

9430 WILSHIRE BOULEVARD  
(Commercial Building)  
Beverly Hills  
Los Angeles County  
California

HABS No. CA-1298

**WRITTEN HISTORICAL AND DESCRIPTIVE DATA**

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**HISTORIC AMERICAN BUILDING SURVEY  
9430 WILSHIRE BOULEVARD  
(Commercial Building)**

**HABS No. CA-1298**

- Location:** 9430 Wilshire Boulevard, Beverly Hills, Los Angeles County, California.
- Present Owner/Occupant:** The present owner is Los Angeles County Metropolitan Transportation Authority (Metro). Present occupant is the Ace Gallery Beverly Hills.
- Present Use:** Art gallery
- Significance:** The building located at 9430 Wilshire Blvd. was determined eligible for listing on the National Register of Historic Places under Criterion C and the California Register of Historical Resources under Criterion 3 as a building that embodies the distinctive characteristics of the Brutalist architectural style. The building was originally designed in an Art Deco style in 1931. The primary façade, facing Wilshire Boulevard, was subsequently altered in 1948, 1956, and 1963. In 1963, architect Sidney Eisenshtat transformed the façade into the New Formalist style that exists in 2016.
- Historian(s):** Allison M. Lyons  
Andrea Galvin  
GPA Consulting  
July 15, 2016
- Project Information:** The building is proposed for demolition as part of the Westside Subway Extension project and this documentation was prepared as a mitigation measure for the demolition.
- Measured drawings prepared by Robert Imboden and David Larson of Kelly Sutherlin McLeod Architecture, Inc. and Allen White of GBG, Inc. Photographs prepared by Steve Schafer from Schaf Studio. Historical report prepared by Allison M. Lyons and Andrea Galvin of GPA Consulting, Inc.
- Sponsor and cooperating organization includes the Los Angeles County Metropolitan Transportation Authority (Metro) and Federal Transit Administration (FTA).

## Part I. Historical Information

### A. Physical History

1. **Date of erection:** 1931 (Building permit, City of Beverly Hills).
2. **Architect:** Various architects are associated with this building. Original owners Harley J. Hoyt and Myrtle E. Hoyt served as the designers of the original building in 1931.<sup>1</sup> Neither was a licensed architect. The building was determined eligible for the National Register of Historic Places because of Brutalist style alterations to the primary façade designed by Raymond Raleigh Shaw (1890-1967) between 1948 and 1950.<sup>2</sup> However, contrary to the previous documentation, research indicates that the primary façade was altered significantly three times. In 1948, Shaw designed alterations described as “alterations and enlargement of existing building” in an unknown style.<sup>3</sup> The primary façade was altered a second time in 1956 to designs by architect Frederick Karr Lesan (1917-1982).<sup>4</sup> A third primary façade alteration took place in 1963. The 1963 alteration is the current appearance of the building and was designed by architect Sidney Eisenshtat (1914-2005).<sup>5</sup>

Eisenshtat was a Los Angeles architect who designed schools, community centers, bank buildings, synagogues, and university master plans. He was born in New Haven, Connecticut, in 1914 and moved to Los Angeles in 1926. He graduated from the University of Southern California’s School of Architecture in 1935. He began his career in the late 1930s, working as a draftsman for several prominent architects in Los Angeles. His first major solo project, Mrs. Reich’s Noodle Company in Los Angeles (address unknown), was completed in 1938. He did not establish his own firm until 1944, after receiving larger commissions.<sup>6</sup>

Stylistically, Eisenshtat was known for exterior walls typically made of thin-slab concrete or brick, giving a light, airy quality to his buildings. He was also known for creating dramatically oversized interior rooms. Each of his projects was unique in form, yet all displayed a minimalist sensibility that is characteristic of Modernism, devoid of decoration, and highly expressive through the use of simple materials and plentiful natural light. The exteriors were predominantly white.<sup>7</sup>

After he established his own firm, Eisenshtat, an observant Orthodox Jewish

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<sup>1</sup> City of Beverly Hills, “Building permit 11288,” 1931.

<sup>2</sup> Cogstone Resource Management Inc., “State of California Department of Parks and Recreation Primary Record: 19-189267 Update (Ace Gallery),” (2011).

<sup>3</sup> City of Beverly Hills, “Building permit 22804,” 1948.

<sup>4</sup> City of Beverly Hills, “Building permit 15439,” 1956; City of Beverly Hills, “Building permit 24852,” 1956.

<sup>5</sup> City of Beverly Hills, “Building permit 242346,” 1963; “Beverly Hills Unit of Bank Opens Jan. 20,” *Los Angeles Times* (January 5, 1964), P12.

<sup>6</sup> Los Angeles Conservancy, “Sidney Eisenshtat,” Los Angeles Conservancy, Accessed June 28, 2016, <https://www.laconservancy.org/architects/sidney-eisenshtat>.

<sup>7</sup> *Ibid.*

man, became an influential architect of Jewish synagogues, academic buildings, and community centers throughout the United States. In addition to religious buildings, Eisenshtat designed many noteworthy modern office buildings along Wilshire Boulevard in Beverly Hills, including the Union Bank building (9460 Wilshire Blvd., 1960). Other noteworthy Eisenshtat designs in Los Angeles County include Sinai Temple in Westwood, the Westside Jewish Community Center in Los Angeles, and the Sven Lokrantz School for disabled children in Reseda.<sup>8</sup>

- 3. Original and subsequent occupants and uses:** The property is a commercial building located on assessor parcel number 4331-001-900 (formerly 4331-001-045). This corresponds to address 9430 Wilshire Blvd., Beverly Hills, California. The property type is commercial.

9430 Wilshire Blvd. was originally constructed for a cafeteria business. Several restaurants were located at the building during the 1930s and 1940s. The first listing for a business was Fern Cafeteria in 1934. At the end of 1934, the occupant was Charles T. Amend, who previously operated a café called the Wilshire Inn restaurant.<sup>9</sup> A restaurant called Andersen's occupied the building from 1937-41.<sup>10</sup> From 1942-43, the Tower Art Galleries, auctioneers of furniture and "Objects d'art" was located in the building.<sup>11</sup> Ames Art Auctioneers was the tenant from 1944-47.<sup>12</sup>

The building was used as a bank from 1948 until ca.1980. From 1948-63 it was a branch bank for Bank of America. In 1963, the building became the first branch office of Continental Bank of Los Angeles.

From 1968 until 2003 the building had a variety of tenants, serving as the location for a branch of the Toronto-Dominion Bank in the late 1970s and as a holiday store called Christmas Fantasy from the mid to late 1980s.

In 2003, the building became the Ace Gallery Beverly Hills.

- 4. Builder, contractor, suppliers:** Original owners Harley J. Hoyt and Myrtle E. Hoyt served as the contractors for the original building constructed in 1931.<sup>13</sup> Feldman Construction Company was the contractor for alterations completed in 1963.<sup>14</sup>

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<sup>8</sup> Mary Rourke, "Sidney Eisenshtat, 90; Was Known for His Innovative Synagogues," *Los Angeles Times* (March 5, 2005); "Biographical note," *Sidney Eisenshtat papers*, Collection no. 4000, Helen Topping Architecture and Fine Arts Library, USC Libraries, University of Southern California.

<sup>9</sup> "News of the Cafes," *Los Angeles Times* (December 21, 1934), A8.

<sup>10</sup> "Display Ad 24," *Los Angeles Times* (November 21, 1940), 25.

<sup>11</sup> "Display Ad 9," *Los Angeles Times* (December 6, 1942), 10.

<sup>12</sup> "Display Ad 12," *Los Angeles Times* (August 24, 1947), 11.

<sup>13</sup> City of Beverly Hills, "Building permit 11288," 1931.

<sup>14</sup> City of Beverly Hills, "Building permit 242346," 1963.

**5. Original plans and construction:** 9430 Wilshire Blvd. has been substantially altered from its original appearance. Sketches from newspaper advertisements when the building was Andersen's show a rectangular building in the Art Deco style with an asymmetrical façade. The building directly abutted the sidewalk. The entrance was located in a corner tower at the intersection of Wilshire Boulevard and S. Reeves Drive. The corner tower projected above the roofline of the building with geometric detailing, fanning out in scored concrete over an entryway on Wilshire Boulevard and a segmental arched window on S. Reeves Drive. The entrance was located below a thin, flat, projecting canopy with paired double glazed doors. Both the front and side façades featured fully glazed storefronts below scored concrete. Signage was set in a raceway above the glazed storefronts on Wilshire Boulevard.

**6. Alterations and additions:** In 1948, architect Raymond R. Shaw designed an alteration and enlargement of the existing building for tenant Bank of America.<sup>15</sup> The nature of the alterations was not described on permits, but aerial photographs indicate the parapet was raised and a porte cochère was constructed over the rear driveway entrance to the parking lot west of the original building footprint. In 1956, architect Frederick Karr Lesan completed worked described in permits as an addition, alteration, and underpinning footings.<sup>16</sup> In 1963, the building became the first branch office of Continental Bank of Los Angeles. That year, architect Sidney Eisenshtat designed significant alterations to the primary façade and side façade on S. Reeves Drive, and designed an addition of a porte cochère across the Wilshire Boulevard driveway.<sup>17</sup> The new primary façade featured marble-sheathed columns supporting a canopy. A six-foot wide bronze shield bearing the Continental Bank insignia was mounted over the entrance. On the interior, alterations included improved electrical systems, air conditioning, lower ceilings, and extensive use of walnut paneling. The bank had eight teller counters, check counters with built-in adding machines, a customer lounge, and a public meeting room on the mezzanine. Parking was located at street level in an adjacent lot to the west. New mechanical systems were visible on the roof following these alterations.

