

# The HISTORIC HOME REPORT

2023 REAL ESTATE MARKET INSIGHTS



**PAUL R. WILLIAMS**  
Architect to Hollywood's  
Golden Age

**MARC APPLETON A.I.A.**  
is Preservation Minded

The Story Behind  
**COLONIAL REVIVALS**

**HILARY STEVENS**

— *historic & luxury properties* —

My Start...

Historic Estate  
I sold in Westport



Historical Society,  
where I lectured and  
volunteered



I Love

# HISTORIC HOMES

...and I have spent 20 plus years dedicated to finding, selling and helping conserve these properties. I grew up in Los Angeles and currently live in an "Old House" here and I love them for many reasons. At a fundamental level, these antiques have a quality of materials, often handmade, as well as craftsmanship rarely found in new construction. From the pegged and grooved floors, to hand-formed red clay tiles and decorated with iconic details such as Batchelder tiles or Judson Studios glass, these homes are unique, one-of-a-kind gems. And their styles range from the high architecture by masters such as Wallace Neff, Paul R. Williams, Frank Lloyd Wright, Greene & Greene, Richard Neutra, etc, to the vernacular, some from kits and many a mix of updates and additions to answer an owner's taste or needs. They give us a wonderful world of visually interesting streetscapes and the opportunity to live in one-of-a-kind homes. They are also an amazing opportunity to actually live in and be a part of history. I don't believe in "moth-balling" these homes, but I do believe in working with them to understand our past, imprint them with today's culture and conserve them for future generations.

The last few years have been unprecedented, to say the least. While economic conditions in 2019 forecasted a slower property market, the global pandemic ignited a real estate boom. In mid-2022 interest rate hikes abruptly shifted the market again. As 2023 begins, sale price appreciation continues, but at a lower rate, due to continued low inventory.

I created this Historic Home Report to not only share my love of historic homes, but to provide data and perspective about these residences that, as a Realtor, I am in a unique position to have. As always, I'm available for a consultation on the market value of your historic home. I hope you enjoy my report! I enjoyed creating it and taking a closer look at L.A.'s diverse architectural heritage, one that I'm proud to support and champion for future generations.

Thank you for reading,

Hilary Stevens

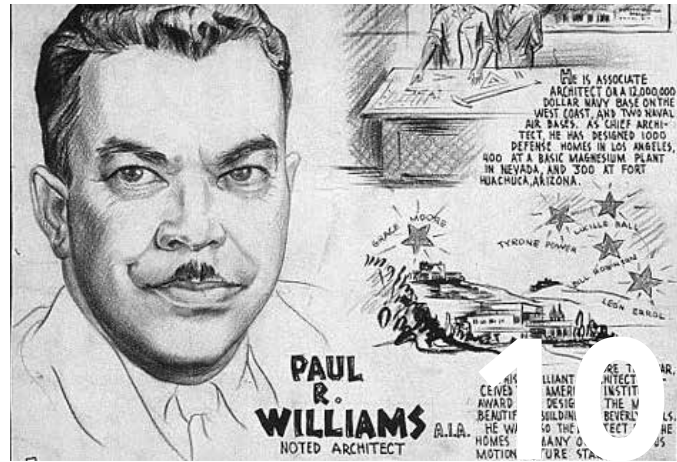


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## THE HISTORIC HOME REPORT



*Sold!*  
SALES DATA FOR 10 LA HPOZs



PAUL R. WILLIAMS:  
*Architect Par Excellence*



*Historic Designations*  
IN BEVERLY HILLS, LOS ANGELES  
& SANTA MONICA



*Los Angeles'*  
NEWEST HISTORIC-CULTURAL  
MONUMENTS



*Q&A with*  
LEADING ARCHITECT  
MARC APPLETON



THE *Colonial Revival*  
HOUSE



*Meet* HILARY STEVENS  
& JOYCE REY



Sold!

# SALES DATA FOR 10 LA HPOZs



	ANGELINO HEIGHTS	CARTHAY CIRCLE	CARTHAY SQUARE	HANCOCK PARK	MELROSE HILL*	MIRACLE MILE	MIRACLE MILE NORTH	SPAULDING SQUARE	WINDSOR SQUARE	WINDSOR VILLAGE
<b>2022</b>										
MEDIAN SALES PRICE	\$1,302,000	\$2,562,500	\$1,534,000	\$4,185,000	\$2,330,000	\$2,100,000	\$2,280,000	\$2,290,000	\$3,816,000	\$1,925,500
AVERAGE SALES \$/SF	\$947	\$1,165	\$825	\$1,090	\$657	\$2,165	\$971	\$1,386	\$1,077	\$808
AVERAGE DAYS ON THE MARKET	16 DAYS	18 DAYS	11 DAYS	31 DAYS	11 DAYS	21 DAYS	21 DAYS	39 DAYS	33 DAYS	21 DAYS
<b>2021</b>										
MEDIAN SALES PRICE	\$1,416,250	\$1,985,000	\$1,774,500	\$3,630,000	\$1,270,000	\$1,890,000	\$2,105,000	\$2,387,500	\$2,880,358	\$1,830,500
AVERAGE SALES \$/SF	\$840	\$831	\$864	\$976	\$649	\$842	\$898	\$1,168	\$974	\$591
AVERAGE DAYS ON THE MARKET	18 DAYS	20 DAYS	38 DAYS	56 DAYS	35 DAYS*	31 DAYS	26 DAYS	26 DAYS	40 DAYS	41 DAYS

