localities further south to southeast of the proposed project area at the internationally famous Ranch La Brea deposits in Hancock Park and from Brea deposits in the surrounding area. These Brea deposits apparently do not extend as far north or west as the proposed project area.

Surface grading or very shallow excavations in the proposed project area are unlikely to encounter significant vertebrate fossils. Any deeper excavations in the proposed project area, however, have a good chance of uncovering significant vertebrate fossils. Any substantial excavations in the proposed project area, therefore, should be closely monitored to quickly and professionally collect any specimens without impeding development. Note that some of the fossils recovered from the Quaternary deposits in the immediate vicinity are very small and can only be detected by screen-washing and picking matrix because they would be missed during typical paleontological monitoring. We recommend that sediment samples from these deposits be collected and processed to determine their suitability for producing vertebrate microfossils. Any fossils recovered during mitigation should be deposited in an accredited and permanent scientific institution for the benefit of current and future generations.

This records search covers only the vertebrate paleontology records of the Natural History Museum of Los Angeles County. It is not intended to be a thorough paleontological survey of the proposed project area covering other institutional records, a literature survey, or any potential on-site survey.

Sincerely,

A handwritten signature in cursive script that reads "Samuel A. McLeod".

Samuel A. McLeod, Ph.D.  
Vertebrate Paleontology

enclosure: invoice

**FOUNDATION INVOICE**  
**NATURAL HISTORY MUSEUM OF LOS ANGELES COUNTY**

900 Exposition Boulevard, Los Angeles, California 90007

15 August 2013

**INVOICE TO:**

EcoTierra Consulting, Inc.  
5776-D Lindero Canyon Road, Suite 414  
Westlake Village, California 91362

Attn: Lynn Kaufman, Senior Project Manager

Vertebrate Paleontology Records Check for paleontological resources for the proposed 8899 Beverly Boulevard Project, in the City of West Hollywood, Los Angeles County, project area

**AMOUNT DUE: \$ 245.00**

Paleontology Account #164-000 - invoice # VP130815B  
30 days net

PLEASE RETURN THIS STUB WITH YOUR REMITTANCE

---

EcoTierra Consulting, Inc.  
5776-D Lindero Canyon Road, Suite 414  
Westlake Village, California 91362

Attn: Lynn Kaufman, Senior Project Manager

Vertebrate Paleontology Records Check for paleontological resources for the proposed 8899 Beverly Boulevard Project, in the City of West Hollywood, Los Angeles County, project area

**AMOUNT DUE: \$ 245.00**

Please make your remittance to:

Natural History Museum Foundation Account #164-000 - invoice # VP130815B

and return to:

**Dr. Samuel A. McLeod**  
**Vertebrate Paleontology Section**  
**Los Angeles County Museum of Natural History**  
**900 Exposition Boulevard**  
**Los Angeles, CA 90007**

Thank you



**NATIVE AMERICAN HERITAGE COMMISSION**

1550 Harbor Boulevard, Suite 100  
West Sacramento, CA 95691  
(916) 373-3715  
Fax (916) 373-5471  
Web Site [www.nahc.ca.gov](http://www.nahc.ca.gov)  
Ds\_nahc@pacbell.net



October 3, 2013

Ms. Lynn Kaufman

**CITY OF WEST HOLLYWOOD**

c/o 5776-D Lindero Canyon Road, Suite 414  
Westlake Village, CA 91362

Sent by U.S. Mail

No. of Pages: 3

RE: Native American Consultation pursuant to California Government Code Sections 6540.2, 65092, 65351, 65352.3, 65352.4, 65562.5 *et seq.* for **“Specific Plan Amendment for 8899 Beverly Boulevard Mixed-Use Project;”** located in the City of West Hollywood; Los Angeles County, California

Dear Ms. Kaufman:

Government Code Sections 65351, 65352.3, 65562.5, *et seq.* incorporates the protection of California traditional tribal cultural places into land use planning for cities, counties and agencies by establishing responsibilities for local governments to contact, refer plans to, and consult with California Native American tribes as part of the adoption or amendment of any general or specific plan proposed on or after January 1, 2005. California Native American tribes are identified on a list maintained by the Native American Heritage Commission (NAHC).

In the 1985 Appellate Court decision (170 Cal App 3<sup>rd</sup> 604), the court held that the NAHC has jurisdiction and special expertise, as a state agency, over affected Native American resources impacted by proposed projects, including archaeological places of religious significance to Native Americans, and to Native American burial sites. Note that the NAHC does NOT APPROVE General or Specific Plan; rather, it provides a list of tribal governments with which local jurisdictions must consult concerning any proposed impact to cultural resources as a result of the proposed action.

The NAHC did conduct a Sacred Lands file search of the ‘area of potential effect’ or APE and failed to identify Native American cultural resources. As part of the tribal consultation process, the NAHC recommends that local governments and project developers contact the tribal governments and individuals to determine if any cultural places might be

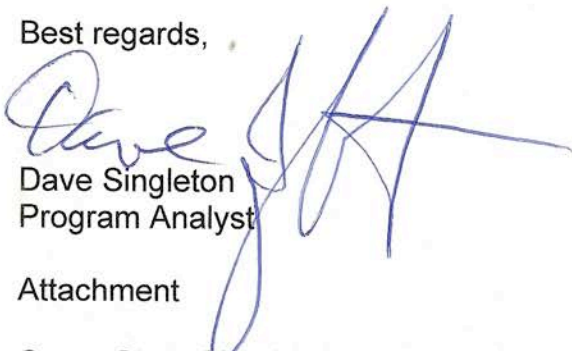
impacted by the proposed action and Mitigation & Monitoring Plan, as appropriate. Also, the absence of specific site information in the sacred lands file does not preclude their existence. Other sources of cultural resources should also be contacted for information regarding known and recorded sites.

Attached is a consultation list of tribal governments with traditional lands or cultural places located in the vicinity of the Project Area (APE). The tribal entities on the list are for your guidance for **government-to-government consultation** purposes.

A Native American tribe or individual may be the only source of the presence of traditional cultural places. For that reason, a list of Native American Contacts is enclosed as they may have knowledge of cultural resources and about potential impact, if any, of the proposed project.

If you have any questions, please contact me at (916) 373-3715.

Best regards,

A handwritten signature in blue ink, appearing to read "Dave Singleton", is written over the typed name and title.

Dave Singleton  
Program Analyst

Attachment

Cc: State Clearinghouse