From 1968 until 2003, the building had a variety of tenants, serving as the location for a branch of the Toronto-Dominion Bank and a holiday store called Christmas Fantasy. A high-rise commercial building was constructed west of the building in 1972, affecting the setting of 9430 Wilshire Blvd. In 1972, Langdon and Wilson, architects of the new high-rise commercial building, connected 9430 Wilshire Blvd. to the new building by a hyphen with shoring using a tie back system on the west property line. The buildings did not connect on the interior.

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<sup>15</sup> City of Beverly Hills, "Building permit 22804," 1948.

<sup>16</sup> City of Beverly Hills, "Building permits 15439, 16491, 24852," 1956.

<sup>17</sup> "Business & People," *Los Angeles Times* (December 31, 1963), 9.

From the 1980s through 2010s, mechanical systems on the roof were continuously changed. The Continental Bank shield was removed at an unknown date.

In 2003, the building became the Ace Gallery Beverly Hills. Alterations following 2003 included extensive interior tenant improvements. Minimal exterior alterations were made. Since 2003, interior partitions have been frequently reconfigured to accommodate changing art displays.

## **B. Historical Context**

9430 Wilshire Blvd. was identified as a building that significantly embodies the distinctive characteristics of the Brutalist architectural style.<sup>18</sup> The building was originally designed in the Art Deco style in 1931 and has been a commercial presence on Wilshire Boulevard since the earliest development of the City of Beverly Hills.

### Development of Wilshire Boulevard as Beverly Hills Commercial Center:

Beverly Hills incorporated in 1914. Until the 1920s, it was a sparsely developed residential enclave. Beginning in the 1920s, a triangle-shaped area grew into the commercial center of the City of Beverly Hills; the northern boundary of the triangle was South Santa Monica Boulevard with Wilshire Boulevard as the southern base. As automobile traffic increased along Wilshire Boulevard and residential, institutional, and commercial development moved farther west from downtown Los Angeles, the City of Beverly Hills began to grow as a prestigious retail and social gathering place, earning a reputation as the destination for fine shops, restaurants, and movie theaters. Several prominent commercial buildings and hotels were constructed during the 1920s on Wilshire Boulevard in Beverly Hills, including the Beverly Wilshire Hotel, the California Bank Building (now Sterling Plaza), and several movie theaters, such as the Warner Beverly Theater (demolished). The Brown Derby restaurant (demolished), a popular establishment with the entertainment industry, opened at Rodeo Drive and Wilshire Boulevard in 1931. Victor Hugo's Restaurant (demolished), an upscale dining establishment, relocated from downtown Los Angeles to the intersection of Wilshire Boulevard and Beverly Drive in 1934. 9430 Wilshire Blvd. was originally constructed as one of the many restaurants in the area. Numerous banks were also constructed in the commercial triangle. By the early 1930s, the intersection of Beverly Drive at Wilshire Boulevard was considered the downtown of Beverly Hills.<sup>19</sup> More than any major street in Los Angeles County, Wilshire Boulevard reflected the increasingly automobile-oriented development of Los Angeles in the 1930s and 1940s. The boulevard was

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<sup>18</sup> Cogstone Resource Management, "State of California Department of Parks and Recreation Primary Record: 19-189267 Update (Ace Gallery)," (2011).

<sup>19</sup> Marc Wanamaker, *Early Beverly Hills* (Charleston: Arcadia Publishing, 2005), 125.

populated with elaborate billboards and prominent, projecting towers designed to catch the attention of passengers in moving cars.<sup>20</sup>

Architectural styles used for commercial development of the downtown core of Beverly Hills in the 1930s and 1940s reflected the sophistication of the small and exclusive city. By the 1930s, highly ornamental, symmetrical, and formal Beaux Arts-style buildings of the 1910s and 1920s gave way to modern architectural styles such as Art Deco and Streamline Moderne. This movement towards current architectural fashions reflected the city's reputation for cultivated sophistication. Banks and restaurants were mostly low-rise buildings with decorative geometric motifs and prominent towers projecting over the roofline to attract passersby. These Art Deco and Streamline Moderne style buildings were distinguished by geometric ornamentation, emphasis on verticality, smooth wall surfaces, and large display windows along the street.<sup>21</sup> Display windows oriented towards the street embraced the newer concept of window-shopping.<sup>22</sup> 9430 Wilshire Blvd. was originally constructed as a restaurant building in the Art Deco style. The building at 9430 Wilshire Blvd. was a typical low-rise commercial building of Beverly Hills and Wilshire Boulevard, featuring a prominent corner entry tower and large signage above storefront windows that was easily legible for passing motorists. A restaurant called Andersen's occupied 9430 Wilshire Blvd. from 1937 through 1941.<sup>23</sup> From 1942 until 1947, the building was used as a furniture and art auction house.<sup>24</sup>

The commercial center of Beverly Hills flourished in the post-World War II era as the city's reputation as a prestigious retail destination intersected with increasing dominance of automobile-oriented commercial development along dense corridors like Wilshire Boulevard. Blocks of the commercial triangle between South Santa Monica Boulevard to the north and Wilshire Boulevard to the south remained predominantly low-scale commercial retail buildings. However, the strip of Wilshire Boulevard forming the base of the Beverly Hills commercial district transformed into a dense corridor of high-rise commercial buildings, continuing a line of high-rise development along the boulevard that began east in downtown Los Angeles and continued west through Beverly Hills to the ocean in Santa Monica. Many of the high-rise buildings erected in Beverly Hills were for branches of banks and the Wilshire corridor in Beverly Hills became known as a financial center.

The commercial office buildings of the post-World War II period were predominantly architect-designed in the popular Modern architectural styles of the day. Modest four to five story buildings were constructed in the years immediately following World War II through the mid-1950s. After the mid-1950s, buildings grew larger in scale and were built with higher construction budgets. These later buildings were characterized by a

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<sup>20</sup> Los Angeles Conservancy, "Curating the City: Wilshire Blvd," *Los Angeles Conservancy*, Accessed June 28, 2016, <https://www.laconservancy.org/wilshire>.

<sup>21</sup> Jones & Stokes, "City of Beverly Hills Historic Resources Survey Report, Survey Area 5: Commercial Properties," (2007), 7.

<sup>22</sup> Marc Wanamaker, *Beverly Hills: 1930-2005* (Charleston: Arcadia Publishing, 2005), Introduction.

<sup>23</sup> "Display Ad 24," *Los Angeles Times* (November 21, 1940), 25.

<sup>24</sup> "Display Ad 9," *Los Angeles Times* (December 6, 1942), 10; "Display Ad 12," *Los Angeles Times* (August 24, 1947), 11.

generous use of plate glass, exposed steel and concrete, and cladding of travertine, marble, and other contemporary materials associated with Modern commercial high-rise office buildings of the period. Architect Sidney Eisenshtat designed seven large commercial buildings along Wilshire Boulevard in Beverly Hills in the post-World War II period.<sup>25</sup> Countywide, 1963 was the peak of high-rise construction.<sup>26</sup>

After operating as a restaurant and auction house, 9430 Wilshire Blvd. became a branch of Bank of America National Trust & Savings in 1948 and was substantially altered multiple times in the 1950s and 1960s. Eisenshtat designed a New Formalist façade and a porte cochère along Wilshire Boulevard for the building when it became a branch office of Continental Bank of Los Angeles in 1963.<sup>27</sup> The remodeled building was touted as “the newest member of Beverly Hills’ multi-million dollar financial center...”<sup>28</sup> The new interior included a public meeting room and a glass-enclosed conference room available to community organizations. Community groups often met at the bank and documentary films were shown there.<sup>29</sup> Continental Bank of Los Angeles made the building its head office in 1966.<sup>30</sup> The building remained a bank through the 1970s. It became a Christmas themed retail store in the 1980s. In 2003, it was converted into an art gallery.

#### Brutalism and New Formalism Architectural Styles:

Both Brutalism and New Formalism were popular Late Modern styles during the 1960s and 1970s. As a style, Brutalism communicated modernity as well as safety, security, and permanence with a bunker-like appearance constructed in heavy materials. As civil unrest became a common element of American urban life in the late 1960s, the lightness and transparency of Mid-Century Modern designs declined in popularity for public, commercial, and institutional buildings. The bunker-like appearance of Brutalism, however, made it generally less inviting and it was not popularly used as a style for commercial retail buildings. New Formalism was a more popular style choice, especially for financial institutions, with designs often executed in expensive materials such as marble, travertine, bronze, and brass.

New Formalism evolved from Mid-Century Modern architecture; the legacy of post-and-beam construction can be seen in the flat roof, projecting cornices, and angular geometries that characterize buildings in the New Formalist style. While the shapes and repetition of solids and voids may form patterns similar to Brutalism, New Formalism was a style more rooted in classical forms and compatible with existing urban streetscapes. The New Formalist style used classical architectural components such as lintels, piers, columns, and cornices. These forms were sometimes abstracted in pure

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<sup>25</sup> Jones & Stokes, “Commercial Properties Survey,” 4-5.

<sup>26</sup> Tom Cameron, “Tall Office Buildings Altering Skyline of Southern California: Skyline Changes,” *Los Angeles Times* (January 20, 1963), 11.

<sup>27</sup> “Business & People,” *Los Angeles Times* (December 31, 1963), 9.

<sup>28</sup> “Beverly Hills Unit of Bank Opens Jan. 20,” *Los Angeles Times* (January 5, 1964), P12.

<sup>29</sup> “Documentary Film To Be Shown Wednesday,” *Los Angeles Times* (June 17, 1965), WS3.