Note: All sales data from the (MLS) Multiple Listings Service.

\*Only one sale in 2022

# PAUL R. WILLIAMS: *Architect Par Excellence*



Paul Revere Williams (1894-1980), the first Black American architect in the A.I.A., is regarded as one of Southern California's most prominent residential architects. He succeeded despite being orphaned at four and significant professional barriers in an era of rampant racial discrimination.

His drive came from within. In his 1937 essay for *American Magazine*, *I Am a Negro*, he wrote, "I wanted to vindicate every ability I had. I wanted to acquire new abilities. I wanted to prove that I, as an individual, deserved a place in the world."

By the end of his prolific, barrier-breaking career, the Los Angeles-based architect designed more than 2,000 homes and a total of 3,000 structures.

Ambition led him to the stars—Hollywood's elite talent. He understood the importance of a dream house and he made them regal. Williams was known as the architect to the stars for his many Hollywood Golden Age clients from Frank Sinatra to Lucille Ball and Desi Arnaz to Barbara Stanwyck.

He studied extensively and was grounded in engineering (USC). His first job as an architect was at the firm headed by John C. Austin, who designed both the Shrine Auditorium and Los Angeles City Hall. In 1923, he opened his own practice and continued practicing for 50 years.



In addition to residential commissions, Williams helped shape the look of Southern California from the famed facade of the 1957 renovation and addition to the Beverly Hills Hotel to the Stanley Mosk Courthouse in downtown Los Angeles to the Ambassador Hotel (now demolished).

Williams was a master of proportion and adept at nearly every residential genre and historical style: Monterey Colonial, Spanish Revival and even Mid-Century Modern. Per author Janna Ireland in *Regarding Paul R. Williams*, "It was important to him that they be thought of as homes and not houses." His design process involved putting the family in the center of his thoughts and then he designed around what would make their lives easy and elegant.

Because he considered his client's preferences and tastes rather than impose his own, there's no signature Williams' style, although he often repeated notable architectural flourishes. As a student of Williams's work, more than once I've observed his penchant for grand foyers, often

with curving staircases and dramatic openings, his use of molding and through sightlines out to landscaped gardens.

He also favored: black-and-white checkerboard floors in the foyer, grand exterior door surrounds for interior doorways (found predominantly in Spanish Revivals) and oval or round windows at the entrance. Many of his homes had elliptical dining rooms, some had galleries and he typically edged windows of Colonial Revival houses with black shutters. There's a richness of details in a Paul Williams designed home. No element was too small a detail for him to consider and sketch out.

Determining a building's siting was an important element of his work and he forged compelling relationships between the exterior and interior. Outdoor areas often flowed into elaborate terraces and planned gardens. Authors Stephen Gee, Bret Parsons and Marc Appleton of *Paul R. Williams: Master Architects of Southern California 1920-1940*, point to Williams's ability to create

# WILLIAMS

## Cont.

harmonious proportions, his use of undulating lines and innovative use of color. Williams considered color to be the fourth dimension of architecture; that's readily apparent on the Beverly Hills Hotel's façade of bold stripes and curves. His modern work was not slender and angular like Richard Neutra and other modernists. Rather he composed using rhomboid or curvilinear shapes that are almost like sculptures.

Williams continued to use innovative materials throughout his career and materials manufacturers sought him out. Among those projects was a concrete house in Burbank, Calif. built for Portland Cement Company, conceptualizing the Steel House for Lea Steel Homes of Los Angeles and prefabricated homes for Knap America Inc.

Follows are several emblematic examples of Williams remarkable career in residential architecture. Although his work is now more widely appreciated, many of his buildings have been demolished or have been considerably altered. Let's hope continued attention to his designs will help further preserve the remaining work of this talented architect.

One of Williams's first commissions and built in 1923, the Leistikow House (554 Lorraine Blvd., Los Angeles) in Hancock Park, was a referral from architect John C. Austin. The red brick exterior and slate roof distinguish this stately



THE WILLIAM BANNING HOUSE

English Manor Revival. Owner Frederick Leistikow famously wanted and got his initials built into the living room mantle and ironwork.