<sup>30</sup> “Continental Bank to Move Head Office,” *Los Angeles Times* (March 1, 1966), B13.

geometric components. New Formalist façades were even planes, often a stone veneer devoid of ornament, or a pierced concrete screen. Expensive materials, such as marble veneer and bronze, referenced traditional materials in classical architecture. Windows were arranged in linear bands to maintain the even plan where possible. Noteworthy architects of New Formalism in Los Angeles included Langdon & Wilson, A. Quincy Jones, and Edward Durrell Stone.

Brutalism began as the neo-avant-garde movement of the British architectural scene in the 1950s and was published widely in the architectural press, particularly in *Architectural Design* and the *Architectural Review*. Two English architects, Alison and Peter Smithson, coined the term “Brutalism,” in 1954. The term came from the French word for raw concrete, “béton brut,” and gained popularity when the British architectural critic Reyner Banham used it in the title of his 1966 book “The New Brutalism: Ethic or Aesthetic?” to identify the emerging style. Brutalist architecture was a reaction to the white cube functionalist architecture of Mid-Century Modernism. Brutalist architects abandoned the pre-war idea that reinforced concrete was a precise, machine-age material. They celebrated the marks left on the face of the concrete by rough wooden formwork and visible natural coloration and rough appearance of aggregate.

Brutalism as an architectural style was distinguished by material, form, and site. Concrete is the material most often used in Brutalist buildings, and it was often left in a raw, unfinished state that revealed the texture of the wooden forms used to cast it. Buildings in the style usually had an exposed, unpainted, cast-in-place structure of architectural concrete.<sup>31</sup> Unpainted exposed concrete, raked or smooth, dominated visible elevations.<sup>32</sup> Precast constructional units were arranged in deeply indented spaces that created interplays of light and shadow.<sup>33</sup> Although concrete is the material most widely associated with Brutalist architecture, not all Brutalist buildings were formed from concrete. The Brutalist quality was achieved through a rough, blocky appearance and recessed main volumes. Bold, oversized angular shapes and distinctive geometric forms were used to break up the rectangular form of the main volume.<sup>34</sup> For a bank building, more expensive materials such as marble and travertine could be arranged in the blocky recesses that characterized the style.

Brutalist buildings were also often part of “superblocks,” deviating from the established building and parcel pattern along a street and dominating an entire block with an exaggerated set back. Because of the site, massing, and repetition of forms, Brutalist buildings often do not have a readily apparent primary façade. Buildings in the Brutalist style may be symmetrical masses or asymmetrically piled blocks, but they were always defined by striking repetitive angular geometries forming solids and voids and a raw quality to finished surfaces. The inverted pyramid shape was a very common massing for

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<sup>31</sup> Los Angeles Conservancy, “Curating the City: Modern Architecture in L.A.,” *Los Angeles Conservancy*, Accessed June 28, 2016. <https://www.laconservancy.org/modern>.

<sup>32</sup> City of Los Angeles, “SurveyLA: Architecture and Engineering, 1850-1980” 2014.

<sup>33</sup> Charles Jencks, *Late-Modern Architecture* (New York: Rizzoli, 1980), 42.

<sup>34</sup> City of Los Angeles, “SurveyLA: Architecture and Engineering, 1850-1980” 2014.

Brutalist buildings.<sup>35</sup> AC Martin and Associates was the most noteworthy architect of Brutalism in Los Angeles.

## **Part II. Architectural Information**

### **A. General statement**

**1. Architectural character:** 9430 Wilshire Blvd. was determined eligible for listing in the National Register of Historic Places as an example of Brutalism. The building features a marble, bronze, and glass façade designed by Sidney Eisenshtat in 1963 that displays elements of Late Modern architectural styles, most prominently New Formalism. New Formalism utilized expensive materials and emphasized classical forms and geometries more than the abstracted massing achieved with the plasticity of concrete that characterized Brutalist architecture. The classical organization of façades that characterized New Formalism harmonized with existing streetscapes and it was often used for cultural centers, institutional buildings, and commercial bank buildings that needed to communicate an element of luxury and tradition. Brutalism was a more popular style choice for corporate headquarters and civic centers.<sup>36</sup>

9430 Wilshire Blvd. is a building noted for the architectural character of its primary façade. The primary façade and S. Reeves Drive side façade are examples of evolving Late Modern architectural styles, with New Formalist and Brutalist characteristics. The façade features columns sheathed in marble veneer panels supporting an overhanging cornice. This is an arrangement of abstracted classical forms. The rich materials of marble and bronze are also qualities of New Formalism. However, the muddy gray hue of marble (the result of accumulated dirt), gives the building a hue consistent with Brutalism. The dark panels of vertically-arranged glass between the light, thin columns are characteristic of Brutalism's interplay between light and dark or solids and voids. The arrangement of windows in bands is distinctively Mid-Century Modern. Eisenshtat, who designed the façade, is not known as a master architect of either the New Formalist or Brutalist style; his most noteworthy designs are rooted in the Mid-Century Modern tradition. This building has the architectural character of a transitional building from a period when Eisenshtat was known for monumental commercial and institutional buildings along Wilshire Boulevard.

**2. Condition of fabric:** The building is in good condition.

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<sup>35</sup> Los Angeles Conservancy, "Curating the City: Modern Architecture in L.A.," *Los Angeles Conservancy*, Accessed June 28, 2016. <https://www.laconservancy.org/modern>.

<sup>36</sup> Los Angeles Conservancy, "Curating the City: Modern Architecture in L.A.," *Los Angeles Conservancy*, Accessed June 28, 2016. <https://www.laconservancy.org/modern>.

## B. Description of Exterior

**1. Overall dimensions:** The building is rectangular with an asymmetrical facade. The building is 104 feet, 2 inches wide at the front and rear, including the parking area enclosed as a courtyard between two porte cochères. The building is 149 feet, 11 inches long at the sides. From grade level to the top of the parapet at the front, the building is 43 feet, 8 inches high. From grade level to the stop of the wall at the rear, the building is 32 feet, 8 inches high.

The primary façade of the building is five bays across, alternating between three narrow bays of approximately 15 feet, and two wider bays of 31 feet, 4 inches (on the west) and approximately 28 feet (on the east).

**2. Foundations:** The foundation is concrete. Thickness varies across the site to accommodate changes in grade.

**3. Walls:** The primary façade is sheathed in vertical panels of gray-beige marble veneer on the columns and primary entrance bay. Darkly tinted glass is set in a vertical stretcher pattern between four bays. The five bays along the S. Reeves Drive façade are framed by columns sheathed in marble veneer with vertical stretcher patterned bronze panels set between each bay. A bronze deposit box is set in the center column, which is wider than the other columns. The remaining rear wall and side walls of the building are finished in smooth, painted stucco raked with wide horizontal bands on the west wall. There are no decorative features.

**4. Structural system, framing:** The building was originally constructed with brick walls and a barrel-shaped roof supported by a truss system. In 1956, underpinning footings were installed. The building was originally one story in height, but a second floor mezzanine was added in 1963. Shoring using a tie back system on the west property line was completed in 1977, when a new building was constructed to the west.

**5. Porches, stoops, balconies, porticoes, bulkheads:** The two bays to the west of the primary entrance feature a marble-sheathed bulkhead with a planter. Along the S. Reeves Drive façade, a stucco bulkhead is inset between columns.

The rear entrance has a concrete porch with aluminum railing. Stairs lead up to the entrance from the east and west sides of the porch.

**6. Chimneys:** There are no chimneys on the building.

## **7. Openings**

**a. Doorways and doors:** The primary entrance is located in the second bay from the east and opens to Wilshire Boulevard. The entrance is symmetrical. Fully glazed, paired doors are set in the center of the bay. The doors are flanked by two pairs of equally sized, fully glazed sidelights. The outermost sidelights are set in bronze frames. The innermost sidelights and doors appear to date to 2003 and are set in lighter metal (likely aluminum) frames. Above the entrance is a panel of marble veneer that extends to the roofline. There is metal lettering reading “ACE GALLERY BEVERLY HILLS” centered across the entryway. A bronze flagpole is fixed to the panel above the entryway.

A secondary entrance is located at the rear of the building, roughly centered on the rear elevation that open onto an alley. This entrance features paired, fully glazed doors with sidelights. The doors appear to date to 2003. There is a projecting canopy over the door with aluminum flashing that appears to date to alterations completed in 1948.

A third entrance is located on the second floor, at the western end of the rear porte cochère. This door is metal with a fixed transom. It is accessed by a metal staircase at the rear of the building.

A fourth entrance is located on the second floor, at the eastern end of the rear porte cochère. This door is metal. It is accessed by a metal staircase at the side of the building.

A metal, roll-up garage door is located on the exterior northwest side of the building.

**b. Windows and shutters:** The fenestration on the primary façade dates to the alterations completed in 1963 and 2003. The windows are divided between the lower, street level storefronts (roughly the first third of the façade from the ground level), and the upper level (constituting the upper two thirds of the façade). The storefronts are fully glazed, bronze framed windows split with a vertical bronze muntin. The upper level windows are fixed, darkly tinted panels of glazing with bronze muntins set in a vertical stretcher pattern. The darkly tinted glazing is highly reflective. The side façade on S. Reeves Drive continues the street level storefront fenestration of the Wilshire Boulevard façade with paired, fully glazed windows split with a vertical bronze muntin. On the rear façade are steel windows, dating mostly to the 1930s and 1940s. These windows are generally arranged in bands across the rear porte cochère, with hopper-type operable transoms.

## 8. Roof

- a. **Shape, covering:** The building has a barrel-shaped roof with a raised parapet and is covered with composition roll material. Façade alterations in 1963 created the raised front parapet.
- b. **Cornice, eaves:** A thick, concrete slab cornice, rectangular and boxy, projects from the façade and is covered with marble veneer and supported by visible T-shaped metal beams. Recessed lighting on underside of the cornice illuminates the building façade.
- c. **Dormers, cupolas, towers:** none.

## C. Description of Interior

- 1. **Floor plans:** The first floor has roughly eleven rooms. The building is oriented to the north. At the front, the building has a central entrance lobby flanked by nearly equal sized galleries to the east and west. A main gallery extends the full width of the building behind the lobby and front galleries. A rear section of the first floor interior is separated by a hall running the length of the building. South of the hall, a T-shaped rear gallery extends to the rear entrance. Nestled in the sides of the T are a vault gallery at the east and, at the west, a conference room, gallery, and stairwell. Storage space and a stairwell are located adjacent to the top of the T at the east. Restrooms are located adjacent to the top of the T at the west side.

The second floor extends only over the rear of the building and in the porte cochère projecting west of the building. The second floor is divided into roughly five areas. An inaccessible area is located in the porte cochère over the Wilshire Boulevard driveway. At the southeastern section of the second floor, space is divided into a gallery, storage area, and undetermined room. There are no hallways. Over the porte cochère at the rear of the building is a gallery room, accessed via rear, exterior staircases.

- 2. **Stairways:** Interior stairways are located at the rear of the building along the east and west sides. Two metal staircases are located at the exterior, one in the rear alley and another in the southeast corner of the parking lot. The staircases do not exhibit ornamental features.
- 3. **Flooring:** Flooring is concrete. In the main gallery, the flooring was replaced in 2003 with deliberately cracked smooth concrete. Other

flooring is smooth gray concrete.

- 4. Wall and ceiling finish:** Walls are finished in smooth drywall. Ceilings on the first floor are drywall. In the upstairs gallery, the ceiling is open, exposing the metal truss system that supports the roof. No historic interior wall or ceiling finishes remain.

#### **5. Openings**

- a. Doorways and doors:** Doorways and doors were substantially altered as part of tenant improvements when the building was converted to an art gallery in 2003. There are no historic interior doorways or doors. The roll-up door on the west wall of the parking area has been covered up with flush drywall on the interior.

- b. Windows:** All windows appear to be covered over with drywall on the interior of the building. There are no historic windows features or trim of note on the building interior.

- 6. Decorative features and trim:** There are no historic decorative features or trim of note on the building interior.

- 7. Hardware:** There is no historic hardware of note on the building interior. The rear, southeast first floor gallery room has a vault door that remains from the period between 1948 and ca.1980 when the building was a bank. The door has modified workings.

#### **8. Mechanical equipment**

- a. Heating, air conditioning, ventilation:** Original heating, air conditioning, ventilation systems are not known. According to historic aerial photography, it appears that mechanical equipment was added to the roof between 1953 and 1964. Present systems are forced air heat and central air conditioning. The date of installation is unknown, but systems appear to date to tenant improvements completed in 2003.

- b. Lighting:** No original light fixtures appear to remain in the building.

- c. Plumbing:** Plumbing systems are not a noteworthy feature of this building. Access was not granted to the restrooms at the rear of the building.

- 9. Original furnishings:** none.

**D. Site**

**1. Historic landscape design:** At the primary façade, three tall, mature palms trees fan outwards from the sidewalk at the center front of the parcel. The building has a parking lot to the west. At the rear, flanking either side of the rear entrance, are mature trees with full canopies. There are no other historic landscape design elements.

**2. Outbuildings:** none

**Part III. Sources of Information**

**A. Architectural drawings:** No original drawings of 9430 Wilshire Blvd. were located.

**B. Early Views:** No early views of 9430 Wilshire Blvd. following the Sidney Eisenshtat designed alterations in 1963 were located.

**C. Interviews:** None.

**D. Selected Sources:**

Primary

United States Federal Census

*1920 United States Federal Census*, California, Fresno, District 0032.

*1930 United States Federal Census*, California, Los Angeles, District 20.

Directories

American Institute of Architects, member directory, 1962.

Beverly Hills Directory, 1930 and 1939.

Fresno, California, City Directory, 1918.

Fresno, California, City Directory, 1926.

Los Angeles, City Directory, various dates.

Periodicals

*Beverly Hills Citizen*, various dates.

*Los Angeles Times*, various dates.

Building permits, City of Beverly Hills, various dates.

Secondary

Banham, Reyner. *The New Brutalism: Ethic or Aesthetic?* New York: Reinhold Publishing Corporation, 1966.

Cogstone Resource Management. "State of California Department of Parks and Recreation Primary Record: 19-189267 Update (Ace Gallery)." 2011.

Jencks, Charles. *Late-Modern Architecture*. New York: Rizzoli, 1980.

Jones & Stokes. "City of Beverly Hills Historic Resources Survey Report, Survey Area 5: Commercial Properties." 2007.

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<https://www.laconservancy.org/modern>.

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Roth, Leland. *American Architecture*. Boulder, CO: Westview Press, 2001.

Rudolph, Paul. *Paul Rudolph: Architectural Drawings*. New York: Architectural Book Publishing Company, 1981.

Wanamaker, Marc. *Beverly Hills: 1930-2005*. Charleston: Arcadia Publishing, 2005.

Wanamaker, Marc. *Early Beverly Hills*. Charleston: Arcadia Publishing, 2005.

**E. Likely Sources Not Yet Investigated:** *Sidney Eisenshtat papers*, Helen Topping Architecture and Fine Arts Library, USC Libraries, University of Southern California.