Built in 1941, the Bert Lahr house (9555 Heather Rd., Beverly Hills) is a legendary English Revival tennis estate on 1.3 acres commissioned by the actor, best known for his role as the cowardly lion in *The Wizard of Oz*. The interior was originally wood paneled and featured a massive fireplace and Colonial era-inspired wallpaper. The elegant curving staircase remains. Williams famously installed a veritable fruit orchard on the grounds; later additions include two guest houses and a long list of celebrity residents, among them Don Johnson and Melanie Griffith.

Despite its rich history, 100 Delfern Dr., Holmby Hills was irrevocably altered by a developer in 2019



THE MRS. FREDERICK LEISTIKOW HOUSE

and since demolished. David Niven, Frank Sinatra, Audrey Hepburn and Eva Gabor (from the popular TV series *Green Acres*) were past owners of the 7,000 square foot, Colonial Revival style masterwork from Williams, commissioned in 1938. Four Ionic columns at the two-story entrance, with oval-shaped window to the side, striking elliptical staircase and wall-to-wall windowed back porch were just some of the stunning architectural details, now lost.

Built for Bruce and Lula E. Blackburn, the 1927 Spanish Colonial Revival style Blackburn House at 4791 Cromwell Ave. in Los Feliz is a listed City of Los Angeles Historic-Cultural Monument, significant for its near perfect embrace of the architectural fashion replete with red Spanish tile roof, wrought iron throughout, decorative wood accents and a graceful outdoor terrace and fireplace. Williams also oversaw the home's 1962 renovation.



THE GABRIEL & MARY DUQUE HOUSE

Q&A with

## LEADING ARCHITECT MARC APPLETON

I'm honored that my friend and fellow Institute of Classical Architecture and Art (ICAA) member and esteemed architect Marc Appleton shared his insights regarding historic home renovations. Marc is known for his thoughtfulness, talent and integrity. His firm Appleton Partners LLP, with offices in Los Angeles and Santa Barbara, has designed more than 700 custom residential and commercial projects since 1976. All along, Marc has been a tireless advocate for historic preservation and historic architectural styles. He's written elegantly on both topics. I am indebted to him for graciously taking the time to answer my questions and contribute to my Historic Home Report. Follows is our Q&A.



**Q:** How do you initially approach renovating a historic home?

**A:** With a certain amount of respect for the history it represents: very few historic homes, at least in my experience as an architect, are in mint condition. Quite often remodeling and additions may have been made by previous owners over the years. The key is usually to acknowledge the original architecture, and try in the restoration or renovation to honor that.

**Q:** Have you ever had a client that you had to convince to preserve all or part of a historic home?

**A:** Usually – although not invariably – the buyer of a historic home has been attracted to retaining its history and place in a neighborhood. At times, however, we are challenged to accommodate desired upgrades and even additions.

BOYD STREET PLACE,  
LOS ANGELES, 1980





Q: Why is preserving places as well as classical architectural forms important to you?

A: Preservation of historic places is important because when a historic place is lost, we lose forever that connection to the past, to a part of our city's history and a rich piece of our cultural fabric. What modern architecture or the "International Style" has accomplished in most cities is to replace the historical identity of a city with a contemporary abstract sameness.

I wrote the following, which pretty much sums up my position: "The International Style, or what has been more generally referred to as Modernism, is still the predominant stylistic influence for most late 20th-century contemporary architecture, including the more frenetic variations of recent times. I believe that so-called de-constructivists as well as most of today's contemporary star players, all use essentially the same vocabulary and speak different

dialects of the same modern language. One of the greatest accomplishments of Modernism is also, ironically, one of its greatest failures: its abstraction. Modernism has avoided historical references and, in the process, has become truly universal and international. It travels anywhere looking the same – Hong Kong, Berlin, Los Angeles; downtown, suburbs, or backwoods – and therefore (which is perhaps its most insidious trait) it belongs nowhere in particular. Contemporary practitioners have evolved an exciting and exportable product, an architectural language that has broken cultural and national barriers, yet for all its fashionable versatility, is ultimately faceless, an architecture without a country. I might even say that Modernism has obliterated a sense of recognizable scale, hierarchy, decorum, ornament, and social meaning from our buildings, and has helped decimate the individual cultural fabric of almost every major city. It seems to speak more about and to itself than to humanity."

This was written more than 20 years ago, but I

think it is still relevant. I really have nothing against modern architecture trying to fit into a city's internal mix, but I do have a problem when it has replaced perfectly serviceable historic buildings or wiped out historic neighborhoods under the guise of civic improvement.

Q: Why do you think so many architects do not attempt to preserve original architectural elements and often forgo preservation for mostly new or all new construction?

A: Preservation, renovation and remodeling of existing buildings, whether historically significant or not, is in my opinion harder to do and requires thoughtful compromise. Regrettably, most architects have not been taught to compromise, and are fond of saying something like: "tear it down and we'll do something new and better."

Q: We've discussed previously how few architectural schools incorporate preservation into their course work, although some architecture programs seem to be adding more heritage conservation courses. However, many of these programs focus primarily on commercial property not residential. Do you believe this is a missed opportunity?

A: Architectural schools could change this by teaching architectural history as a vital and insistent part of the professional curriculum, not just as an interesting art history sidelight.

### ARIZONA BUILDING, SANTA MONICA, 1979



# Q&A Cont.

**Q:** Is this what led you to co-found the Southern California chapter of the Institute of Classical Architecture and Art (ICAA)?

**A:** When David Cohen and I started the Southern California Chapter of The Institute of Classical Architecture and Art, we had no idea it would resonate with so many in this younger and more “modern” of cities. The only professional architecture and design organizations here at the time were the A.I.A. and A.S.I.D., and they weren’t really talking about classical or even historical architecture and design. That the chapter seemed to quickly find an eager audience was quite gratifying.

**Q:** You worked with Frank O. Gehry & Associates and then went on to build a practice and a firm, Appleton Partners LLP, around timeless classical design. What do classical proportions and forms deliver to residential



BEFORE



AFTER

**EDWARDS STUDIO/RESIDENCE, SANTA MONICA, 1982**

design that more contemporary styles do not? Or does your practice reflect your personal preference for the work you want to do?

**A:** Working for Frank in the 1970s was quite a wonderful experience, as were my previous apprenticeships with veterans from Louis Kahn’s office. I am a modernist and post-modernist by my early training and have no regrets. What these early experiences did, however, was make me hungrier for a more diverse vision working within the context of Southern California. I was early and quickly drawn to admire and appreciate the local early 20th century architects. The work of architects like Gordon Kaufmann, Roland Coate, George Washington Smith, Wallace Neff, Paul R. Williams and others was an inspiration. They worked responsively for clients in many styles, and

quite knowledgeably, and created a body of work that began to define our region.

**Q:** You’ve written and spoken about growing up at Florestal, your grandparents’ Santa Barbara Spanish Revival estate. How did growing up in such a historic home inform your work?

**A:** Above all, and this was true of Florestal, it seemed to me that this rich regional diversity was the result of architects designing for their clients, rather than themselves. They were willing and quite capable of working in different historical languages, presumably without finding their own aesthetic egos were being bruised or repressed. This, in the late 20th century arena of “starchitects”, was new to me and caught my attention.

**Q:** We’ve discussed two different approaches to renovations and additions to historic homes. I was trained by the National Trust for Historic Preservation, which advocates for clearly distinguishing between the new and the historic, to ensure that the historic elements are not at risk. I know you advocate for making old and new seamless. Why do you take this approach and ultimately, do you have a concern for the integrity of the historic parts?

# Q&A Cont.

A: I also began my own practice, as many young architects do, by doing renovations, restorations and additions. I relished the challenge for obvious reasons, and it gave me an education in appreciating what came before me as a practitioner.

I also quickly realized that the Secretary of the Interior's Guidelines for adding on to historic building – that one should clearly distinguish between the new and the historic – were not something I could unilaterally agree to. In hindsight, it's interesting to note that the authors of these Guidelines were modernists, with egos, equally interested in expressing that even in the arena of preservation. I guess I've been a bad preservationist because I think it is often quite ok to do additions and remodeling that are seamless with the original, especially when the original

## SAN VICENTE BUNGALOWS, WEST HOLLYWOOD, 2012



EXTERIOR BEFORE



INTERIOR AFTER

is good stuff, rather than do an addition that contrasts or, worse, competes with the original.