**F. Supplemental Material:** none.

## HISTORIC AMERICAN BUILDINGS SURVEY

### INDEX TO PHOTOGRAPHS

9430 WILSHIRE BOULEVARD  
(Commercial Building)  
Beverly Hills  
Los Angeles County  
California

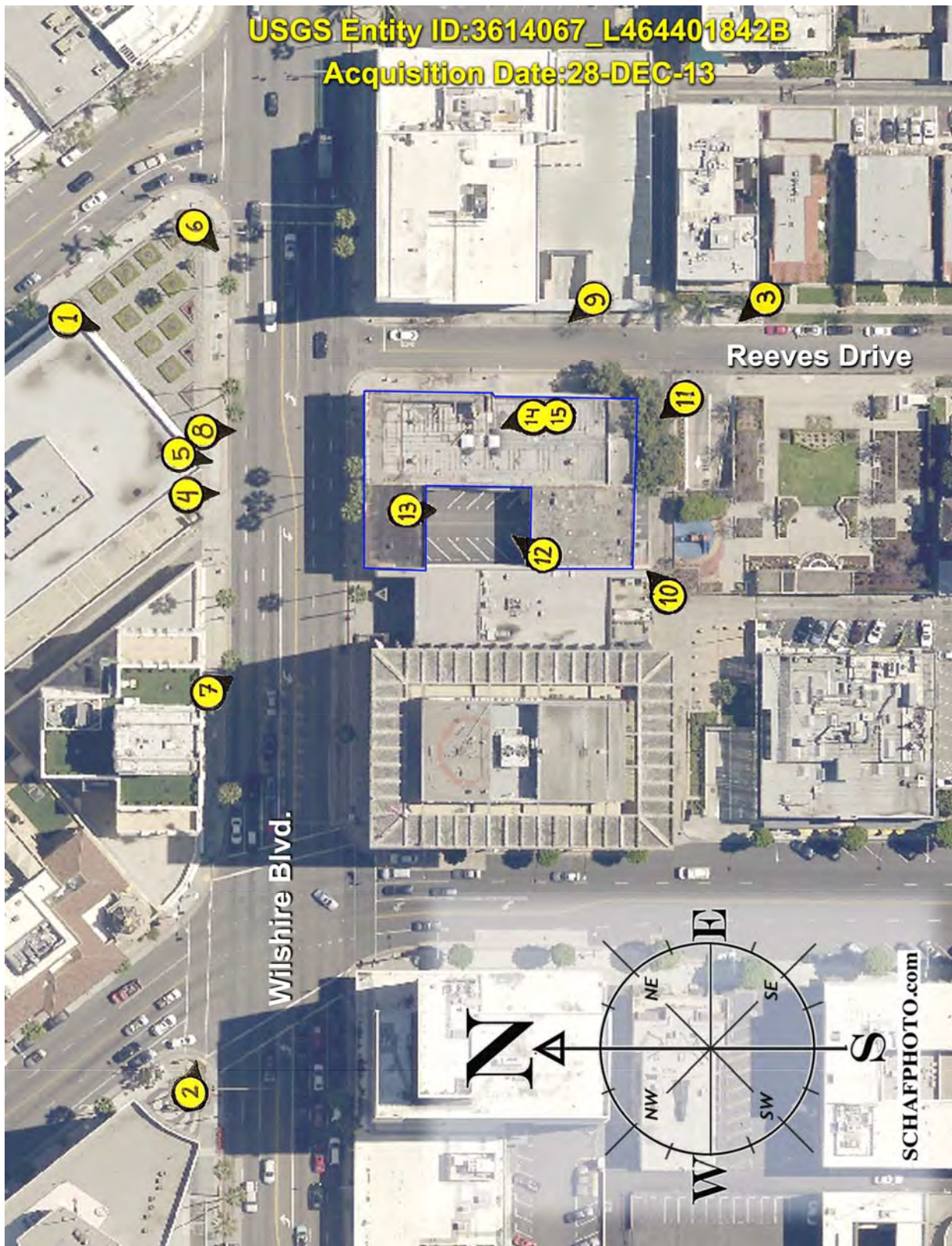
HABS No. CA-1298

### INDEX TO BLACK AND WHITE PHOTOGRAPHS

Stephen D. Schafer, photographer, May 2016

- |            |   |
|------------|---|
| CA-1298-1  | Context view of northeast corner of Ace Gallery at intersection of Wilshire Boulevard and Reeves Drive from high viewpoint. Camera height 5' on 4 <sup>th</sup> level of parking structure, facing south-southwest. |
| CA-1298-2  | Distant context view of Wilshire Boulevard corridor across Beverly Drive intersection with oblique view of Ace Gallery in center. Camera height 5', facing east-southeast.  |
| CA-1298-3  | Rear oblique context view across Reeves Drive. Camera height 5', facing north-northwest.  |
| CA-1298-4  | Front façade orthogonal. Camera height 5', facing south.  |
| CA-1298-5  | Front façade showing planters and sidewalk from high viewpoint. Camera height 5' on 3 <sup>rd</sup> level of parking structure, facing south-southwest.   |
| CA-1298-6  | Oblique view of northeast corner of Ace Gallery. Camera height 4', facing southwest.  |
| CA-1298-7  | Oblique view of northwest corner of Ace Gallery. Camera height 5', facing southeast.  |
| CA-1298-8  | Orthogonal street level detail of front entry with human and 12' scale marked in tenths. Camera height 5', facing south.  |
| CA-1298-9  | East façade along Reeves Drive. Camera height 5', facing north-northwest.   |
| CA-1298-10 | Rear archway over parking area with rear entry stairs. Camera height 5', facing northeast.  |
| CA-1298-11 | Rear entrance with metal railings and cantilevered roof over rear entry doors. Camera height 5', facing northwest.  |

- CA-1298-12      Oblique of west wall of courtyard parking lot through archway. Camera height 5', facing northeast.
- CA-1298-13      Orthogonal view of north side of upstairs wing above archway in parking lot. Camera height 5', facing south.
- CA-1298-14      Interior oblique overview of main gallery volume in center of building with human and 12' scale marked in tenths. Camera height 5', facing north-northwest.
- CA-1298-15      Interior oblique overview of main gallery volume in center of building without scale. Camera height 5', facing north-northwest.



HISTORIC AMERICAN BUILDINGS SURVEY  
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-1298-1



HISTORIC AMERICAN BUILDINGS SURVEY  
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HABS No. CA-1298-2



HISTORIC AMERICAN BUILDINGS SURVEY  
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HISTORIC AMERICAN BUILDINGS SURVEY  
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HABS No. CA-1298-4



HISTORIC AMERICAN BUILDINGS SURVEY  
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HISTORIC AMERICAN BUILDINGS SURVEY  
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HABS No. CA-1298-6



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HISTORIC AMERICAN BUILDINGS SURVEY  
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HABS No. CA-1298-9



HISTORIC AMERICAN BUILDINGS SURVEY  
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-1298-10



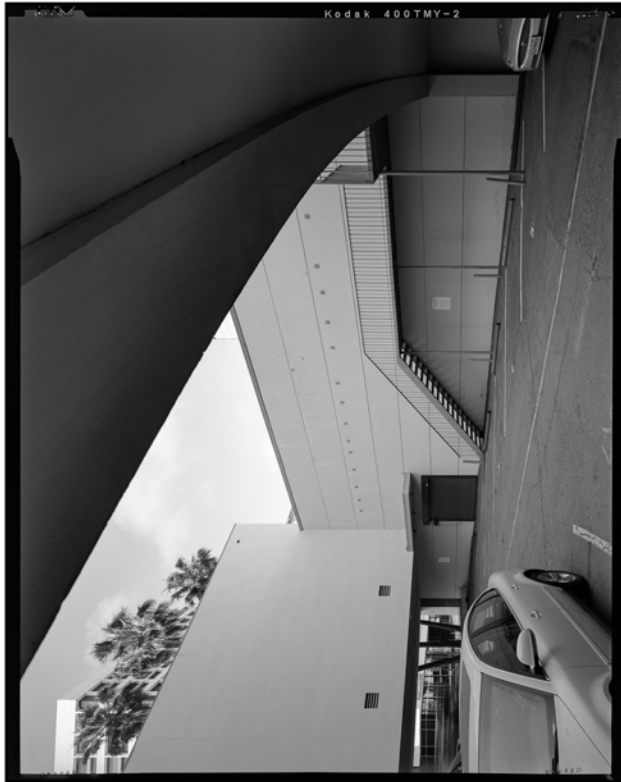
HISTORIC AMERICAN BUILDINGS SURVEY  
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-1298-11



HISTORIC AMERICAN BUILDINGS SURVEY  
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HABS No. CA-1298-12



HISTORIC AMERICAN BUILDINGS SURVEY  
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HABS No. CA-1298-13



HISTORIC AMERICAN BUILDINGS SURVEY  
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

HABS No. CA-1298-14

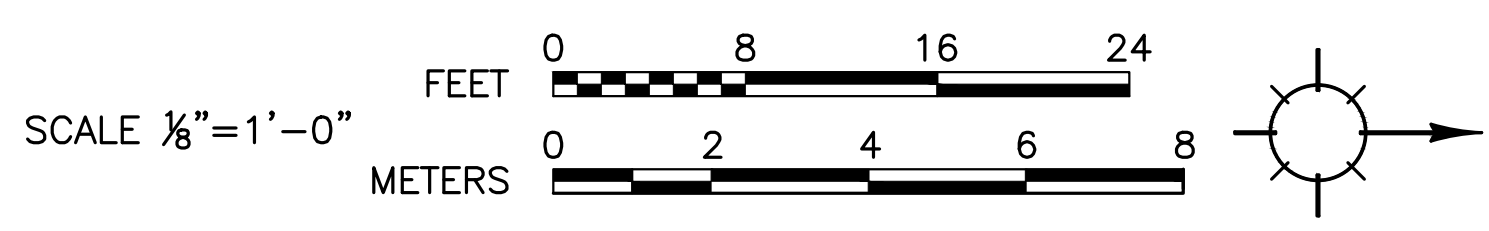
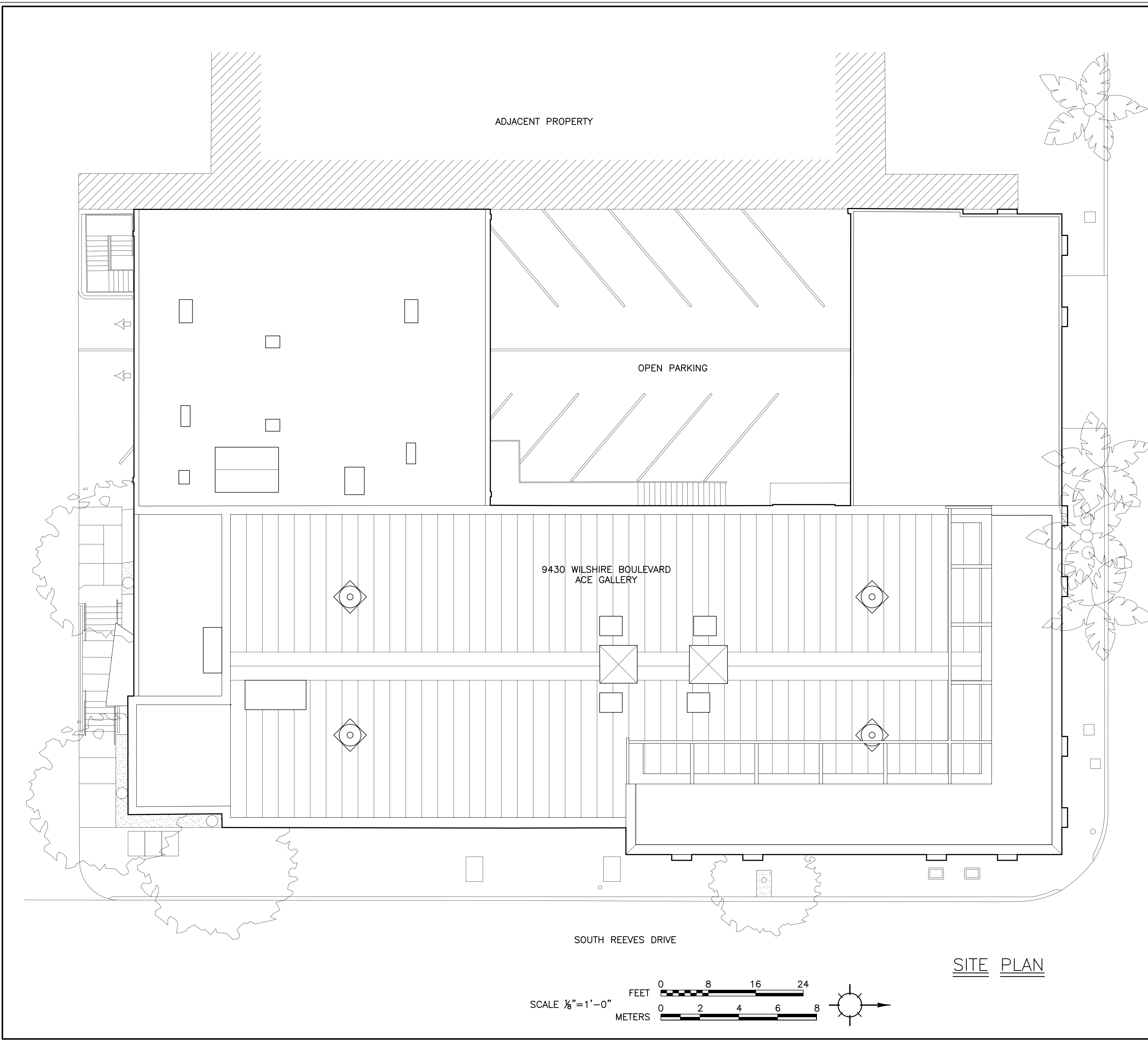