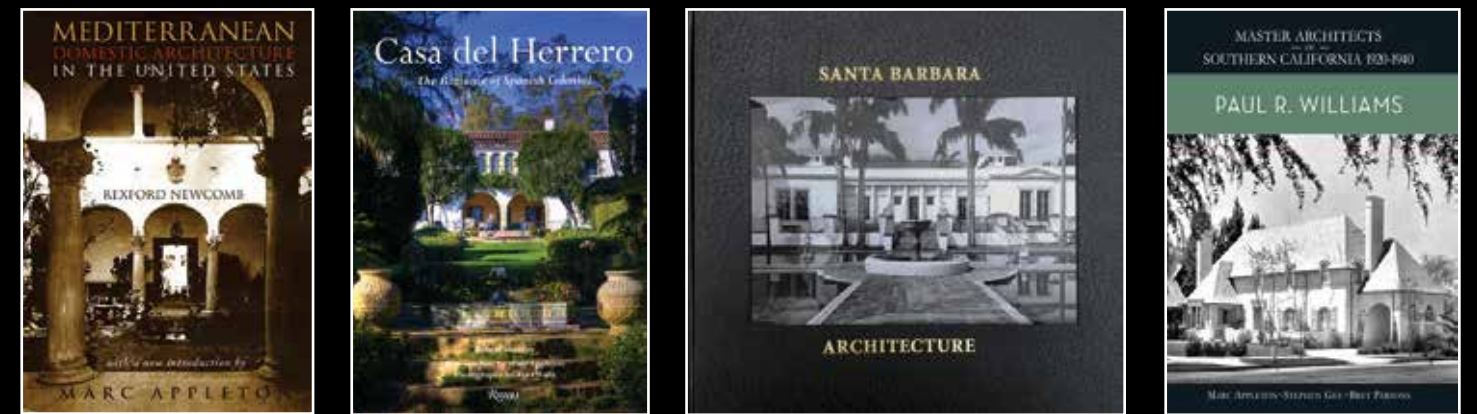
I also believe that architects need to recycle rather than tear down even the bad stuff. Older, ugly or non-historically significant buildings frequently benefit from having a new and vital life when recycled. Some of the before and after shown here are examples of this. Their preservation may not involve the reverence historically significant buildings do, but they are still a part of the rich history we inherit, and historically architects had no compulsions about recycling and reusing older buildings. If nothing else, it is probably a much more environmentally conscientious and sustainable approach to keep and rejuvenate an old building than replace it with a new one. Unfortunately, the modern architect's ego has had a hard time with this, but let's hope things are changing.

# MARC APPLETON Publications

## BOOKS BY MARC APPLETON



## EDITED AND/OR PUBLISHED BY MARC APPLETON



## PREFACES & FOREWORDS BY MARC APPLETON





# The Colonial Revival House

To understand Los Angeles's Colonial Revival architectural style, we need to think about England and the English Colonies in America and review the Georgian and Adam styles.

In 17th century Europe, classical forms and details were the architectural trend of the day in large part due to the work of Italian Renaissance architect Andrea Palladio. On the continent the style is referred to as Palladian and is the source of what we call the Palladian window. Not until the mid-16th century did the style reach remote

England. From 1650 to 1750, when the King Georges ruled England, classicism blossomed, because of master architects like Christopher Wren and Indigo Jones.

The style didn't cross the Atlantic until the 1700s; by then, a solid merchant class had developed in the Colonies. With prosperity came the desire to be fashionable. Thanks to pattern books, the Georgian style became dominant in the Colonies during the 18th century and thousands of those buildings survive today from Maine to Georgia.



If you are ever traveling along the eastern seaboard, here are a few features to distinguish a Georgian:

1. A paneled door is usually centered on the home's facade. There will be a decorative crown above with, most commonly, a row of small rectangular windows between the crown and the door or in the door itself. Pilasters will flank the door and give support to the crown. A cornice with dentil moldings is typical.
2. Double-hung sash windows are a signature, with either 9 or 12 panes of glass separated by thick muntins (wood strips). Windows will be arranged vertically and horizontally in symmetrical rows.
3. Most often the house is a side gable with a pitched roofline and is made from wood clapboard in the Northeast, transitioning to brick in the Mid-Atlantic and South.

Following America's independence, citizens of the new nation wanted a new style. Nevertheless, they looked to Europe and England for the newest fashion. England's 'starchitects' were the Adam brothers, who had the largest architectural practice in Britain at the time.

Robert Adam, like many of his contemporaries, decided to study classical design by traveling around the Mediterranean. When he returned home, he incorporated many classical elements, such as garlands, urns, swags and stylized geometric patterns, as well as interior floorplans into his work. In other words, Adamesque was not so much a new style as a refinement of Georgian.

In America, the Adamesque, often called Federal style, was first adopted by wealthy New England merchants and is considered to be the first American architectural style.



Georgian



Federal



# Colonial Revival CONT.

Overall Federal feels lighter and more delicate than Georgian. Here is how you can determine the differences between them:

1. Instead of the rectangular windows above the door, there is now a fan light often with side lights. If a fan-shaped window is missing, it is replaced with a wooden one. A decorative crown or small entry porch may also appear.
2. Ornate modillions ( rectangular and often decorated projecting brackets under the cornice) replace blocky dentil molding.
3. Windows remain double-hung sash, but the number of panes drops to six as the ability to produce larger panes of glass has developed. Flat keystone lintels and prominent sills are common.
4. The three-part Palladian window appears and is common in the second story above the entry.
5. Room arrangements become more complex and it is not unusual to find a home with wings. The interiors have more decorative elements, such as garlands swags, urns, etc.



The Philadelphia Centennial of 1876 is credited with renewing interest in Colonial design. In 1877 architects Charles McKim, William Mead and Stanford White (of the influential New York firm McKim, Mead & White) traveled across New England to study early Georgian and Federal buildings and by 1886, they had produced two landmark works in the Colonial Revival style, both in Newport, Rhode Island. The H.A.C. Taylor House (since demolished) is considered the icon of Colonial Revivalism in America; the Commodore G. Edgar House (still standing) is notable for its symmetry and central Palladian window.

What distinguishes Colonial Revival architecture is the variety and unbound interpretation of Georgian and Federal elements. The fashion was not to faithfully reproduce the precedents but rather to be inspired to create something new. By the early 20th century, photography and photography books renewed interest in historical accuracy as

information about the styles were more accessible. Very simplified versions of Colonial Revival began to appear with the onset of the Depression and continued after World War II.

In Los Angeles all are Colonial Revivals; however in Los Angeles real estate, the term "Colonial Revival" covers many styles. Colonial Revival Traditional, Georgian and Farmhouse are often used interchangeably and imprecisely. Realtors frequently use "Georgian" for brick, stone or plaster homes and "Farmhouse" for wood clapboard-faced homes. When I was a Realtor in Connecticut, the market was fussier about distinctions. Georgian and Federal conveyed not only the style but the era of the home. Colonial Revival was reserved for modern builds.

Because Los Angeles is a new city built on imagination, Colonial Revival encompasses many eras and examples all intent on conveying the distinctive, early-American look.



Georgian



Federal



Palladian





# Historic Designations

## IN BEVERLY HILLS, LOS ANGELES & SANTA MONICA

All historic preservation standards are not created equal. It's important, particularly when buying a home, to know your municipality's preservation guidelines in general and how they may impact your property specifically. This year I'm detailing the differences between three of the region's largest cities: Beverly Hills, Los Angeles and Santa Monica.

### WHAT HISTORIC DESIGNATIONS FOR PROPERTIES EXIST?

In Beverly Hills, a single family home only has one designation: Landmark. Today there are 44 designated Landmarks and only 19 of these are single family residences. Beverly Hills has not designated a commercial Historic District to date. A single family home in the city of Los Angeles has two designation paths. A single family (and many other types of places) can be designated a Historic-Cultural Monument (HCM) or it can be part of a historic district referred to as a Historic Preservation Overlay Zone (HPOZ). Within all HPOZs, structures are classified as Contributing and Non-Contributing. And, in Santa Monica there are three designations a single family home could receive: Landmark, Structure of Merit or Contributing to a Historic District.

### WHO CAN DESIGNATE A PROPERTY?

The path to designation begins by a property being nominated via an application. What follows is a research and review process by the municipality, which decides whether or not to grant the designation. Unlike, Los Angeles or Santa Monica, Beverly Hills requires the property owner to nominate their property for review by the Cultural Historic Commission (CHC) and the City Council. The preservation ordinance also allows the CHC to bypass the property owner and nominate a property, but these exceptional properties must meet a higher, iconic standard.

Once an application is submitted to the Planning Department, a Historic Resources Assessment Report must be prepared by the owner (and the city maintains a list of approved professionals available to help prepare the report). That report will be used by the CHC and the City Council in deciding the property's designation status.

In Los Angeles and Santa Monica anyone may nominate a property. In Los Angeles, the Office of Historic Resources within the planning department and the Cultural Heritage Commission steward the review process. Once they determine historic or cultural significance, they refer the nomination to the City Council, members then vote to grant or deny the designation.

In Santa Monica, it is the Landmarks Commission, which determines eligibility. However, before the Landmarks Commission reviews a nomination, a professionally researched report must be written by an outside consultant. The Landmarks Commission ultimately votes whether or not to grant the designation, but their decision can be appealed to the City Council.



### HOW OLD DOES A HOME HAVE TO BE?

In general, enough time must have passed so that the place's historical significance can be determined. The Secretary of the Interior sets that figure at 50 years plus. The City of Beverly Hills has set it at 45 years plus, while Los Angeles and Santa Monica have no set age requirement.

### HOW IS A PROPERTY DETERMINED HISTORIC?

In 1966 the National Historic Preservation Act (NHPA) established the National Register of Historic Places and the process for adding properties to it, including the criteria for evaluating properties. The two biggest issues are: 1) significance and 2) integrity.

### WHAT IS THE DEFINITION OF SIGNIFICANT?

To be "significant," a structure must be associated with either a historical event or pattern of history. Some local places on the National Register that exemplify this criteria

are downtown Los Angeles' Broadway Theater District and the Village Green (formerly called Baldwin Hills Village), one of the nation's first mid-20th century planned communities.