HISTORIC AMERICAN BUILDINGS SURVEY  
SEE INDEX TO PHOTOGRAPHS FOR CAPTION

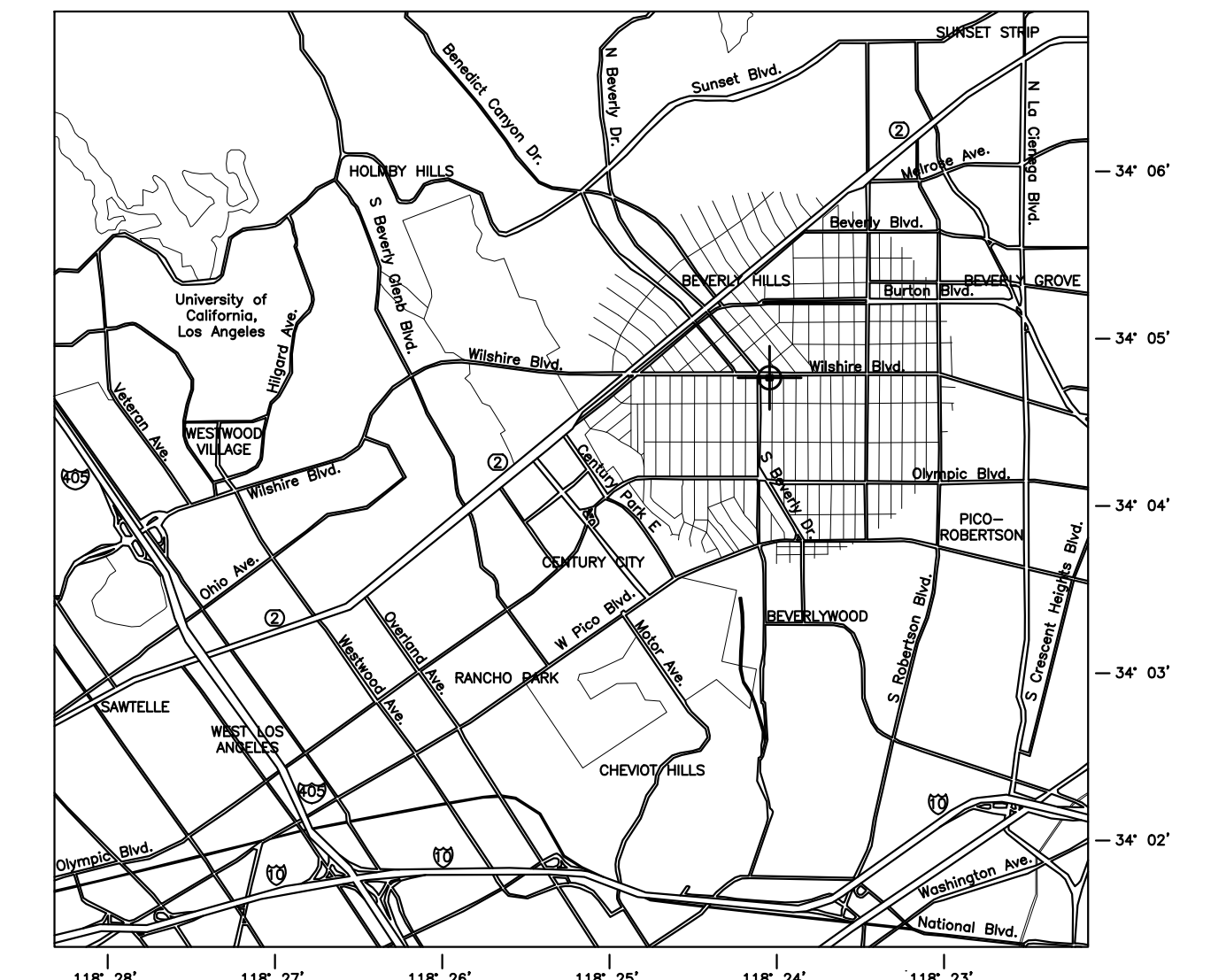
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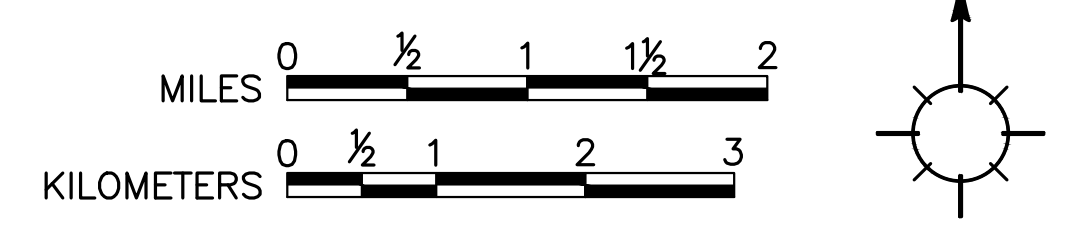




SITE PLAN

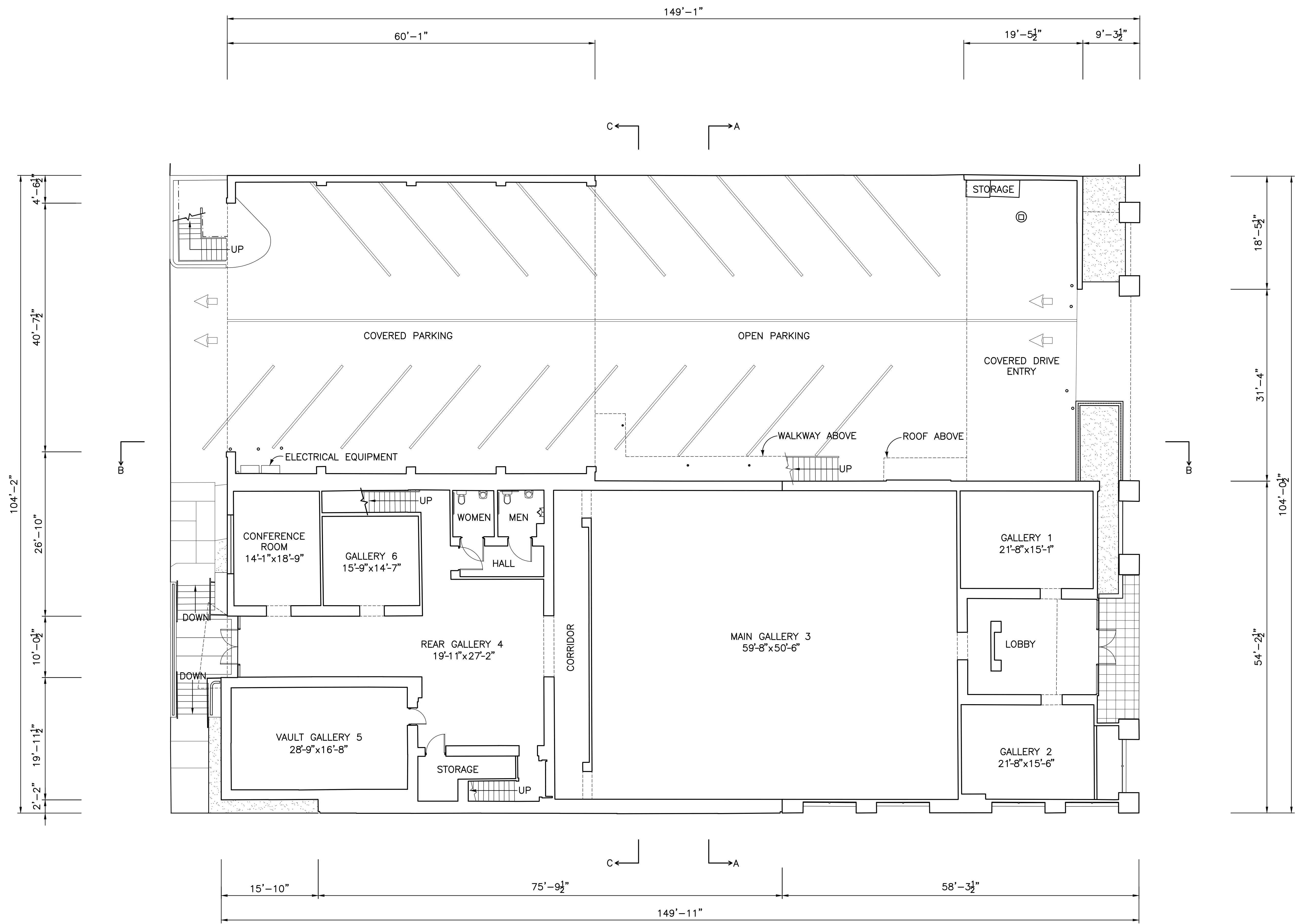


LOCATION MAP

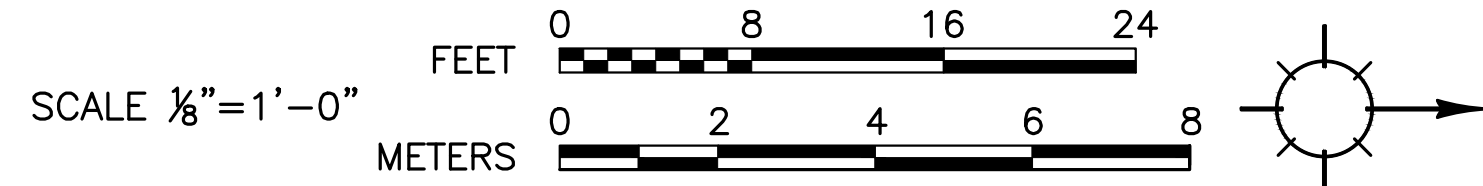


The commercial building at 9430 Wilshire Blvd. was determined eligible for listing on the National Register of Historic Places under Criterion C as a building that embodies the distinctive characteristics of the Brutalist architectural style. The building was originally designed in the Art Deco style in 1931 for a cafeteria business. Several restaurants were located at the building during the 1930s and 1940s. From 1942 to 1947, the building was used as an auction house. The building was later used as a bank from 1948 until ca.1980. In 2003, the building became the Ace Gallery Beverly Hills. Over the years, the primary facade, facing Wilshire Boulevard, was altered in 1948, 1956, and 1963. In 1963, architect Sidney Eisenshtat transformed the facade into the New Formalist style that exists in 2016. The entire building is proposed for demolition as part of the Westside Subway Extension project and this documentation was prepared as a mitigation measure for that demolition.