Another way to determine historic status is a property's association with a person, particularly if the period was during the person's productive or historic or culturally significant work. Some examples are San Marino's Edwin Hubble House, home to the famed astronomer, and the Upton Sinclair House in Monrovia.

And, finally because of the property's great artistic value due to its design, craftsmanship or construction or because it is the work of a master. Frank Lloyd Wright's Ennis and Hollyhock Houses, the Victorian era homes on the 1300 block of Carroll Avenue and the Bradbury Building are nationally registered examples.



# Historic Designations cont.

Local criteria are derived from the national guidelines for the evaluation of properties for their exemplification of local history and culture. Beverly Hills, Los Angeles and Santa Monica are no different and their criteria are relatively similar. Follows is the criteria used in Santa Monica from the Santa Monica Conservancy:

- The property exemplifies, symbolizes, or manifests elements of cultural, social, economic, political or architectural history of the City.
- The property has aesthetic or artistic interest or value, or other noteworthy interest or value.
- The property is identified with historic personages or with important events in local, state or national history.
- The property embodies distinguishing architectural characteristics valuable to a study of a period, style, method of construction, or use of indigenous materials or craftsmanship, or a unique or rare example of an architectural design, detail, or historical type to such a study.
- The property is a significant or representative example of the work or product of a notable builder, designer, or architect.

- The property has a unique location, a singular physical characteristic, or is an established and familiar visual feature of a neighborhood, community or the City.

## WHAT IS THE DEFINITION OF INTEGRITY?

Integrity is linked to historic fabric, which is the physical material of a building, structure or city that is historic. The degree of integrity describes how intact a historic resource is when considering whether it has maintained its historic location, design, setting, materials, workmanship, feeling (sense of place) and historic association.

To summarize: when weighing a property for designation, the governing body will consider how significant the place is and how intact is the physical fabric that reflects the historic context.

Many municipalities, including Beverly Hills, Los Angeles and Santa Monica, keep at list or survey of both designated properties as well as property's that may warrant designation. And, the City of Beverly Hills maintains a "Master" list of architects, builders and designers. If a property is on that list, it may be eligible for designation.

## WHAT ARE THE PROS AND CONS FOR THE PROPERTY OWNER?

### THE PROS:

There are three main benefits to owners of designated properties: the use of historic building codes, exemptions to some zoning regulations and the ability to participate in The Mills Act. For residential, particularly single family, properties, The Mills Act is the most applicable. This program allows for the reduction of property taxes in exchange for a contract between the owner and the city that specifies maintenance/rehabilitation work that the owner must complete.

### THE CONS:

With the designation comes more oversight. In Los Angeles interior and exterior work to HCMs are subject to review by the Cultural Heritage Commission. In HPOZs only exterior work to the property is subject to additional review by the city. Beverly Hills and Santa Monica have similar oversight for Landmark designees, but there is no review of interior work, unless the interior is part of a Mills Act contract.

The cities have also retained some rights regarding demolitions. In the city of Los Angeles, HCM status does not prevent a building from being torn down. Santa Monica's ordinance, however, requires a property owner to obtain a Certificate of Economic Hardship. This certificate is issued if the owner can prove the structure is economically unfeasible and has no economic value. Diminished economic value alone is not enough to qualify for demolition.





# Los Angeles'

## NEW RESIDENTIAL HISTORIC-CULTURAL MONUMENTS 2022

HCM #1253

Paul R. Williams House. A simple Craftsman bungalow at 1271 West 35th Street. The legendary architect to the stars and his family lived in this home for 30 years before he could design and build a home reflective of his talent and career.

PHOTO CREDIT: ADRIAN SCOTT FINE/LA CONSERVANCY



HCM #1252



Eddie "Rochester" Anderson House. A Colonial Revival at 1924-1932 Rochester Circle. Anderson had the house built in 1940 when he was earning \$100,000 per year, making him the highest paid black actor in Hollywood. "Rochester van Jones" was the character he played on *The Jack Benny Show* which aired first on radio and then on TV from 1932 to 1950. Benny's valet Rochester began appearing in 1937 and often pricked his employer's pompous ego with his signature phrase "What's that, boss?" Anderson also appeared in films, including *Gone with the Wind* and *You Can't Take It With You*, both of which won Best Picture Oscars.

PHOTO CREDIT: EMILY RINALDI/THE CALIFORNIA STATE HISTORIC PRESERVATION OFFICE



HCM #1249

John and Myra Van Pelt Estate. A compound of five residences on 2.6 acres built in the Storybook style with nautical elements and located at 2131-2149 Lyric Avenue. The main house is named *Whimsy Hall* and the outlying residences are called: *Sea Rover Cottage*, *Windjammer Cottage*, *Sea Horse Lodge* and *Star Sailor Manor*. John Van Pelt arrived in Los Angeles in 1919 and is most known for being a choir director (First Baptist Church of Long Beach and a Hollywood Bowl extravaganza) as well as a real estate developer. His wife Myra Marsh was a television actress appearing on shows such as *I Love Lucy*, *The Loretta Young Show*, *The George Burns and Gracie Allen Show* and *Dragnet*. Some of the cottages have had famous residents including; Chloe Sevigny, Bob Denver and G. Gordon Liddy.