These drawings of 9430 Wilshire Boulevard— Ace Gallery were measured by GB Geotechnics, USA using a laser scanner to provide a digital point cloud of the area and building. Final drawings were converted to HABS standards by Kelly Sutherlin McLeod Architecture Inc.



FIRST FLOOR PLAN



DRAWN BY: Kelly Sutherland, McLeod Architecture Inc.

NATIONAL PARK SERVICE  
U.S. DEPARTMENT OF THE INTERIOR

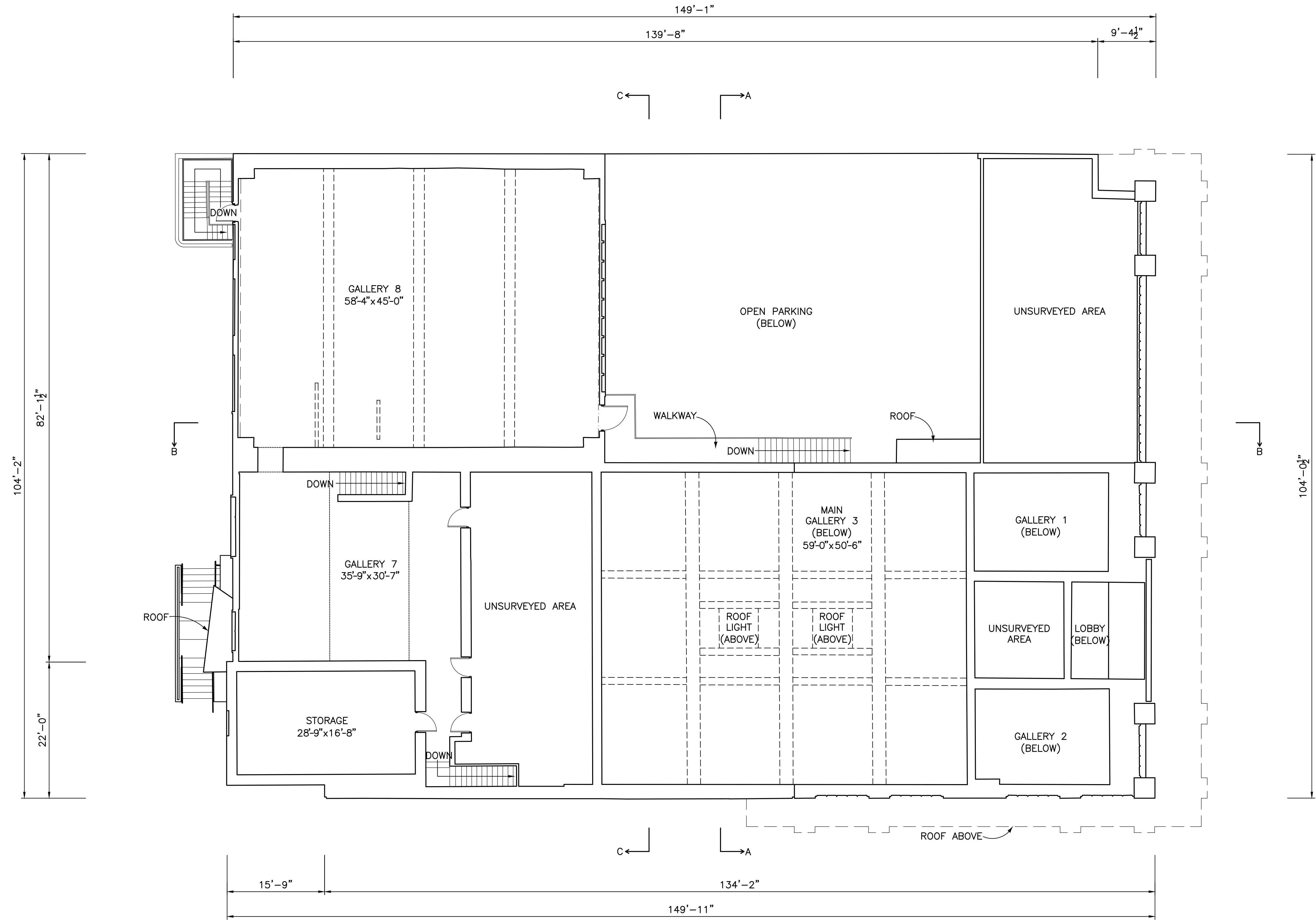
9430 WILSHIRE BOULEVARD (COMMERCIAL BUILDING)  
Ace Gallery - Beverly Hills

SHEET NO.  
CA-1298

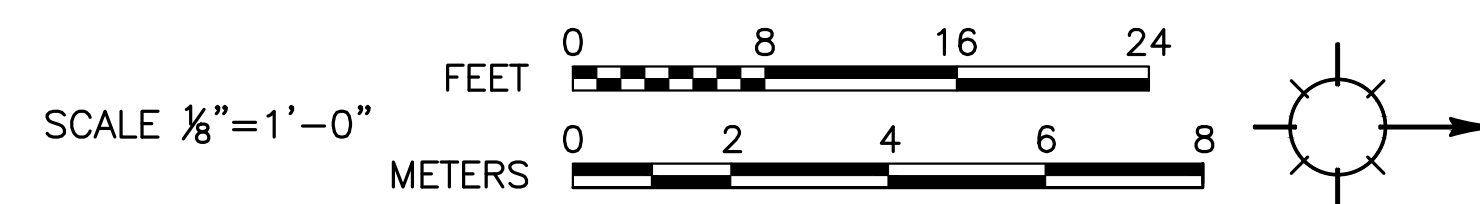
HISTORIC AMERICAN  
BUILDINGS SURVEY  
SHEET 2 OF 5 SHEETS

LIBRARY OF CONGRESS  
INDEX NUMBER

# REPRODUCED IN FULL CREDIT THE HISTORIC AMERICAN BUILDINGS SURVEY, NATIONAL PARK SERVICE, BUREAU OF HISTORIC SITE OF BUILDINGS



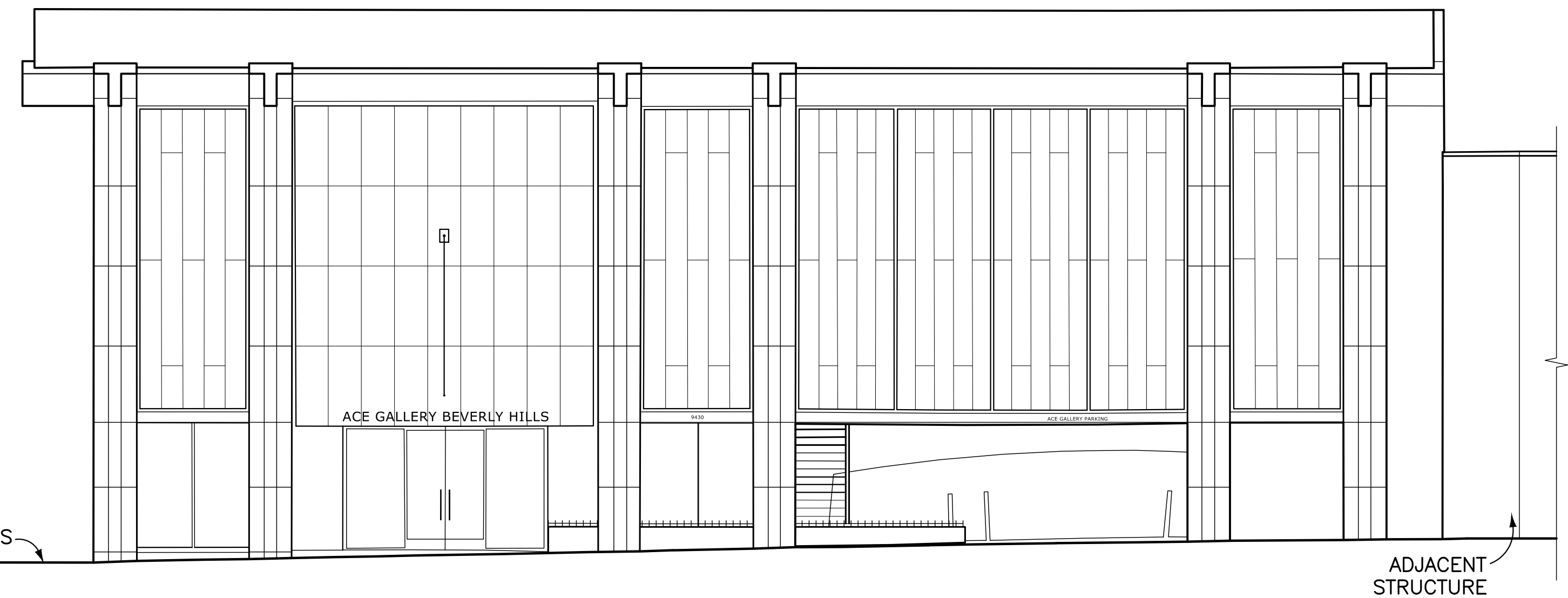
SECOND FLOOR PLAN



TOP OF PARAPET  
43'-8"

GRADE

GRADE VARIES

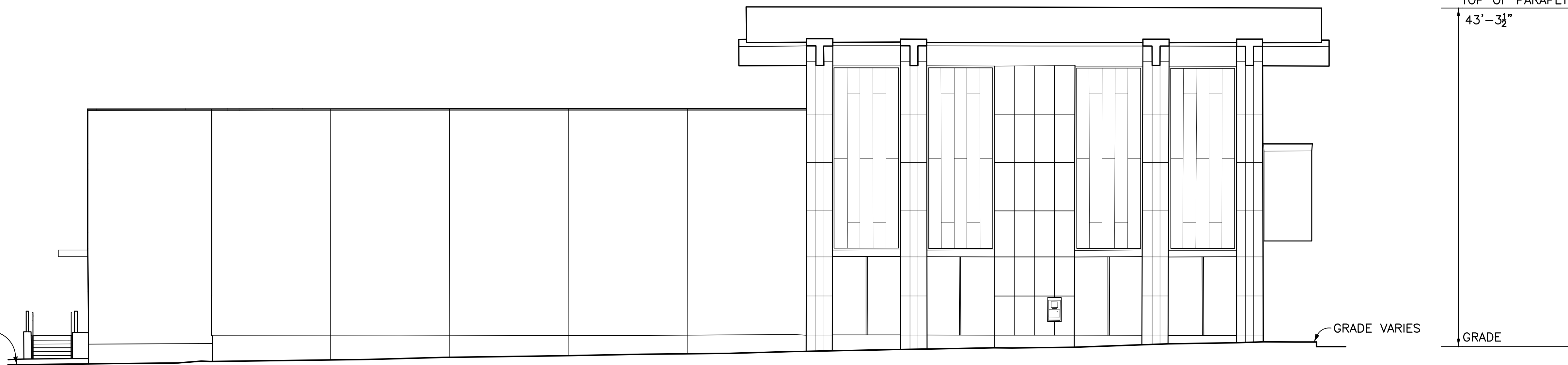


NORTH ELEVATION

TOP OF WALL  
32'-8"

GRADE

GRADE VARIES



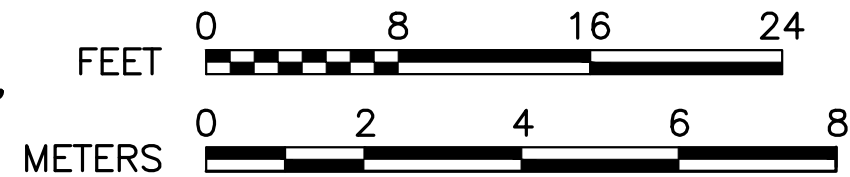
TOP OF PARAPET  
43'-3 1/2"

GRADE

GRADE VARIES

EAST ELEVATION

SCALE 1/8"=1'-0"



DRAWN BY: Kelly Sutherland McLeod Architecture Inc.

NATIONAL PARK SERVICE  
U.S. DEPARTMENT OF THE INTERIOR

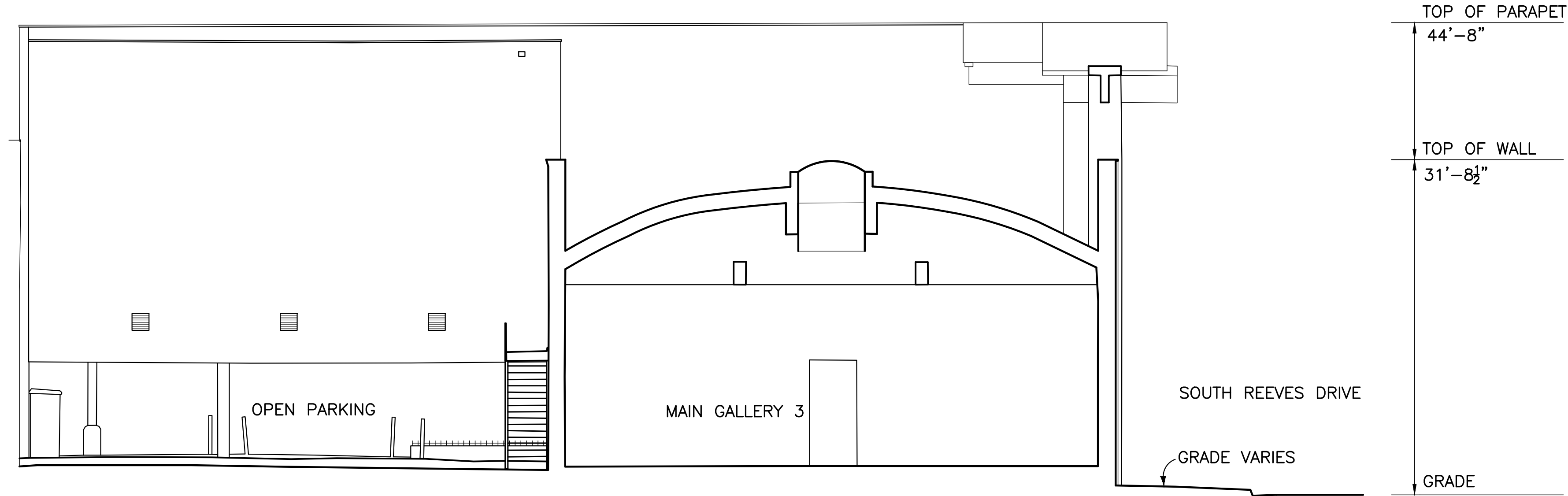
9430 WILSHIRE BOULEVARD (COMMERCIAL BUILDING)  
Ace Gallery Beverly Hills

SURVEY NO.  
CA-1298

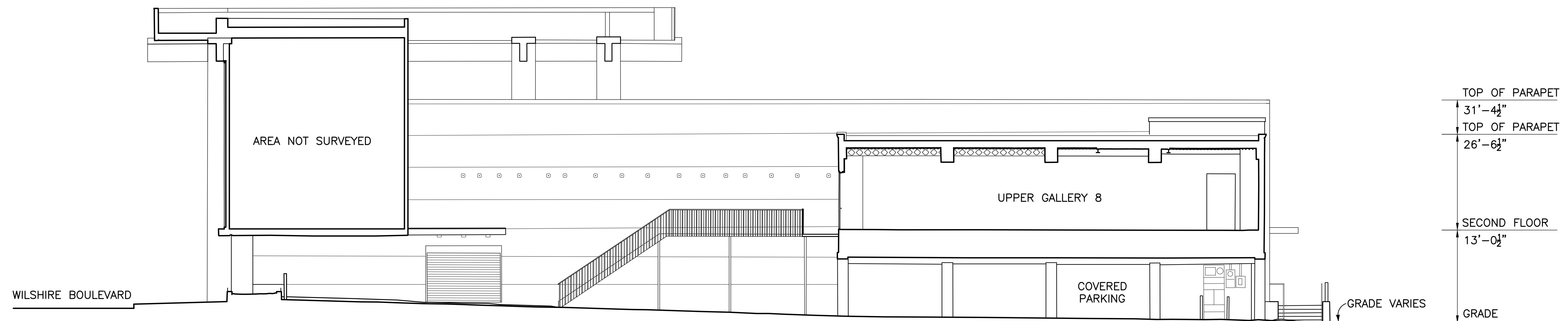
HISTORIC AMERICAN  
BUILDINGS SURVEY  
SHEET 4 OF 5 SHEETS

LIBRARY OF CONGRESS  
EXCISE NUMBER

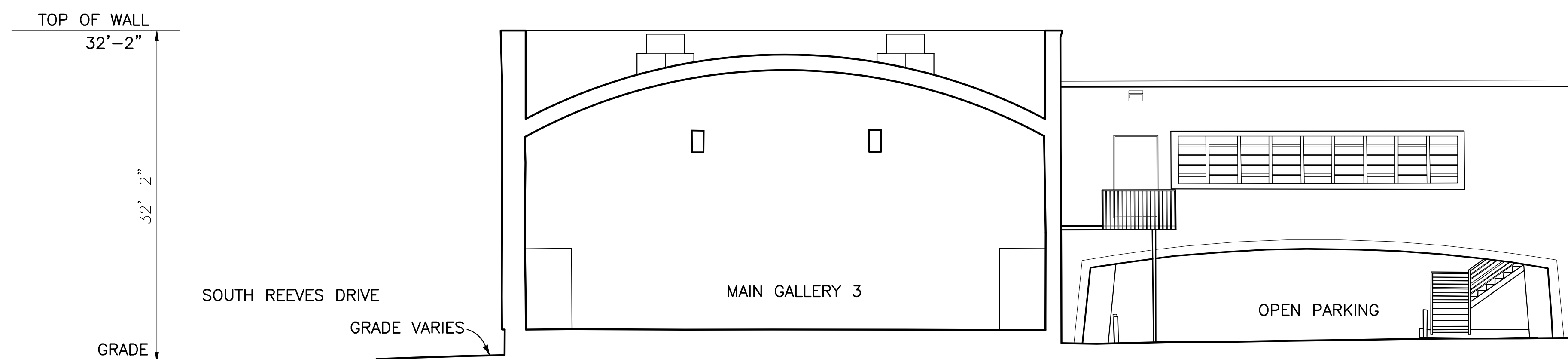
# REPRODUCED PLEASE CREDIT THE HISTORIC AMERICAN BUILDINGS SURVEY, NATIONAL PARK SERVICE, BUREAU OF RECREATION, STATE OF CALIFORNIA



SECTION A-A



SECTION B-B



SECTION C-C