PHOTO CREDIT: PATRICIA RUBEN/SOTHEBY'S INTERNATIONAL REALTY 2021 LISTING



# Meet

## HILARY STEVENS



Hilary has lectured on historic preservation issues and historic home ownership; she holds a Historic Property Specialist designation from the National Trust For Historic Preservation. A valued member of the award winning Joyce Rey Team at Coldwell Banker Global Luxury, Hilary has a loyal clientele of buyers and sellers due to her dedication to their best interests. With 20 years of real estate experience, she is a skilled negotiator and marketer. Skills that come from 15 years in marketing and advertising for global luxury brands, after earning an MBA in marketing from Columbia University's Graduate School of Business and a BA in Communications at UC Berkeley.

Hilary is an active member in the Institute of Classical Art & Architecture and the Costume Council of the Los Angeles County Museum of Art, the Ebell Club and the Assistance League of Los Angeles. She supports the National Trust for Historic Preservation as well as the Los Angeles Conservancy. A Go Red For Woman member, Hilary is a long time supporter of the American Heart Association. She continues to learn and stay up-to-date on all the zoning and regulatory issues regarding renovating historic homes; she recently completed an intensive course of study at USC School of Architecture's Heritage Conservation program.



# Meet

## JOYCE REY

Hilary Stevens is a Realtor® with the Joyce Rey Team at Coldwell Banker Global Luxury, the number one Coldwell Banker team in greater Los Angeles and a team that consistently ranks in the top 10 of Coldwell Banker teams nationally. "I value Hilary's expertise and knowledge regarding historic homes in Los Angeles and across the globe and I'm proud to have her as a key member of my luxury residential real estate team," says Joyce.

Joyce's reputation for negotiating historic landmark estates and luxury residential sales is well established. She sold Sonny & Cher's famed Holmby Hills' mansion Owlwood in 1978 for \$4.2 million — more than double the amount anyone had ever paid for a home in the United States at the time. Her career has not slowed down since: in 1979, she formed the first company in the United States to specialize in estates valued at more than \$1 million. She spent the next four decades selling some of America's most significant residences, setting record after record along the way and quickly becoming one of the most respected names in luxury real estate. Among her most significant sales: 2010's "Le Belvedere" (another price record) and 2019's "Chartwell," the former Perenchio Estate, at the time the most expensive property exclusively listed in the United States.

For more than 20 years, Joyce has served as head of the Estates Division of Coldwell Banker® and she and her team have amassed over \$5 billion in career sales. She is one of the most respected names in top-tier real estate worldwide. A longtime member of the Board of REALTORS® and Chamber of Commerce, Joyce earned the coveted Lifetime Achievement Award from the Greater Los Angeles Board of REALTORS®. Her accomplishments are recognized frequently by the national press: from *The Hollywood Reporter* (labeled

the Billionaire's Broker"), to *The Wall Street Journal*, *Elle Magazine* and the *Los Angeles Business Journal* where she received a Global Image Leader Award.

As one of the preeminent experts on luxury real estate, Joyce has been widely quoted in *Forbes* magazine, *The Wall Street Journal*, numerous international publications and the *Robb Report* and has appeared on *E! Entertainment News*, *CNN* and other outlets. Known for her superb communication skills, she has served as a key speaker at UCLA and for the National Association of REALTORS®, Women's National Congress, YPO Graduate Forum and the Governor's Conference for Women.

Despite the demands of her business, Joyce remains passionately dedicated to philanthropic projects. She serves on the Southern California Executive Board for UNICEF and served on the Board of Directors for the Blue Ribbon Committee at the Music Center. She has also been actively involved with the Los Angeles Library Foundation Board, St. Joseph's Center for the Homeless, Coldwell Banker Community Foundation Board, American Cancer Society, Women President's Organization and Children Uniting Nations. The National Women's Political Committee and the Anti-Defamation League have honored her civic and charitable contributions.

Joyce's master's degree in business education from USC has given her a competitive edge. Her luxury real estate expertise, negotiating power, integrity and passion for personal service are nothing short of inspiring. Today, she remains as dedicated for her celebrated clients' best interests as her own, which encompass film, art, music, international travel, yoga and helping others. She has resided for many years in an award-winning, mid-century modern home in Beverly Hills. Her greatest joy is seeing her outstanding clients happy and settled in their own beautiful homes!

# HILARY STEVENS

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